

Digitized by the Internet Archive
in 2012 with funding from
Boston Symphony Orchestra, National Endowment for the Humanities

JOHN M. GREENE HALL, NORTHAMPTON

Thirty-first Season, 1911-1912

Boston Symphony Orchestra

MAX FIEDLER, Conductor

Programme

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE



WEDNESDAY EVENING, OCTOBER 11

AT 8.00

COPYRIGHT, 1911, BY C. A. ELLIS

PUBLISHED BY C. A. ELLIS, MANAGER



The Baldwin Piano

"Tone, Technique and Temperament—all three for me!"

—MISCHA ELMAN.

To play great music beautifully flawless tone is as necessary as are pure colors to the painting of a Carnegie prize-winner.

Between the tone-resources of the "commercial" and the "artistic" piano there is a world of space—wide, often, as between the mouth-organ improvisations of a pickaninny on a rail fence and any musical performance of an artist.

People who love music and respect piano-culture take no chances, restricting very wisely their choice to the little group of great instruments dominated by the Baldwin Piano.

The tone-beauty of this instrument—famous in recital and symphony concert—exerts a new charm in the closely-drawn circle of the home. Warm, imaginative, full of color—like a Sembrich folk-song it seems in its power to touch the feeling.

Not the slightest of this artistic piano's claim upon musical interest is the powerful organization behind its construction.

The Baldwin Company presents a *permanent assurance* that the instrument bearing its name *must* maintain its beauty of tone and action *unalterable with time*.

A request to nearest agent will bring you the catalogue. We would be pleased to have you see and hear the Baldwin Piano at our store.

Sole Representatives

CHAS. H. DITSON & COMPANY

8 EAST 34TH STREET, NEW YORK

Boston Symphony Orchestra

Thirty-first Season, 1911-1912

MAX FIEDLER, Conductor

WEDNESDAY EVENING, OCTOBER 11

AT 8.00

PROGRAMME

Liszt "Les Préludes," Symphonic Poem No. 3

Tschaikowsky Symphony in B minor, No. 6, "Pathetic," Op. 74

- I. Adagio; Allegro non troppo.
- II. Allegro con grazia.
- III. Allegro molto vivace.
- IV. Finale: Adagio lamentoso.

Bruch { a. "Kol Nidrei," for Violoncello and Orchestra
Boëllmann { b. Symphonic Variations for Violoncello and Orchestra

Smetana Symphonic Poem, "Vltava" ("The Moldau") (from
"Má Vlast" ("My Country"), No. 2)

Sibelius "Finlandia," Symphonic Poem for Orchestra,
Op. 26, No. 7

SOLOIST

ALWIN SCHROEDER, Violoncellist

There will be an intermission of ten minutes after the symphony

A TRINITY OF

"Art"

"Mechanical Excellence" and "Superior Business Integrity"

The EVERETT PIANO

The Choice of
Many
World-famous
Artists

The APOLLO PLAYER PIANO

Plays With
Human
Expression



Telephone 1546

Take Elevator

Branch in NORTHAMPTON at 33 MAIN STREET

SYMPHONIC POEM NO. 3, "THE PRELUDES" FRANZ LISZT

(Born at Raiding, near Oedenburg, Hungary, October 22, 1811; died at Bayreuth, July 31, 1886.)

According to statements of Richard Pohl, this symphonic poem was begun at Marseilles in 1834, and was completed at Weimar in 1850. According to L. Ramann's chronological catalogue of Liszt's works, "The Preludes" was composed in 1854 and published in 1856.

Ramann tells the following story about the origin of "The Preludes." Liszt, it seems, began to compose at Paris, about 1844, choral music for a poem by Aubray, and the work was entitled "Les 4 Éléments (la Terre, les Aquilons, les Flots, les Astres)." The cold stupidity of the poem discouraged him, and he did not complete the cantata. He told his troubles to Victor Hugo, in the hope that the poet would take the hint and write for him; but Hugo did not or would not understand his meaning, so Liszt put the music aside. Early in 1854 he thought of using the abandoned work for a Pension Fund concert of the Court Orchestra at Weimar, and it then occurred to him to make the music, changed and enlarged, illustrative of a passage in Lamartine's "Méditations poétiques." The symphonic poem entitled "The Preludes" was then produced at this concert at Weimar, February 23, 1854. The first performance in Boston was at a Philharmonic concert, December 3, 1859, when Mr. Arthur Napoleon,* pianist, made his first appearance here.

The passage from Lamartine that serves as motto has thus been Englished:—

* Arthur Napoleao (Napoleone) was born at Oporto, March 6, 1843. He made a sensation as a boy pianist at Lisbon, London (1851), Berlin (1854), studied with Charles Hallé at Manchester, made tours throughout Europe and North and South America, and about 1868 settled in Rio de Janeiro as a dealer in music and musical instruments. After his retirement from the concert stage he composed pieces for pianoforte and orchestra, pianoforte pieces, and he served as a conductor.

Two Things That Make a House More Enjoyable

Restful Interior Coloring

In treating walls and ceilings and advising in rugs and hangings, we work to produce the effect spoken of as "restful," and we have an extensive line of materials for such decorative purposes.

Furniture that is Inviting

It is our idea that the truly beautiful furniture is the most truly usable and practical. Upholstering and the building of furniture are two large lines with us, and we shall be glad to go into the matter of form and materials with you in our new studio.

H. W. GUTERMAN CO., Decorators and Upholsterers
Stadden Building, 129 State Street, Springfield

E. T. Slattery Co.

OPPOSITE BOSTON COMMON
154 and 155 TREMONT STREET



A model
by Bechoff-
David in
moleskin.

MOST favored of furs for the coming season is moleskin, in which E. T. Slattery Company show a number of beautiful models in coats and sets.

¶ Stone marten, silver beaver, wood fox, and natural lynx are also exclusive and new.

¶ Among the designers represented in their display are *Bechoff-David, Francis, Worth, Drecol, Bernard, Max Furrier, Doucet, and Gerson.*

"What is our life but a series of preludes to that unknown song, the first solemn note of which is sounded by death? Love forms the enchanted daybreak of every life; but what is the destiny where the first delights of happiness are not interrupted by some storm, whose fatal breath dissipates its fair illusions, whose fell lightning consumes its altar? and what wounded spirit, when one of its tempests is over, does not seek to rest its memories in the sweet calm of country life? Yet man does not resign himself long to enjoy the beneficent tepidity which first charmed him on Nature's bosom; and when 'the trumpet's loud clangor has called him to arms,' he rushes to the post of danger, whatever may be the war that calls him to the ranks to find in battle the full consciousness of himself and the complete possession of his strength."

"The Preludes" is scored for three flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, a set of three kettledrums, snare-drum, bass drum, cymbals, harp, and strings.

The symphonic poem begins Andante, C major, 4-4, with a solemn motive, the kernel of the chief theme. This motive is played softly by all the strings, answered by the wood-wind in harmony, and developed in a gradual crescendo until it leads to an Andante maestoso, C major, 12-8, when a new phase of the theme is given out fortissimo by 'cellos, double-basses, bassoons, trombones, and tuba, against sustained harmonies in other wind instruments and arpeggios in violins and violas. The development of this phase leads by a short decrescendo to a third phase, a gentle phrase (9-8) sung by second violins and 'cellos against an accompaniment in the first violins. The basses and bassoons enter after every phrase with the first figure of the original solemn phase.

The development of this third phase of the chief theme leads to the entrance of the second theme, E major, 12-8, given out by horn quartet and a quartet of muted violas (divided) against arpeggios in the violins and harp. (This phrase bears a striking resemblance to the phrase "Idole si douce et si pure," sung by Fernando in the duet

Bowles

Millinery Parlors

THIRD FLOOR, JOHNSON'S BUILDING
389 MAIN STREET . . . SPRINGFIELD, MASS.

IMPORTANT ANNOUNCEMENT

CARUSO BUYS AN ANGELUS

The only Player-Piano he has ever bought



HIS action of the World's greatest singer should serve as a guide to those contemplating the purchase of a Player-Piano.

THE ANGELUS

is the ideal instrument for your home.

ANY ONE CAN PLAY IT

If you are interested, or skeptical about it, or think the claims made for the ANGELUS are optimistic or fantastic, come in and hear the ANGELUS played.

Send for the new Angelus Booklet telling all about it.

(Free on Application)

TAYLOR'S MUSIC HOUSE

(F. G. HOWE, Proprietor)

Y. M. C. A. BUILDING

168-170 STATE STREET . SPRINGFIELD, MASS.

with Balthasar (act i., No. 2) in Donizetti's "La Favorite." * The theme is played afterward by oboes, clarinets, and bassoons, against a more elaborate accompaniment, while violins and flutes introduce flowing passages between the phrases. The horn brings back the third phase of the chief theme, pianissimo, while the violins are loath to leave the initial figures of the second theme. The third phase of the theme dies away in flutes and clarinets.

Allegro ma non troppo, 2-2. The working-out section is occupied chiefly with the development of the first theme, and the treatment is free. The initial figure of this theme is the basis of a stormy passage, and during the development a warlike theme is proclaimed by the brass over an arpeggio string accompaniment. There is a lull in the storm; the third phase of the chief theme is given to oboes, then to strings.

There is a sudden change to A major, *Allegretto pastorale*, 6-8. A pastoral melody, the third theme, is given in fragments alternately to horn, oboe, and clarinet, and then developed by wood-wind and strings. It leads to a return of the second theme in the violins, and there is development at length and in a crescendo until it is sounded in C major by horns and violas, and then by wood-wind and horns.

Allegro marziale, animato, in C major, 2-2. The third phase of the chief theme is in horns and trumpets against ascending and descending scales in the violins. It is now a march, and trombones, violas, and basses sound fragments of the original phase between the phrases. There is a brilliant development until the full orchestra has a march movement in which the second theme and the third phase of the chief theme are united. There are sudden changes of tonality,—C major, E-flat major, F-sharp major. The second phase of the chief theme returns fortissimo in basses, bassoons, trombones, tuba, C major, 12-8, against the harmonies in other wind instruments and arpeggios in violins and violas that are found near the beginning of the work.

* "La Favorite," opera in four acts, text by A. Royer and Gustav Waëz, music by Donizetti, was produced at the Opéra, Paris, December 2, 1840. It was written originally in three acts for the Renaissance Theatre, Paris, and entitled "L'Ange de Nisida." Scribe collaborated in writing the text of the fourth act. The subject was taken from Baculard-Darnaud's tragedy, "Le Comte de Comminges." The part of Fernando was created by Gilbert Duprez (1806-96); the parts of Léonor, Alphonse, and Balthasar were created respectively by Rosine Stoltz, Barroilhet, and Levasseur.

This space reserved

For

G. SCHIRMER, Inc.

MUSIC PUBLISHERS

NEW YORK

SYMPHONY NO. 6, IN B MINOR, "PATHETIC," OP. 74.

PETER TSCHAIKOWSKY

(Born at Votkinsk, in the government of Viatka, Russia, May 7,* 1840; died at St. Petersburg, November 6, 1893.)

This symphony is in four movements:—

- I. Adagio, B minor, 4-4.
Allegro non troppo, B minor, 4-4.
- II. Allegro con grazia, D major, 5-4.
- III. Allegro, molto vivace, G major, 4-4 (12-8).
- IV. Finale: Adagio lamentoso, B minor, 3-4.

Tschaikowsky embarked at New York in May, 1891, for Hamburg. The steamer was the "Fürst Bismarck." His diary tells us that on his voyage he made sketches for a sixth symphony. (The Fifth was first performed in 1888.) The next mention of this work is in a letter dated at Vichy, June 30, 1892, and addressed to W. Naprawnik: "After you left me, I still remained at Klin about a month, and sketched two movements of a symphony. Here I do absolutely nothing; I have neither inclination nor time. Head and heart are empty, and my mental faculties are concentrated wholly on my thoughts. I shall

* Mrs. Newmarch, in her translation into English of Modest Tschaikowsky's life of his brother, gives the date of Peter's birth April 28 (May 10). Juon gives the date April 25 (May 7). As there are typographical and other errors in Mrs. Newmarch's version, interesting and valuable as it is, I prefer the date given by Juon, Hugo Riemann, Iwan Knorr, and Heinrich Stümcke.

PIANO TEACHING

Its Principles and Problems



By **CLARENCE G. HAMILTON, A.M.**

Price, postpaid, \$1.25

THE book is thoroughly practical, written by a practical man to meet practical needs.

We do not hesitate to say that the work is one which should be in the hands of every piano teacher in the land seeking success.

JOHN ORTH, Who Teaches Teachers how to Teach, says:

"After having carefully read **PIANO TEACHING: Its Principles and Problems**, I write to say that I feel there can be but one opinion of this work, that it is decidedly the best book of its kind. I believe no teacher could possibly expend the price of this work to better advantage than by becoming its possessor."

NOTE: This volume is one of the popular **MUSIC STUDENTS LIBRARY**. Complete list sent free on request

OLIVER DITSON COMPANY, Boston
150 Tremont Street

go home soon." He wrote his brother in July that he should finish this symphony in Klin. From Klin he wrote Serge Tanéïeff, the same month, that before his last journey he had sketched the first movement and the finale. "When I was away, I made no progress with it, and now there is no time." He was then working on the opera "Iolanthe" and the ballet "The Nut-cracker," performed for the first time at St. Petersburg, December 18,* 1892. He was reading the letters of Flaubert with the liveliest pleasure and admiration. In September he went to Vienna, and he visited Sophie Menter, the pianist, at her castle Itter in the Tyrol. He wrote from Klin in October: "I shall be in St. Petersburg the whole of November; I must devote December to the orchestration of my new symphony, which will be performed at St. Petersburg toward the end of January." But in December he travelled; he visited Berlin, Basle, Paris; and from Berlin he wrote to W. Davidoff (December 28):—

"To-day I gave myself up to weighty and important reflection. I examined carefully and objectively, as it were, my symphony, which fortunately is not yet scored and presented to the world. The impression was not a flattering one for me; that is to say, the symphony is only a work written by dint of sheer will on the part of the composer:

* Mrs. Newmarch, in her translation into English of Modest's life of his brother, gives December 17 as the date.

HARTFORD SCHOOL OF MUSIC

Twenty-second Season, 1911

Incorporated

BOARD OF MANAGERS

MRS. J. P. ANDREWS
MISS ANDREWS
MRS. T. B. BEACH
MISS MARY CLARK
MRS. ANSEL G. COOK
MRS. JULIUS GAY

MRS. W. L. GOODWIN
MISS LUCY A. PERKINS
MRS. S. B. ST. JOHN
MRS. C. D. WARNER
MRS. A. A. WELCH
MISS VILLA W. WHITE

FACULTY: WILLIAM L. WHITNEY (Boston), Voice Production, Interpretation

EDWARD NOYES (Boston), Piano Department
LILLIAN BISSELL, " "
JOSEPHINE P. WHEELER, " "
HAROLD WEBSTER, " "
FLORENCE A. ATKINS, " "
FRANZ MILCKE, Violin "
ANNA G. WESTCOTT, " "
WALDO S. PRATT, Lecturer in Musical History

Apply to HARTFORD SCHOOL OF MUSIC, 8 Spring Street, Hartford, Conn.

it contains nothing that is interesting or sympathetic. It should be cast aside and forgotten. . This determination on my part is admirable and irrevocable. Does it not consequently follow that I am generally dried up, exhausted? I have been thinking this over for three days. Perhaps there is still some subject that might awaken inspiration in me, but I do not dare to write any more absolute music,—that is, symphonic or chamber music. To live without work which would occupy all of one's time, thoughts, and strength,—that would be boresome. What shall I do? Hang composing upon a nail and forget it? The decision is most difficult. I think and think, and cannot make up my mind how to decide the matter. Anyway, the last three days were not gay. Otherwise I am very well."

On February 17, 1893, he wrote to his brother Modest from Klin: "Thank you heartily for your encouraging words concerning composition—we'll see! Meanwhile think over a libretto for me when you have time, something original and deeply emotional. Till then I shall for the sake of the money write little pieces and songs, then a new symphony, also an opera, and then I shall perhaps stop. The operatic subject must, however, move me profoundly. I have no special liking for 'The Merchant of Venice.'"

The symphony, then, was destroyed. The third pianoforte concerto, Op. 75, was based on the first movement of the rejected work; this concerto was played after the composer's death by Tanéïeff in St. Petersburg. Another work, posthumous, the Andante and Finale for pianoforte with orchestra, orchestrated by Tanéïeff and produced at St. Petersburg, February 20, 1896, was also based on the sketches for this symphony.

* * *

The Sixth Symphony was performed for the first time at St. Petersburg, October 28. The programme included an overture to an unfinished opera by Laroche, Tschaiowsky's B-flat minor Concerto for pianoforte, played by Miss Adele aus der Ohe, the dances from

FAELTEN

PIANOFORTE SCHOOL

CARL FAELTEN, Director

30 HUNTINGTON AVENUE, BOSTON

Professional training for
Pianists and
Music Teachers. Special department for children. Call or write for information.



KATHERINE E. McCLELLAN

A Smith College Graduate

—MAKES—

Photographic Portraits ∴ ∴

At 44 State Street, Northampton, Mass.

Early appointments for the holiday season are desirable

TELEPHONE 131-11

Mozart's "Idomeneo," and Liszt's Spanish Rhapsody for pianoforte. Tschaiakowsky conducted. The symphony failed. "There was applause," says Modest, "and the composer was recalled, but with no more enthusiasm than on previous occasions. There was not the mighty overpowering impression made by the work when it was conducted by Naprawnik, November 18, 1893, and later, wherever it was played." The critics were decidedly cool.

* * *

The symphony is scored for three flutes (the third of which is interchangeable with piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, one bass tuba, a set of three kettledrums, gong, and strings.

The first performance in Boston was at a Boston Symphony Orchestra concert, December 29, 1894. Other performances at these concerts were on January 11, 1896, February 15, 1896, April 3, 1897, February 5, 1898, October 29, 1898, January 11, 1902, December 23, 1904, March 16, 1907.

The first performances in America were by the Symphony Society of New York, Mr. Walter Damrosch leader, on March 16, 17, 1894.

Mr. ALWIN SCHROEDER, violoncellist, was born at Neuahaldensleben, June 15, 1855. He at first studied the pianoforte with his father Karl, a conductor and a composer of operas (1823-89), and with his brother Hermann; afterward he took lessons of J. B. André. Later he took violin lessons of de Ahna in Berlin, and lessons in theory with Wilhelm Tappert. In 1871-72 he played viola in the Schroeder Quartet; his three brothers were the other members. He abandoned the violin for the violoncello, which he studied by himself. In 1875 he entered Liebig's Orchestra as first 'cellist. He was a member in like capacity of Fliege's Orchestra, of Laube's in Hamburg, and in 1880 he joined the Gewandhaus Orchestra, Leipsic, as the successor of his brother Karl, who went to Sondershausen as chief conductor. He was in

ARTHUR L. LEARY

MILLINERY SHOP

Beautiful Dress Models

Smart Trotteur Hats

121 STATE STREET - - - - - SPRINGFIELD, MASS.

(Formerly Nayasset Club)

Leipsic a member of the Petri Quartet, and he taught in the Leipsic Conservatory of Music.

Mr. Schroeder came to Boston as the solo violoncellist of the Boston Symphony Orchestra in the fall of 1891, and at the same time he joined the Kneisel Quartet. He resigned his position in the orchestra with his Quartet co-mates at the end of the season of 1902-03. With them he afterwards made New York his dwelling-place until the spring of 1907, when he resigned from the Quartet and moved to Frankfort-on-the-Main. His farewell concert in Boston was on April 25, 1907. Returning to the United States late in the summer of 1908, he was the violoncellist of the Hess-Schroeder Quartet until it was disbanded at the end of the season of 1909-10. He is now a member of the Boston Symphony Orchestra.

Mr. Schroeder has played as solo violoncellist with the Symphony Orchestra in Boston:—

1891, October 24. Volkmann's Concerto in A minor, Op. 33.

1892, November 26. Davidoff's Concerto No. 3, one movement. (First time in Boston.)

1893, November 18. Brahms's Concerto in A minor, for violin and violoncello, Op. 102. (With Mr. Kneisel.)

1894, February 3. Loeffler's Fantastic Concerto. (MS. First time.)

1895, March 2. Dvořák's "Waldesruhe" and Julius Klengel's Capriccio, Op. 8.

1896, December 19. Dvořák's Concerto in B minor, Op. 104. (First time in Boston.)

1897, April 10. Brahms's Concerto in A minor, for violin and violoncello, Op. 102. (With Mr. Kneisel, at a concert in memory of Brahms.)

1898, February 12. Loeffler's Fantastic Concerto.

1898, November 19. Saint-Saëns's Concerto in A minor, Op. 33.

1900, January 6. Dvořák's Concerto in B minor, Op. 104.

1901, March 9. D'Albert's Concerto in C major, Op. 20. (First time in Boston.)

1902, February 1. Brahms's Concerto in A minor, for violin and violoncello, Op. 102. (With Mr. Kneisel.)

1903, January 10. Saint-Saëns's Concerto in A minor, Op. 33.

1908, October 31. Tschaikowsky's Variations on a Rococo Theme, Op. 33. (First time at these concerts.)

1910, January 22. Brahms's Concerto in A minor, for violin and violoncello, Op. 102. (With Mr. Hess.)



OPERA THEATRE BALL SOCIETY HAIR DRESSING

All the Latest Styles
in only first quality HAIR GOODS

Engagements booked, made by "Phone" or Mail
22325-22279 Oxford

Dr. RUDOLPH MERTIN, Inc.

564 Washington St., Opp. Adams House, Boston
Send for Free Circulars and Price List of our Toilet Preparations

Pianos that Appeal to Musicians



OUR pianos have the very highest reputation with musical people, for every piano, from the highest-priced to the least expensive we offer, has not merely the essentials of tone and touch, but also exquisite refinements of quality which delight the musician.

We invite you to inspect our stocks, which are at once the largest, the most varied, and most interesting to be found in New England.

We call particular attention to the following pianos:

STEINWAY pianos, the instruments of highest prestige among music lovers everywhere—through their incomparable tone the choice of royalty and of all connoisseurs.

In all regular styles and also in special art cases exhibiting the perfection of artistry.

HUME pianos, the best made in New England—distinguished by wonderful richness and nobility of tone.

JEWETT pianos, the favorite pianos of New England, where more are sold each year than of any other make of equal cost.

THE PIANOLA PIANOS,—the complete line of five pianos. The Steinway, the Weber, and the Steck Pianola Pianos are shown in both grand and upright forms.

M. STEINERT & SONS CO.

313 Main Street, Springfield, Mass.

Stores in all Principal Cities of New England

**"KOL NIDREI," ADAGIO FOR VIOLONCELLO WITH ORCHESTRA AND
HARP, OP. 47 MAX BRUCH**

(Born at Cologne, January 6, 1838; now living at Friedenau, Berlin.)

The chief theme of this composition in free form is the ritual melody "Kol Nidrei" (or "Nidri"), "All Vows," to which the prayer recited in synagogues at the beginning of the evening service on the Day of Atonement, is sung. The name is taken from the opening words. Bruch also employs other melodies of Hebrew origin as subsidiary themes.

The composition, dedicated to Robert Hausmann, violoncellist (1852-1909), is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, harp, kettledrums, and the usual strings.

For a thorough and interesting study of this famous air, its origin, adoption into the ritual, method of recitation, use by Anti-Semites, variants of the melody, etc., see the articles by M. Schloessinger and Rabbi Francis L. Cohen published in the Jewish Encyclopædia, vol. 7, pp. 539-546 (New York and London, 1904).

**SYMPHONIC VARIATIONS FOR SOLO VIOLONCELLO AND ORCHESTRA (OR
PIANOFORTE), OP. 23 LÉON BOËLLMANN**

(Born at Ensisheim, Alsace, September 25, 1862; died at Paris, October 11, 1897.)

This set of variations was performed for the first time at a Lamoureux concert, Paris, November 27, 1892, when the solo violoncellist was Joseph Salmon,* to whom the work is dedicated.

* Joseph Salmon was born at the Hague, April 5, 1864. He took a first prize for 'cello playing at the Paris Conservatory in 1883 as a pupil of Franchomme, and joined Lamoureux's Orchestra.

HOTEL LENOX

2 minutes from Back Bay Stations

Fireproof Modern Convenient

250 Rooms; 125 with Private Bath

Superior Cuisine and Service

Boylston and Exeter Streets

BOSTON

WITEK—MASON & HAMLIN

VITA WITEK

Distinguished Pianist of international renown

Writes as follows of the

Mason & Hamlin

PIANO

MASON & HAMLIN CO. February, 1911

GENTLEMEN:—

My greatest apprehension in coming to America was, "What piano would I find to play there?" and now I have found in the Mason & Hamlin the finest piano I have found anywhere. I have played the pianos of many different manufacturers in many countries, but never have I found such a fine tone as in your instruments.

It is a joy to me every time I play your wonderful pianos. I make you my compliments. (Signed) VITA WITEK

ANTON WITEK

Violinist of pre-eminent reputation, concert-master
of the Boston Symphony Orchestra

Writes as follows of the

Mason & Hamlin

PIANO

MASON & HAMLIN CO. February, 1911

GENTLEMEN:—

There is no piano whose tone quality so closely resembles that of the violin, indeed, so competes with it, as the Mason & Hamlin. (Signed) ANTON WITEK

MASON & HAMLIN CO.

Established 1854

Represented by

OTTO BAAB, Court Square, Springfield

The orchestral portion of the Variations is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, kettledrums, harps, and the usual strings.

There is an introduction, *moderato maestoso*, D minor, 4-4, which opens with a bold phrase for the solo violoncello, and in this introduction the solo instrument has a prominent part with recitative-like phrases and florid passages. A few transitional measures lead to the announcement of the suave theme by the solo violoncello, *Andantino*, A major, 3-4. The variations that follow are of a symphonic character.

Boëllmann went to Paris in his youth, and entered the *École de Niedermeyer* shortly before the Franco-Prussian War. He studied the organ and religious music in this school with Eugène Gigout, and in 1881 was appointed choir organist at the church of Saint Vincent de Paul. Soon afterward he was appointed organist of the church, and his playing attracted the attention of musicians and the general public. In 1885 he married Louise Lefèvre, the daughter of Gustave Lefèvre, director of the Niedermeyer school, and a grand-daughter of that composer and pedagogue. There is an interesting biographical sketch of Boëllmann in Hugues Imbert's "*Médaillons Contemporains*" (Paris, 1903).

Although Boëllmann died at an early age, his list of compositions is a long one. His chief works are as follows:—

Symphony in F major (composed in 1893 and first performed at the Conservatory of Nancy); Intermezzo and Gavotte for orchestra; "*Scènes du moyen Âge*" for orchestra; Fantaisie sur des *Airs Hongrois* for solo violin and orchestra; "*Quatre pièces brèves*" for strings (pieces taken from "*Heures Mystiques*" for organ or harmonium, and orchestrated, first performed in 1897); pianoforte trio, Op. 19; pianoforte quartet, Op. 10 (rewarded with a prize in 1877); several pieces for pianoforte and 'cello; piano pieces for two and four hands; songs; music for the church; and these organ pieces: Fantaisie Dialoguée for organ and orchestra (1896), twelve pieces for organ or pedal pianoforte, Suite gothique, Second suite, and "*Heures Mystiques*" (one hundred pieces for organ or harmonium—1896).

VICTOR S. FLECHTER

Rare Old Violins, Violas, Cellos,
Finest Italian Strings, Bows,
Boxes, Highest Grade Repairing

23 UNION SQUARE, NEW YORK

Telephone

BOUND COPIES of the Boston Symphony Orchestra's PROGRAMME BOOKS

Containing Mr. Philip Hale's analytical and descriptive notes on all works performed during the season ("musically speaking, the greatest art annual of to-day,"—W. J. Henderson, *New York Sun*)
May be obtained by addressing

Price \$3.00 C. A. ELLIS
SYMPHONY HALL

SYMPHONIC POEM, "THE MOLDAU" (FROM "MY COUNTRY," NO. 2).
FRIEDRICH SMETANA

(Born at Leitomischl, Bohemia, March 2, 1824; died in the mad-house at Prague, May 12, 1884.)

Smetana, a Czech of the Czechs, purposed to make his country familiar and illustrious in the eyes of strangers by his cycle of symphonic poems, "Má Vlast" ("My Country"). The cycle was dedicated to the town of Prague. In a letter written (1879) to the publisher he complained of the poem put as preface to "Vysehrad": "What is here portrayed in tones is not mentioned in the verses!" He wished a preface that might acquaint the foreigner with the peculiar love entertained by the Czech for this fortress. Lumir sees visions the moment he touches the harp; and he tells of the founding of Vysehrad in heathen times, of the various sights seen by the citadel, feasts, jousts, court sessions, war and siege, until he at last tells of the downfall.

The cycle includes:—

I. **VYSEHRAD** (which bears this inscription on the score: "In a condition of ear-disease"). Completed November 18, 1874, twenty-four days after he had become completely deaf. The first performance was at Prague, January 14, 1875.

II. **VLTAVA** * ("The Moldau"). Begun November 20, 1874; completed December 8, 1874, and performed for the first time at Zofin, April 4, 1875.

III. **SARKA**. Composed at Prague; completed February 20, 1875. Performed for the first time at Zofin, May 17, 1877. Sarka is the legendary Czech Amazon.

IV. **ZCESKYCH LUHŮV A HÁJŮV** ("From Bohemia's Fields and

* "'Multava,' the Latin name of the river. But as the *v* is written *v*, **MYLTAVA**, the words are the same." William Ritter, in his interesting *Life of Smetana*, published at Paris by Félix Alcan, 1908.

A Most Effectual Throat Relief

Hoarseness, coughs, inflammation of the throat, bronchial and asthmatic troubles are relieved promptly by the use of

BROWN'S BRONCHIAL TROCHES

For over half a century recognized throughout the world as the staple throat remedy. Especially convenient to carry in purse or pocket ready for use whenever required to check a cough or give relief in any throat trouble.

Entirely free from opiates in any form. Fine for singers and speakers to clear the voice. Sold everywhere in boxes—never in bulk.

Price 25c, 50c and \$1.00
Sample sent free on request

JOHN I. BROWN & SON, BOSTON, MASS.

BROWN'S

CAMPHORATED
SAPONACEOUS

DENTIFRICE

is an article of superior merit. Used daily, will keep the teeth sound, prevent accumulation of tartar, and give firmness to the gums. It leaves a particularly clean and pleasant feeling in the mouth. For sale by druggists and dealers in toilet articles, or sent on receipt of price, 25 cents. Sample sent on request.

Manufactured by JOHN I. BROWN & SON

CURTIS & BROWN
MFG. CO., Ltd.

NEW YORK, N.Y.

The Refinements of Our Work



Are most apparent when compared with the work of ordinary cleaners. Unexcelled facilities up-to-the-minute equipment and years of experience in



Cleansing and Dyeing

make our work distinctive in its thoroughness

ARTICLES RETURNED IN A SHORT TIME

CURTAINS

GOWNS

MENS CLOTHES

BLANKETS

WAISTS

OVERCOATS

DRAPERIES

SASHES

SUITS GLOVES

Carefully cleansed properly finished and inspected before returning

LEWANDOS

BOSTON SHOPS

284 Boylston Street

17 Temple Place

Roxbury 2206 Washington Street

Cambridge 1274 Massachusetts Avenue

Watertown 1 Galen Street (Delivery in the Newtons)

South Boston 469 A Broadway

Salem 187 Essex Street

Lynn 70 Market Street

New York City

Philadelphia

Worcester

Hartford

Albany

Baltimore

Newport

Bridgeport

Rochester

Washington

Providence

New Haven

Springfield

Portland

Bundles called for and delivered by our own teams and motors

Telephones Connecting all Departments { 3900 Back Bay
555 Oxford 300 Newton North

EXECUTIVE OFFICES 286 BOYLSTON STREET BOSTON U S A

Groves"). Composed at Jakbenice; completed on October 18, 1875; and performed for the first time at Zofin on December 10, 1876. Smetana wrote to Dr. Ludwig Prochazka that in this piece he endeavored to portray the life of the Bohemian folk at work and in the dance; as the Germans say, "Volksweisen" or "Tanzweisen."

V. TABOR. Composed at Jakbenice in 1878; first performed at a jubilee concert in honor of Smetana at Zofin, January 4, 1880. This, as well as "Blanik," the sixth of the series, is based on the Hussite choral, "Kdoz jste Bozibojovnici." The composer in a letter to Dr. Otaker Hostinsky observed that in "Tabor" the choral, "You are God's Warriors," dominates completely, while in "Blanik" there are only partial remembrances of the choral, the last verse of which, "With Him you will at last triumph," serves as the motive of the finale.

VI. BLANIK. Completed at Jakbenice on March 9, 1879; performed for the first time with "Tabor" at the jubilee concert at Zofin. The Hussite warriors sleep in the mountain of Blanik, and await the hour to reappear in arms.

The first performance of the cycle as a whole was at a concert for Smetana's benefit at Prague, November 5, 1882.

The following Preface* is printed with the score of "The Moldau":—

Two springs gush forth in the shade of the Bohemian Forest, the one warm and spouting, the other cold and tranquil. Their waves, gayly rushing onward over their rocky beds, unite and glisten in the rays of the morning sun. The forest brook, fast hurrying on, becomes the river Vltava (Moldau), which, flowing ever on through Bohemia's valleys, grows to be a mighty stream: it flows through thick woods in which the joyous noise of the hunt and the notes of the hunter's horn are heard ever nearer and nearer; it flows through grass-grown pastures and lowlands where a wedding feast is celebrated with song and dancing. At night the wood and water nymphs revel in its shining waves, in which many fortresses and castles are reflected as witnesses of the past glory of knighthood, and the vanished warlike fame of bygone ages. At the St. John Rapids the stream rushes on, winding in and out through the cataracts, and hews out a path for itself with its foaming waves through the rocky chasm into the broad river bed in which it flows on in majestic repose toward Prague, welcomed by time-honored Vyšehrad, whereupon it vanishes in the far distance from the poet's gaze.

* * *

* The translation into English is by Mr. W. F. Apthorp.

HOTEL PURITAN

COMMONWEALTH AVENUE

100 yards from Massachusetts Avenue car lines



A Distinctive Boston House

For transient and permanent guests who demand the best and prefer good taste to display. Several desirable rooms and suites at modest prices.

Afternoon tea daily, with music, in the unique Sun Parlor

"The Moldau" begins *Allegro comodo non agitato*, E minor, 6-8, with a flute passage accompanied by pizzicato chords (violins and harps). The "first stream of the Moldau" is thus pictured. The flowing figure is then given to the strings and first violins, oboes and bassoon play a melody against it. Development follows. Hunting calls (C major) are heard from horns and other wind instruments, while the strings continue the running figure. The noise of the hunt waxes louder, the river is more and more boisterous. There is gay music of the wedding dance, G major, 2-4. It swells to fortissimo, and then gradually dies away. "The moon rises in soft sustained harmonies in the wood-wind; and the flutes, accompanied by flowing arpeggios in the clarinets and high sustained chords in the strings and horns, begin the nimble nymphs' dance. Soon soft stately harmonies are heard in the horns, trombones, and tuba, their rhythm being like that of a solemn march." The strings take again the original flowing figure, and the graceful melody for first violins, oboes, bassoon, is again against it. The development is much as before. The rhythm is now livelier. There is a musical picture of St. John's Rapids, and, with a modulation to E major, behold "the broadest part of the Moldau." The melody continues fortissimo until a gradual decrescendo leads to its disappearance.

"The Moldau" is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, kettledrum, bass drum, cymbals, triangle, harp, and strings, thus divided throughout: first violins, second violins, violas, first 'cellos, second 'cellos, double-basses.

* *

The reader interested in Czech music and musicians is referred to "Smetana," an excellent biography by William Ritter (Paris, 1908); "Smetana," a biography by Bromislav Wellek (Prague, 1895); "Ein Vierteljahrhundert Böhmischer Musik," by Emanuel Chvala (Prague, 1887); "Das Böhmisches National Theater in der ersten internationalen Musik- und Theater-Ausstellung zu Wien im Jahre 1902," by Fr. Ad. Subert (Prague, 1882); "Zdenko Fibich," by C. L. Richter (Prague, 1900); "Bohème," a volume in the series "Histoire de la Musique," by Albert Soubies (Paris, 1898); articles by Friedrich Hlavác and J. J. Kral, published respectively in the American magazines, *Music Review* and *Music*; the article "Friedrich Smetana," in "Famous Composers," new series, vol. i. (Boston, 1900); and articles in the *Mercure Musical* (Paris) of February and March, 1907.

"FINLAND," SYMPHONIC POEM FOR ORCHESTRA, OP. 26, No. 7.

JEAN SIBELIUS

(Born at Tavesthus, Finland, December 8, 1865; now living at Helsingfors.)

"Finlandia: Tondight för orkester," Op. 26, No. 7, was composed in 1894, some years before the loss of Finland's identity as a nation, yet it is said to be so national in sentiment, "and it evokes such popular enthusiasm in the composer's native land, that during the comparatively recent political conflict between Russia and Finland its performance is

said to have been prohibited." It is not a fantasia on genuine folk-tunes. The composer is the authority for this statement. Mrs. Newmarch says: "Like Glinka, Sibelius avoids the crude material of the folksong; but like this great national poet, he is so penetrated by the spirit of his race that he can evolve a national melody calculated to deceive the elect. On this point the composer is emphatic. 'There is a mistaken impression among the press abroad,' he has assured me, 'that my themes are often folk melodies. So far I have never used a theme that was not of my own invention. Thus the thematic material of "Finlandia" and "En Saga" is entirely my own.'"

"Finlandia" was performed for the first time in America at a Metropolitan Opera House concert in New York, December 24, 1905. Mr. Arturo Vigna conducted. It was performed at concerts of the Russian Symphony Society, Mr. Modest Altschuler conductor, in Carnegie Hall, New York, December 30 and 31, 1905.

The first performance of this symphonic poem in Boston was by the Boston Symphony Orchestra, Mr. Fiedler conductor, November 21, 1908.

The following note is from a programme of the Russian Symphony Society:—

"'Finland,' though without explanatory sub-title, seems to set forth an impression of the national spirit and life. . . . The work records the impressions of an exile's return home after a long absence. An agitated, almost angry theme for the brass choir, short and trenchant, begins the introduction, *Andante sostenuto* (*alla breve*). This theme is answered by an organ-like response in the wood-wind, and then a prayerful passage for strings, as though to reveal the essential earnestness and reasonableness of the Finnish people, even under the stress of national sorrow. This leads to an *allegro moderato* episode, in which the restless opening theme is proclaimed by the strings against a very characteristic rhythmic figure, a succession of eight beats, the

CLARA TIPPETT

Teacher of Singing

Assistant, GRACE R. HORNE

312 Pierce Building
Copley Square, Boston

first strongly accented. . . . With a change to Allegro, the movement, looked at as an example of the sonata form, may be said to begin. A broad, cheerful theme by the strings, in A-flat, against the persistent rhythm in the brass, is followed by a second subject, introduced by the wood-wind and taken up by the strings, then by the 'cello and first violin. This is peaceful and elevated in character, and might be looked upon as prophetic of ultimate rest and happiness. The development of these musical ideas carries the tone poem to an eloquent conclusion."

"Finland" is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, bass tuba, kettledrums, bass drum, cymbals, triangle, and strings.

* * *

Sibelius at first studied the violin; but, as it was intended that he should be a lawyer after his schooling, he entered the University of Helsingfors in 1885. He soon abandoned the law for music. He studied at the Helsingfors Conservatory under Martin Wegelius, then with Albert Becker and Woldemar Bargiel at Berlin (1889-90) and with Fuchs and Goldmark at Vienna (1890-91). He then returned to Helsingfors. He received a stated sum from the government, so that he was able to compose without annoyance from the cares of this life that is so daily,—to paraphrase Jules Laforgue's line: "*Ah! que la Vie est quotidienne!*" *

* This stipend has been withdrawn, according to report.

MUSICAL INSTRUCTION

TEACHER OF SINGING

Miss CLARA E. MUNGER

Century Building

177 Huntington Avenue, Boston

TEACHER OF SINGING

Miss PRISCILLA WHITE

602 Pierce Building

Copley Square, BOSTON

Miss KATHERINE LINCOLN

SOPRANO

Management, Mrs. PAUL SUTORIUS
1 West 34th Street, New York

TEACHER OF SINGING

514 Pierce Building
Copley Square, BOSTON

Saturdays and Mondays in New York
Representing Miss Clara E. Munger
Studio, 1425 Broadway, Corner 40th Street

67 MOUNT VERNON STREET

BERTHA CUSHING CHILD

TEACHING AT
LANG STUDIOS

6 NEWBURY STREET, BOSTON

ACADEMY OF MUSIC . . . FALL RIVER

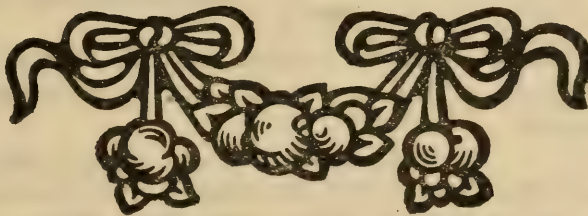
Thirty-first Season, 1911-1912

Boston Symphony Orchestra

MAX FIEDLER, Conductor

Programme

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE



MONDAY EVENING, OCTOBER 16

AT 8.15

COPYRIGHT, 1911, BY C. A. ELLIS

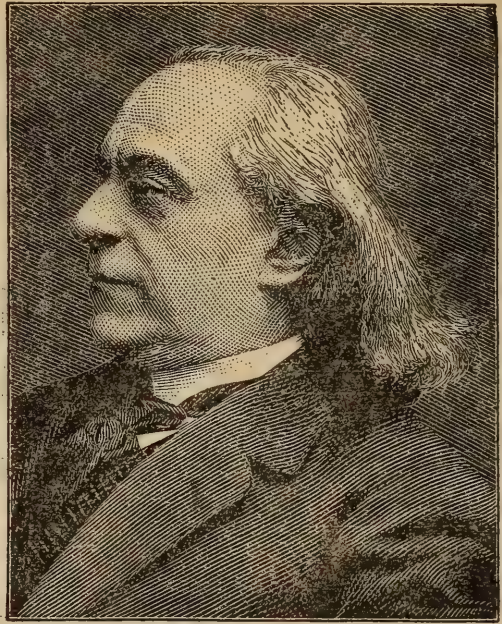
PUBLISHED BY C. A. ELLIS, MANAGER

Vladimir De Pachmann

*The Greatest Pianist
Of the 20th Century*

ON TOUR
IN THE
UNITED STATES

SEASON: 1911-1912



For generations the appearance of new stars on the musical firmament has been announced—then they came with a temporary glitter—soon to fade and to be forgotten.

De Pachmann has outlived them all. With each return he won additional resplendence and to-day he is acknowledged by the truly artistic public to be the greatest exponent of the piano of the twentieth century. As Arthur Symons, the eminent British critic, says:

"Pachmann is the Verlaine or Whistler of the Pianoforte the greatest player of the piano now living."

Pachmann, as before, uses the **BALDWIN PIANO** for the expression of his magic art, the instrument of which he himself says:

" It cries when I feel like crying, it sings joyfully when I feel like singing. It responds—like a human being—to every mood. I love the Baldwin Piano."

Every lover of the highest type of piano music will, of course, go to hear Pachmann—to revel in the beauty of his music and to marvel at it.

It is the beautiful tone quality, the voice which is music itself, and the wonderfully responsive action of the Baldwin Piano, by which Pachmann's miraculous hands reveal to you the thrill, the terror and the ecstasy of a beauty which you had never dreamed was hidden in sounds.

The Baldwin Company

8 EAST 34th STREET, NEW YORK

Boston Symphony Orchestra

Thirty-first Season, 1911-1912

MAX FIEDLER, Conductor

MONDAY EVENING, OCTOBER 16

AT 8.15

PROGRAMME

Weber Overture to the Opera "Oberon"

Tschaikowsky Symphony in B minor, No. 6, "Pathetic," Op. 74

- I. Adagio; Allegro non troppo.
- II. Allegro con grazia.
- III. Allegro molto vivace.
- IV. Finale: Adagio lamentoso.

Charpentier Air, "Depuis le jour," from "Louise"

Smetana Symphonic Poem, "Vltava" ("The Moldau") (from
"Má Vlast" ("My Country"), No. 2)

Puccini Aria, "Tosca," Prayer from Second Act "Vissi d' Arti"

Wagner Overture, "Tannhäuser"

SOLOIST

Miss FLORENCE HINKLE, Soprano

There will be an intermission of ten minutes after the symphony

E.T. Slattery Co.

OPPOSITE BOSTON COMMON
154 and 155 TREMONT STREET

Announce a Distinguished Showing of

Afternoon Dresses

AND

Evening Gowns

embracing original models from
famous foreign designers:

Doucet, Callot Sœurs, Francis,
Paquin, Worth, and
many others

ALSO

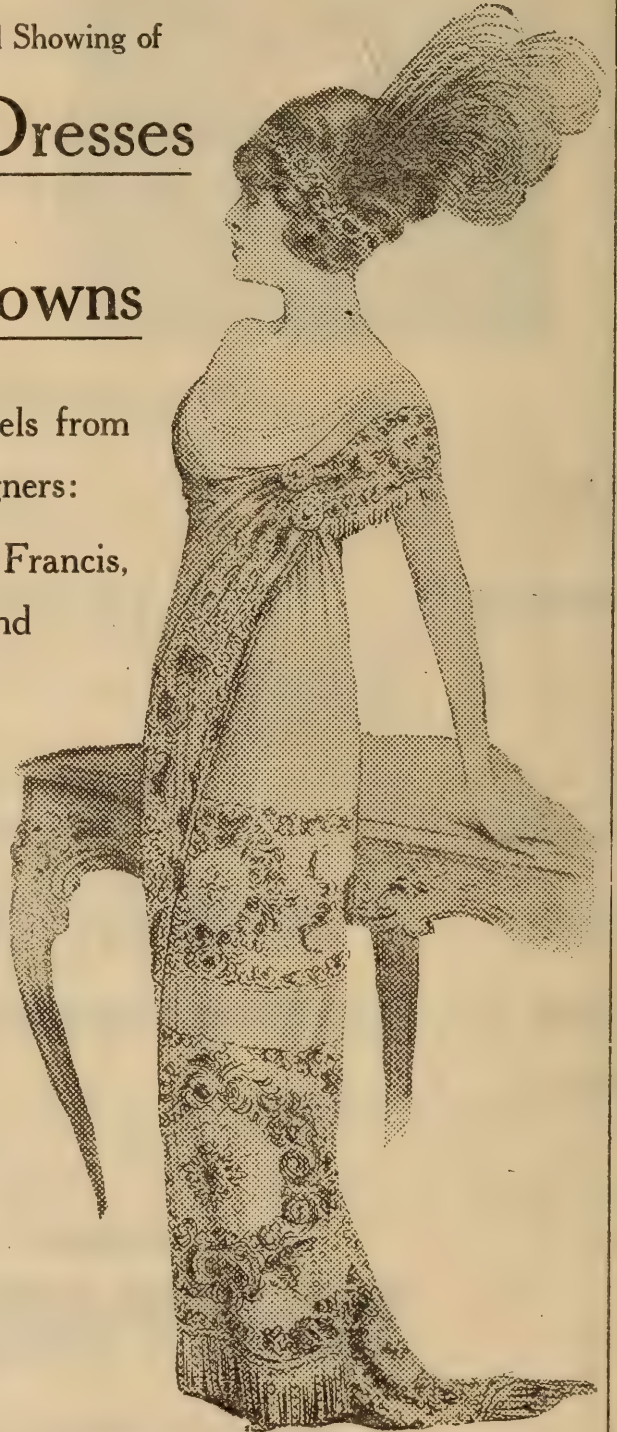
Clever adaptations by
the foremost American
designers

Afternoon Dresses

37.50 to 125.00

Evening Gowns

50.00 to 375.00



OVERTURE TO THE OPERA "OBERON" . . CARL MARIA VON WEBER

(Born at Eutin, Oldenburg, December 18, 1786; died at London, June 5, 1826.)

"Oberon; or, the Elf-king's Oath," a romantic opera in three acts, book by James Robinson Plancé, music by Carl Maria von Weber, was first performed at Covent Garden, London, on April 12, 1826. Weber conducted the performance. The first performance in Boston was at Music Hall by the Parepa Rosa Company, May 23, 1870.

Weber was asked by Charles Kemble in 1824 to write an opera for Covent Garden. A sick and discouraged man, he buckled himself to the task of learning English, that he might know the exact meaning of the text. He therefore took one hundred and fifty-three lessons of an Englishman named Carey, and studied diligently, anxiously. Planché sent the libretto an act at a time. Weber made his first sketch on January 23, 1825. The autograph score contains this note at the end of the overture: "Finished April 9, 1826, in the morning, at a quarter of twelve, and with it the whole opera. *Soli Deo Gloria!!!*—C. M. V. Weber." This entry was made at London.

The overture is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettledrums, strings. The overture begins with an introduction (*Adagio sostenuto ed il tutto pianissimo possibile*, D major, 4-4). The horn of Oberon is answered by muted strings. The figure for flutes and clarinets is taken from the first scene of the opera (Oberon's palace; introduction and chorus of elves). After a *pianissimo* little march there is a short dreamy passage for strings, which ends in the violas. There is a full orchestral crashing chord, and the main body of the overture begins (*Allegro con fuoco* in D major, 4-4). The brilliant opening measures are taken from the accompaniment figure of the quartet, "Over the dark blue waters," sung by Rezia, Fatime, Huon, Scherasmin (act ii., scene x.). The horn of Oberon is heard again; it is answered by the skipping fairy figure. The second theme (A major, sung first by the clarinet, then by the first violins) is taken from the first measures of the second part of Huon's air (act i., No. 5). And then a theme taken from the peroration, *presto con fuoco*, of Rezia's air, "Ocean! Thou mighty monster" (act ii., No. 13), is given as a conclusion to the violins. This theme ends the first part of the overture. The free fantasia begins with soft repeated chords in bassoons, horns, drums, basses. The first theme is worked out in short periods; a new theme is introduced and treated in fugato against a running contrapuntal counter-theme in the strings. The second theme is treated, but not elaborately; and then the Rezia motive brings the spirited end.

At the first performance of the opera the overture was repeated.

*
* *

To everyone who uses Music **FOREST'S MUSIC STORE** is the place where you can obtain what you desire.

On hand: Schirmer's Library, Wood Edition, etc.

238 SOUTH MAIN STREET

The first performance of "Oberon" in the United States was at New York, October 9, 1828, at the Park Theatre. Mrs. Austin was the heroine, and Horn the Sir Huon. (There was a performance of "Oberon," a musical romance, September 20, 1826; but it was not Weber's opera. It may have been Cooke's piece, which was produced at London early in that year.) This performance was "for the benefit of the beautiful Mrs. Austin." An admirer, whose name is now lost, spoke of her "liquid voice coming as softly on the sense of hearing as snow upon the waters or dew upon the flowers." White says that her voice was a mezzo-soprano of delicious quality. "She was very beautiful, in what is regarded as the typical Anglo-Saxon style of beauty,—'divinely fair,' with blue eyes softly bright, golden brown hair, and a well-rounded figure." She was praised lustily in print by a Mr. Berkeley, "a member of a noble English family, who accompanied her, and managed all her affairs with an ardent devotion far beyond that of an ordinary man of business. She visited Boston during the season of 1828-29, and she sang here in later years. White says that she was not appreciated at first in New York, because she had made her début at Philadelphia. "For already had the public of New York arrogated to themselves the exclusive right of deciding upon the merits of artists of any pretensions who visited the country professionally. And it is true that, if they received the approbation of New York, it was a favorable introduction to the public of other towns. Not so, however, with those who chose Philadelphia or Boston as the scene of their début. The selection was in itself regarded by the Manhattanese as a tacit acknowledgment of inferiority or as a slight

PIANO TEACHING

Its Principles and Problems



By CLARENCE G. HAMILTON, A.M.

Price, postpaid, \$1.25

THE book is thoroughly practical, written by a practical man to meet practical needs.

We do not hesitate to say that the work is one which should be in the hands of every piano teacher in the land seeking success.

JOHN ORTH, Who Teaches Teachers how to Teach, says:

"After having carefully read PIANO TEACHING: Its Principles and Problems, I write to say that I feel there can be but one opinion of this work, that it is decidedly the best book of its kind. I believe no teacher could possibly expend the price of this work to better advantage than by becoming its possessor."

NOTE: This volume is one of the popular MUSIC STUDENTS LIBRARY. Complete list sent free on request

OLIVER DITSON COMPANY, Boston
150 Tremont Street

to their pretensions as arbiters; and in such cases they were slow at bestowing their approval, however well it might be deserved."

I doubt whether "Oberon" was performed in New York exactly as Weber wrote it, for it was then the fashion to use the framework and some of the songs of an opera and to introduce popular airs and incongruous business. "Oberon" was in all probability first given in this country in 1870. Performances, however, have been few. There were some at San Francisco in December, 1882, when the part of Rezia was taken alternately by Miss Lester and Miss Leighton.

SYMPHONY No. 6, IN B MINOR, "PATHETIC," OP. 74.

PETER TSCHAIKOWSKY

(Born at Votkinsk, in the government of Viatka, Russia, May 7,* 1840; died at St. Petersburg, November 6, 1893.)

This symphony is in four movements:—

- I. Adagio, B minor, 4-4.
Allegro non troppo, B minor, 4-4.
- II. Allegro con grazia, D major, 5-4.
- III. Allegro, molto vivace, G major, 4-4 (12-8).
- IV. Finale: Adagio lamentoso, B minor, 3-4.

Tschaikowsky embarked at New York in May, 1891, for Hamburg. The steamer was the "Fürst Bismarck." His diary tells us that on his voyage he made sketches for a sixth symphony. (The Fifth was first performed in 1888.) The next mention of this work is in a letter dated at Vichy, June 30, 1892, and addressed to W. Naprawnik: "After you left me, I still remained at Klin about a month, and sketched two movements of a symphony. Here I do absolutely nothing; I have

* Mrs. Newmarch, in her translation into English of Modest Tschaikowsky's life of his brother, gives the date of Peter's birth April 28 (May 10). Juon gives the date April 25 (May 7). As there are typographical and other errors in Mrs. Newmarch's version, interesting and valuable as it is, I prefer the date given by Juon, Hugo Riemann, Iwan Knorr, and Heinrich Stümcke.

This space reserved

For

G. SCHIRMER, Inc.

MUSIC PUBLISHERS

NEW YORK

neither inclination nor time. Head and heart are empty, and my mental faculties are concentrated wholly on my thoughts. I shall go home soon." He wrote his brother in July that he should finish this symphony in Klin. From Klin he wrote Serge Tanéïeff, the same month, that before his last journey he had sketched the first movement and the finale. "When I was away, I made no progress with it, and now there is no time." He was then working on the opera "Iolanthe" and the ballet "The Nut-cracker," performed for the first time at St. Petersburg, December 18,* 1892. He was reading the letters of Flaubert with the liveliest pleasure and admiration. In September he went to Vienna, and he visited Sophie Menter, the pianist, at her castle Itter in the Tyrol. He wrote from Klin in October: "I shall be in St. Petersburg the whole of November; I must devote December to the orchestration of my new symphony, which will be performed at St. Petersburg toward the end of January." But in December he travelled; he visited Berlin, Basle, Paris; and from Berlin he wrote to W. Davidoff (December 28):—

"To-day I gave myself up to weighty and important reflection. I examined carefully and objectively, as it were, my symphony, which fortunately is not yet scored and presented to the world. The impression was not a flattering one for me; that is to say, the symphony is only a work written by dint of sheer will on the part of the composer: it contains nothing that is interesting or sympathetic. It should be cast aside and forgotten. This determination on my part is admirable and irrevocable. Does it not consequently follow that I am generally dried up, exhausted? I have been thinking this over for three days. Perhaps there is still some subject that might awaken inspiration in me, but I do not dare to write any more absolute music,—that is, symphonic or chamber music. To live without work which would occupy all of one's time, thoughts, and strength,—that would be boresome. What shall I do? Hang composing upon a nail and forget it? The decision is most difficult. I think and think, and cannot make up my mind how

* Mrs. Newmarch, in her translation into English of Modest's life of his brother, gives December 17 as the date.

HOTEL LENOX

2 minutes from Back Bay Stations

Fireproof Modern Convenient

250 Rooms; 125 with Private Bath

Superior Cuisine and Service

Boylston and Exeter Streets

BOSTON

to decide the matter. Anyway, the last three days were not gay. Otherwise I am very well."

On February 17, 1893, he wrote to his brother Modest from Klin: "Thank you heartily for your encouraging words concerning composition—we'll see! Meanwhile think over a libretto for me when you have time, something original and deeply emotional. Till then I shall for the sake of the money write little pieces and songs, then a new symphony, also an opera, and then I shall perhaps stop. The operatic subject must, however, move me profoundly. I have no special liking for 'The Merchant of Venice.'"

The symphony, then, was destroyed. The third pianoforte concerto, Op. 75, was based on the first movement of the rejected work; this concerto was played after the composer's death by Tanéïeff in St. Petersburg. Another work, posthumous, the Andante and Finale for pianoforte with orchestra, orchestrated by Tanéïeff and produced at St. Petersburg, February 20, 1896, was also based on the sketches for this symphony.

* * *

The Sixth Symphony was performed for the first time at St. Petersburg, October 28. The programme included an overture to an unfinished opera by Laroche, Tschaikowsky's B-flat minor Concerto for pianoforte, played by Miss Adele aus der Ohe, the dances from Mozart's "Idomeneo," and Liszt's Spanish Rhapsody for pianoforte. Tschaikowsky conducted. The symphony failed. "There was applause," says Modest, "and the composer was recalled, but with no more enthusiasm than on previous occasions. There was not the mighty overpowering impression made by the work when it was conducted by Naprawnik, November 18, 1893, and later, wherever it was played." The critics were decidedly cool.

* * *

The symphony is scored for three flutes (the third of which is interchangeable with piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, one bass tuba, a set of three kettledrums, gong, and strings.

FAELTEN PIANOFORTE SCHOOL

CARL FAELTEN, Director
30 HUNTINGTON AVENUE, BOSTON

Professional training for
Pianists and
Music Teachers. Special department for children. Call or write for information.



VICTOR S. FLECHTER

Rare Old Violins, Violas, Cellos,
Finest Italian Strings, Bows,
Boxes, Highest Grade Repairing

23 UNION SQUARE, NEW YORK

Telephone

BOUND COPIES of the Boston Symphony Orchestra's PROGRAMME BOOKS

Containing Mr. Philip Hale's analytical and descriptive notes on all works performed during the season ("musically speaking, the greatest art annual of to-day."—W. J. Henderson, New York Sun)
May be obtained by addressing

Price \$3.00
C. A. ELLIS
SYMPHONY HALL

The first performance in Boston was at a Boston Symphony Orchestra concert, December 29, 1894. Other performances at these concerts were on January 11, 1896, February 15, 1896, April 3, 1897, February 5, 1898, October 29, 1898, January 11, 1902, December 23, 1904, March 16, 1907.

The first performances in America were by the Symphony Society of New York, Mr. Walter Damrosch leader, on March 16, 17, 1894.

AIR FROM "LOUISE," ACT III., SCENE I. . . . GUSTAVE CHARPENTIER

(Born at Dieuze, France, June 25, 1860; now living in Paris.)

Louise, having left her home, is living with Julien on the Butte de Montmartre. At the beginning of the third act, Julien, sitting in the little garden of their house with book in hand, is plunged in happy meditation. Louise, leaning on the railing of the steps, looks at him lovingly.

Depuis le jour ou je me suis donnée, toute fleurie semble ma destinée. Je crois rêver sous un ciel de féerie, l'âme encore grisée de ton premier baiser! Quelle belle vie! Mon rêve n'était pas un rêve! Ah! je suis heureuse! L'amour étend sur moi ses ailes! Au jardin de mon cœur chante une joie nouvelle! Tout vibre, tout se réjouit de mon triomphe! Autour de moi tout est sourire, lumière et joie! et je tremble délicieusement au souvenir charmant du premier jour d'amour! Quelle belle vie! ah! je suis heureuse! trop heureuse . . . et je tremble délicieusement au souvenir charmant du premier jour d'amour!

Since the day that I first gave myself unto you, my destiny seems all in bloom. I seem to be dreaming under a fairy sky, with soul still intoxicated by your first embrace! What a beautiful life! My dream was not a dream! Ah! I am happy! Love stretches over me his wings. A new joy sings in the garden of my heart! Everything is astir, everything rejoices with my triumph. Around me all is laughter, light and joy, and I tremble deliciously at the charming remembrance of the first day of love. What a beautiful life and what happiness! I am too happy . . . and I tremble deliciously at the charming recollection of the first day of love.

* *

"Louise," a musical romance in four acts and five scenes, libretto and music by Charpentier, was first produced at the Opéra-Comique, Paris, February 2, 1900. The chief singers were M. Maréchal, Julien; M. Fugère, the Father; Mlle. Riota, Louise; Mme. Deschamps-Jehin, the Mother; Mlle. Tiphaine, Irma.

* *

Marthe Louise Estelle Éliisa Riota, the first Louise in Charpentier's opera, was born at Beaumont-les-Valence, France, February 18, 1878.



OPERA THEATRE BALL SOCIETY HAIR DRESSING All the Latest Styles in only first quality HAIR GOODS

Engagements booked, made by "Phone" or Mail
22325-22279 Oxford

Dr. RUDOLPH MERTIN, Inc.
564 Washington St., Opp. Adams House, Boston
Send for Free Circulars and Price List of our Toilet Preparations

Pianos that Appeal to Musicians



OUR pianos have the very highest reputation with musical people, for every piano, from the highest-priced to the least expensive we offer, has not merely the essentials of tone and touch, but also exquisite refinements of quality which delight the musician.

We invite you to inspect our stocks, which are at once the largest, the most varied, and most interesting to be found in New England.

We call particular attention to the following pianos:

STEINWAY pianos, the instruments of highest prestige among music lovers everywhere—through their incomparable tone the choice of royalty and of all connoisseurs.

In all regular styles and also in special art cases exhibiting the perfection of artistry.

HUME pianos, the best made in New England—distinguished by wonderful richness and nobility of tone.

JEWETT pianos, the favorite pianos of New England, where more are sold each year than of any other make of equal cost.

THE PIANOLA PIANOS,—the complete line of five pianos. The Steinway, the Weber, and the Steck Pianola Pianos are shown in both grand and upright forms.

M. STEINERT & SONS CO.

52 North Main Street, Fall River, Mass.

Stores in all Principal Cities of New England

She studied singing at the Conservatory of Music, Paris. In 1899 she took a first prize for singing, competing as the pupil of Duvernoy; also a first prize for *opéra-comique*, competing as a pupil of Lhérie. She made her first appearance in the opera house as Louise. In 1901 she married and left the stage.

"Louise" was produced in Boston by Mr. Hammerstein's Manhattan Opera House Company at the Boston Theatre, April 5, 1909. The chief singers were Miss Mary Garden, Mme. Doria, Miss Zeppelli, Charles Dalmorès, Charles Gilibert. Cleofonte Campanini conducted.

For the first time in the records of the Opéra-Comique, Paris, an opera, "Louise," was performed one hundred times within a year, nor had the sum of the total receipts, 666,250 francs, from this opera within the year been equalled.

SYMPHONIC POEM, "THE MOLDAU" (FROM "MY COUNTRY," NO. 2).
FRIEDRICH SMETANA

(Born at Leitomischl, Bohemia, March 2, 1824; died in the mad-house at Prague, May 12, 1884.)

Smetana, a Czech of the Czechs, purposed to make his country familiar and illustrious in the eyes of strangers by his cycle of symphonic poems, "Má Vlast" ("My Country"). The cycle was dedicated to the town of Prague. In a letter written (1879) to the publisher he complained of the poem put as preface to "Vysehrad": "What is here portrayed in tones is not mentioned in the verses!" He wished a preface that might acquaint the foreigner with the peculiar love entertained by the Czech for this fortress. Lumir sees visions the moment he touches the harp; and he tells of the founding of Vysehrad in heathen times, of the various sights seen by the citadel, feasts, jousts, court sessions, war and siege, until he at last tells of the downfall.

The cycle includes:—

I. VYSEHRAD (which bears this inscription on the score: "In a condition of ear-disease"). Completed November 18, 1874, twenty-four days after he had become completely deaf. The first performance was at Prague, January 14, 1875.

HOTEL PURITAN

COMMONWEALTH AVENUE

100 yards from Massachusetts Avenue car lines



A Distinctive Boston House

For transient and permanent guests who demand the best and prefer good taste to display. Several desirable rooms and suites at modest prices.

Afternoon tea daily, with music, in the unique Sun Parlor

WITEK—MASON & HAMLIN

VITA WITEK

Distinguished Pianist of international renown

Writes as follows of the

Mason & Hamlin
PIANO

MASON & HAMLIN CO.

February, 1911

GENTLEMEN:—

My greatest apprehension in coming to America was, "What piano would I find to play there?" and now I have found in the Mason & Hamlin the finest piano I have found anywhere. I have played the pianos of many different manufacturers in many countries, but never have I found such a fine tone as in your instruments.

It is a joy to me every time I play your wonderful pianos. I make you my compliments. (Signed) VITA WITEK

ANTON WITEK

Violinist of pre-eminent reputation, concert-master
of the Boston Symphony Orchestra

Writes as follows of the

Mason & Hamlin
PIANO

MASON & HAMLIN CO.

February, 1911

GENTLEMEN:—

There is no piano whose tone quality so closely resembles that of the violin, indeed, so competes with it, as the Mason & Hamlin. (Signed) ANTON WITEK

MASON & HAMLIN CO.

Established 1854

492 BOYLSTON STREET

BOSTON

II. VLTAVA * ("The Moldau"). Begun November 20, 1874; completed December 8, 1874, and performed for the first time at Zofin, April 4, 1875.

III. SARKA. Composed at Prague; completed February 20, 1875. Performed for the first time at Zofin, May 17, 1877. Sarka is the legendary Czech Amazon.

IV. ZČESKYCH LUHŮV A HÁJŮV ("From Bohemia's Fields and Groves"). Composed at Jakbenice; completed on October 18, 1875; and performed for the first time at Zofin on December 10, 1876. Smetana wrote to Dr. Ludwig Prochazka that in this piece he endeavored to portray the life of the Bohemian folk at work and in the dance; as the Germans say, "Volksweisen" or "Tanzweisen."

V. TABOR. Composed at Jakbenice in 1878; first performed at a jubilee concert in honor of Smetana at Zofin, January 4, 1880. This, as well as "Blaník," the sixth of the series, is based on the Hussite choral, "Kdož jste Božibojovnici." The composer in a letter to Dr. Otakar Hostinsky observed that in "Tabor" the choral, "You are God's Warriors," dominates completely, while in "Blaník" there are only partial remembrances of the choral, the last verse of which, "With Him you will at last triumph," serves as the motive of the finale.

VI. BLANÍK. Completed at Jakbenice on March 9, 1879; performed for the first time with "Tabor" at the jubilee concert at Zofin. The Hussite warriors sleep in the mountain of Blaník, and await the hour to reappear in arms.

The first performance of the cycle as a whole was at a concert for Smetana's benefit at Prague, November 5, 1882.

The following Preface† is printed with the score of "The Moldau":—

Two springs gush forth in the shade of the Bohemian Forest, the one warm and spouting, the other cold and tranquil. Their waves, gayly rushing onward over their rocky beds, unite and glisten in the rays of the morning sun. The forest brook, fast hurrying on, becomes the river Vltava (Moldau), which, flowing ever on through Bohemia's valleys, grows to be a mighty stream: it flows through thick woods in which the joyous noise of the hunt and the notes of the hunter's horn are heard ever nearer and nearer; it flows through grass-grown pastures and lowlands where a wedding feast is celebrated with song and dancing. At night the wood and water nymphs revel in its shining waves, in which many fortresses and castles are reflected as witnesses of the past glory of knighthood, and the vanished warlike fame of bygone ages. At the St. John Rapids the stream rushes on, winding in and out through the cataracts, and hews out a path for itself with its foaming waves through the rocky chasm into the broad river bed in which it flows on in majestic repose toward Prague, welcomed by time-honored Vyšehrad, whereupon it vanishes in the far distance from the poet's gaze.

* * *

"The Moldau" begins Allegro comodo non agitato, E minor, 6-8, with a flute passage accompanied by pizzicato chords (violins and harps). The "first stream of the Moldau" is thus pictured. The flowing figure is then given to the strings and first violins, oboes and bassoon play a melody against it. Development follows. Hunting calls (C major) are heard from horns and other wind instruments, while the strings continue the running figure. The noise of the hunt waxes louder, the river is more and more boisterous. There is gay music of the wedding dance, G major, 2-4. It swells to fortissimo,

* "Multava," the Latin name of the river. But as the *v* is written *v*, *MVLTAVA*, the words are the same." William Ritter, in his interesting *Life of Smetana*, published at Paris by Félix Alcan, 1908.

† The translation into English is by Mr. W. F. Apthorp.

and then gradually dies away. "The moon rises in soft sustained harmonies in the wood-wind; and the flutes, accompanied by flowing arpeggios in the clarinets and high sustained chords in the strings and horns, begin the nimble nymphs' dance. Soon soft stately harmonies are heard in the horns, trombones, and tuba, their rhythm being like that of a solemn march." The strings take again the original flowing figure, and the graceful melody for first violins, oboes, bassoon, is again against it. The development is much as before. The rhythm is now livelier. There is a musical picture of St. John's Rapids, and, with a modulation to E major, behold "the broadest part of the Moldau." The melody continues fortissimo until a gradual decrescendo leads to its disappearance.

"The Moldau" is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, kettledrum, bass drum, cymbals, triangle, harp, and strings, thus divided throughout: first violins, second violins, violas, first 'cellos, second 'cellós, double-basses.

*
* *

The reader interested in Czech music and musicians is referred to "Smetana," an excellent biography by William Ritter (Paris, 1908); "Smetana," a biography by Bromislav Wellek (Prague, 1895); "Ein Vierteljahrhundert Bömischer Musik," by Emanuel Chvala (Prague, 1887); "Das Böhmisches National Theater in der ersten internationalen Musik- und Theater-Ausstellung zu Wien im Jahre 1902," by Fr. Ad. Subert (Prague, 1882); "Zdenko Fibich," by C. L. Richter (Prague, 1900); "Bohème," a volume in the series "Histoire de la Musique," by Albert Soubies (Paris, 1898); articles by Friedrich Hlavác and J. J. Kral, published respectively in the American magazines, *Music Review* and *Music*; the article "Friedrich Smetana," in "Famous Composers," new series, vol. i. (Boston, 1900); and articles in the *Mercur Musical* (Paris) of February and March, 1907.

A Most Effectual Throat Relief

Hoarseness, coughs, inflammation of the throat, bronchial and asthmatic troubles are relieved promptly by the use of

BROWN'S BRONCHIAL TROCHES

For over half a century recognized throughout the world as the staple throat remedy. Especially convenient to carry in purse or pocket ready for use whenever required to check a cough or give relief in any throat trouble.

Entirely free from opiates in any form. Fine for singers and speakers to clear the voice. Sold everywhere in boxes—never in bulk.

Price 25c, 50c and \$1.00
Sample sent free on request

JOHN I. BROWN & SON, BOSTON, MASS.

BROWN'S

CAMPHORATED
SAPONACEOUS

DENTIFRICE

is an article of superior merit. Used daily, will keep the teeth sound, prevent accumulation of tartar, and give firmness to the gums. It leaves a particularly clean and pleasant feeling in the mouth.

For sale by druggists and dealers in toilet articles, or sent on receipt of price, 25 cents. Sample sent on request.

Manufactured by JOHN I. BROWN & SON

CURTIS & BROWN
MFG. CO., Ltd.

NEW YORK, N.Y.

The Refinements of Our Work



Are most apparent when compared with the work of ordinary cleaners. Unexcelled facilities up-to-the-minute equipment and years of experience in



Cleansing and Dyeing

make our work distinctive in its thoroughness

ARTICLES RETURNED IN A SHORT TIME

CURTAINS

GOWNS

MENS CLOTHES

BLANKETS

WAISTS

OVERCOATS

DRAPERIES

SASHES

SUITS GLOVES

Carefully cleansed properly finished and inspected before returning

LEWANDOS

BOSTON SHOPS

284 Boylston Street

17 Temple Place

Roxbury 2206 Washington Street

Cambridge 1274 Massachusetts Avenue

Watertown 1 Galen Street (Delivery in the Newtons)

South Boston 469 A Broadway

Salem 187 Essex Street

Lynn 70 Market Street

New York City

Philadelphia

Worcester

Hartford

Albany

Baltimore

Newport

Bridgeport

Rochester

Washington

Providence

New Haven

Springfield

Portland

Bundles called for and delivered by our own teams and motors

Telephones Connecting all Departments { 3900 Back Bay
555 Oxford 300 Newton North

EXECUTIVE OFFICES 286 BOYLSTON STREET BOSTON U S A

PRAYER FROM THE SECOND ACT OF "TOSCA" . GIACOMO PUCCINI

(Born at Lucca, June 22, 1858; now living.)

"Tosca," a melodrama in three acts, text founded by L. Illica and G. Giacosa on Victorien Sardou's drama, "La Tosca" (Porte St. Martin Theatre, Paris, November 27, 1887: Floria Tosca, Sarah Bernhardt; Cavaradossi, Dumény; Baron Scarpia, Berton), was produced at the Costanzi, Rome, January 14, 1900. Floria Tosca, Mme. Darclée; Mario, De Marchi; Baron Scarpia, Giraldoni. The first performance in the United States was at the Metropolitan Opera House, February 4, 1901: Floria Tosca, Milka Ternina; Mario, Cremonini; Baron Scarpia, Scotti.

TOSCA

(*nel massimo dolore*).

Vissi d' arte e d' amor, non feci ma
male ad anima viva!
Con man furtiva
quante pene conobbi, alleviai.
Sempre con fè sincera
la mia preghiera
ai santi tabernacoli salì.
Diedi fiori agli altar, diedi gioielli
della Madonna al manto,
e diedi il canto
agli astri, al ciel, che ne ridean più belli.
Nell' ora del dolore
perchè, Signore,
perchè me ne rimunerì così?

TOSCA

(*in deepest sorrow*).

Love and music, these have I lived for, . . .
nor ever have harmed a living being.
The poor and distressful, times without number,
by stealth, I have succored. . . .
Ever a fervent believer, my humble prayers
have been offered up sincerely to the saints;
ever a fervent believer, on the altar flowers I've laid. . . .
In this, my hour of sorrow and bitter tribulation,
oh! Heavenly Father, why dost Thou forsake me?
Jewels I gave to bedeck Our Lady's mantle;
I gave my songs to the starry hosts
in tribute to their brightness. . . .
In this, my hour of grief and bitter tribulation,
why, Heavenly Father, why hast Thou forsaken me?
(*Translation into English by W. Beatty-Kingston.*)

OVERTURE TO THE OPERA "TANNHÄUSER" . . . RICHARD WAGNER

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

"Tannhäuser und der Sängerkrieg auf Wartburg," romantic opera in three acts, book and music by Richard Wagner, was first performed at the Royal Opera House in Dresden, under the direction of the composer, on October 19, 1845. The cast was as follows: Hermann, Dettmer; Tannhäuser, Tichatschek; Wolfram, Mitterwurzer; Walther,

Schloss; Biterolf, Wächter; Heinrich, Gurth; Reimar, Risse; Elisabeth, Johanna Wagner; Venus, Schroeder-Devrient; a young shepherd, Miss Thiele.

The first performance in the United States was at the Stadt Theatre, New York, April 4, 1859, and the cast was as follows: Hermann, Graff; Tannhäuser, Pickaneser; Wolfram, Lehmann; Walther, Lotti; Biterolf, Urchs; Heinrich, Bolten; Reimar, Brandt; Elisabeth, Mrs. Siedenburger; Venus, Mrs. Pickaneser. Carl Bergmann conducted. The New York *Evening Post* said that the part of Tannhäuser was beyond the abilities of Mr. Pickaneser: "The lady singers have but little to do in the opera, and did that little respectably."

The overture was played for the first time in Boston, October 22, 1853, at a concert of the Germania Musical Society, Carl Bergmann conductor. The programme stated that the orchestra was composed of "fifty thorough musicians." A "Finale" from "Tannhäuser" was performed at a concert of the Orchestral Union, December 27, 1854. The first performance of the pilgrims' chorus was at a Philharmonic concert, January 3, 1857, a concert given by the society "with the highly valuable assistance of Herr Louis Schreiber, solo trumpet-player to the king of Hanover."

The first performance of the opera in Boston was at the Boston Theatre, January 20, 1871, with Mme. Lichtmay, Elisabeth; Mme. Roemer, Venus; Carl Bernard, Tannhäuser; Vierling, Wolfram; and Franosch as the Landgrave.

* *

The coda of the overture was cut out, and the overture was connected with a new version of the first scene of the opera for the performance of the work in a translation by Charles Nutter into French at the Opéra, Paris, March 13, 1861. Some consider therefore the overture in its original shape as a concert overture, one no longer authentically connected with the opera.

The overture is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, bass tuba, kettledrums, cymbals, triangle, tambourine, strings.

It begins with a slow introduction, Andante maestoso, E major, 3-4, in which the pilgrims' chorus, "Beglückt darf nun dich, o Heimath, ich schauen," from the third act, is heard, at first played piano by lower wood-wind instruments and horns with the melody in the trombones against a persistent figure in the violins, then sinking to a pian-

CLARA TIPPETT

Teacher of Singing

Assistant, GRACE R. HORNE

312 Pierce Building
Copley Square, Boston

issimo (clarinets and bassoons). They that delight in tagging motives so that there may be no mistake in recognition call the first melody the "Religious Motive" or "The Motive of Faith." The ascending phrase given to the violoncellos is named the "Motive of Contrition," and the persistent violin figure the "Motive of Rejoicing."

The main body of the overture, Allegro, E major, 4-4, begins even before the completion of the pilgrims' song with an ascending first theme (violas), "the typical motive of the Venus Mountain."

"Inside the Horsel here the air is hot;
Right little peace one hath for it, God wot;
The scented dusty daylight burns the air,
And my heart chokes me till I hear it not."

The first period of the movement is taken up wholly with bacchanalian music from the opening scene in the Venus Mountain; and the motive that answers the ascending typical figure, the motive for violins, flutes, oboes, then oboes and clarinets, is known as the theme of the bacchanal, "the drunkenness of the Venus Mountain." This period is followed by a subsidiary theme in the same key, a passionate figure in the violins against ascending chromatic passages in the 'cellos. The second theme, B major, is Tannhäuser's song to Venus, "Dir töne Lob!" The bacchanal music returns, wilder than before. A pianissimo episode follows, in which the clarinet sings the appeal of Venus to Tannhäuser, "Geliebter, komm, sieh' dort die Grotte," the typical phrase of the goddess. This episode takes the place of the free fantasia. The third part begins with the passionate subsidiary theme, which leads as before to the second theme, Tannhäuser's song, which is now in E major. Again the bacchanalian music, still more frenetic. There is stormy development; the violin figure which accompanied the pilgrims' chant returns, and the coda begins, in which this chant is repeated. The violin figure grows swifter and swifter as the fortissimo chant is thundered out by trombones and trumpets to full harmony in the rest of the orchestra.

FALL RIVER MUSICAL INSTRUCTION

MARK H. PEARSON

TEACHER OF
PIANO AND ORGAN

611 Walnut Street .. Fall River, Mass.

BERT R. ANTHONY

TEACHER of **PIANO**

Particular attention devoted to beginners

Studio

Room 4, Union Savings Bank Building
Opp. Granite Block

ROBERT N. LISTER

(Symphony Chambers, Boston)

VOICE BUILDING AND SINGING
(Overtone Method)

Y. M. C. A. Building, Fall River
WEDNESDAYS, P.M.

MRS. LISTER, Soprano Soloist

FALL RIVER MUSICAL INSTRUCTION

CHARLES F. CAREY

PIANO, HARMONY
AND
MUSICAL COMPOSITION
Studio, Academy of Music Building

CLARENCE H. WILLISTON

PIANO and HARMONY
Office Hours — 3 to 5 P.M.
Room 33, Hudner Building, Fall River

LEO B. SHOOB

VIOLIN STUDIO
34 North Main Street
Room 17
FALL RIVER
MASS.

MUSICAL INSTRUCTION

Miss CLARA E. MUNGER

TEACHER OF SINGING
Century Building
177 Huntington Avenue, Boston

Miss PRISCILLA WHITE

TEACHER OF SINGING
602 Pierce Building
Copley Square, BOSTON

Miss KATHERINE LINCOLN
SOPRANO

Management, Mrs. PAUL SUTORIUS
1 West 34th Street, New York

TEACHER OF SINGING
514 Pierce Building
Copley Square, BOSTON
Saturdays and Mondays in New York
Representing Miss Clara E. Munger
Studio, 1425 Broadway, Corner 40th Street

BERTHA CUSHING CHILD

67 MOUNT VERNON STREET
TEACHING AT
LANG STUDIOS
6 NEWBURY STREET, BOSTON

SANDERS THEATRE . . . CAMBRIDGE
HARVARD UNIVERSITY

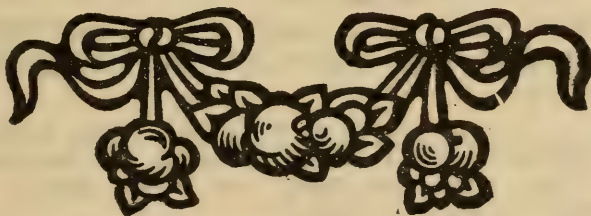
Thirty-first Season, 1911-1912

Boston Symphony Orchestra

MAX FIEDLER, Conductor

Programme

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE



THURSDAY EVENING, OCTOBER 19

AT 8.00

COPYRIGHT, 1911, BY C. A. ELLIS

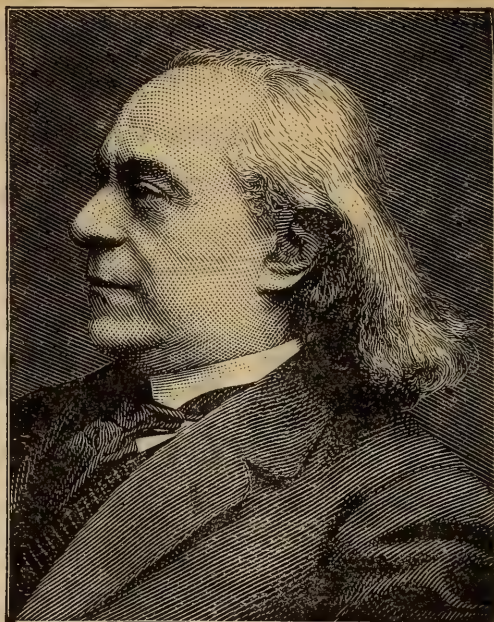
PUBLISHED BY C. A. ELLIS, MANAGER

Vladimir De Pachmann

*The Greatest Pianist
Of the 20th Century*

ON TOUR
IN THE
UNITED STATES

SEASON: 1911-1912



For generations the appearance of new stars on the musical firmament has been announced—then they came with a temporary glitter—soon to fade and to be forgotten.

De Pachmann has outlived them all. With each return he won additional resplendence and to-day he is acknowledged by the truly artistic public to be the greatest exponent of the piano of the twentieth century. As Arthur Symons, the eminent British critic, says:

"Pachmann is the Verlaine or Whistler of the Pianoforte the greatest player of the piano now living."

Pachmann, as before, uses the **BALDWIN PIANO** for the expression of his magic art, the instrument of which he himself says:

" It cries when I feel like crying, it sings joyfully when I feel like singing. It responds—like a human being—to every mood. I love the Baldwin Piano."

Every lover of the highest type of piano music will, of course, go to hear Pachmann—to revel in the beauty of his music and to marvel at it.

It is the beautiful tone quality, the voice which is music itself, and the wonderfully responsive action of the Baldwin Piano, by which Pachmann's miraculous hands reveal to you the thrill, the terror and the ecstasy of a beauty which you had never dreamed was hidden in sounds.

The Baldwin Company

8 EAST 34th STREET, NEW YORK

SANDERS THEATRE CAMBRIDGE

HARVARD UNIVERSITY

Boston Symphony Orchestra

Thirty-first Season, 1911-1912

MAX FIEDLER, Conductor

THURSDAY EVENING, OCTOBER 19

AT 8.00

PROGRAMME

Beethoven Overture to Goethe's "Egmont," Op. 84

Tschaikowsky Symphony in B minor, No. 6, "Pathetic," Op. 74

I. Adagio; Allegro non troppo.

II. Allegro con grazia.

III. Allegro, molto vivace.

IV. Finale: Adagio lamentoso.

Liszt Concerto in A major, No. 2, for Pianoforte

Liszt Symphonic Poem, "Tasso: lamento e trionfo"

SOLOIST

RUDOLPH GANZ

Steinway Piano Used

There will be an intermission of ten minutes after the symphony

OVERTURE TO "EGMONT," OP. 84 LUDWIG VAN BEETHOVEN

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827.)

This overture was composed in 1810; it was published in 1811. The music to Goethe's play—overture, four entr'actes, two songs sung by Clärchen, "Clärchen's Death," "Melodram," and "Triumph Symphony" (identical with the coda of the overture) for the end of the play, nine numbers in all—was performed for the first time with the tragedy at the Hofburg Theatre, Vienna, May 24, 1810. Antonie Adamberger was the Clärchen.

The first performance of the overture in Boston was at a concert of the Boston Academy of Music, November 16, 1844. All the music of "Egmont" was performed at the fourth and last Philharmonic concert, Mr. Zerrahn conductor, on March 26, 1859. This concert was in commemoration of the thirty-second anniversary of Beethoven's death. The programme included the "Egmont" music and the Ninth Symphony. The announcement was made that Mrs. Barrows had been engaged, "who, in order to more clearly explain the composer's meaning, will read those portions of the drama which the music especially illustrates." Mr. John S. Dwight did not approve her reading, which he characterized in his *Journal of Music* as "coarse, inflated, over-loud, and after all not clear." Mrs. Harwood sang Clärchen's solos. The programme stated: "The grand orchestra, perfectly complete in all its details, will consist of fifty of the best Boston musicians."

All the music to "Egmont" was performed at a testimonial concert to Mr. Carl Zerrahn, April 10, 1872, when Professor Evans read the poem in place of Charlotte Cushman, who was prevented by sickness.

This music was performed at a Symphony concert, December 12, 1885, when the poem was read by Mr. Howard Malcolm Ticknor.

When Hartl took the management of the two Vienna Court theatres, January 1, 1808, he produced plays by Schiller. He finally determined to produce plays by Goethe and Schiller with music, and he chose Schiller's "Tell" and Goethe's "Egmont." Beethoven and Gyrowetz were asked to write the music. The former was anxious to compose the music for "Tell"; but, as Czerny tells the story, there were intrigues, and, as "Egmont" was thought to be less suggestive to a composer, the music for that play was assigned to Beethoven. Gyrowetz's music to "Tell" was performed June 14, 1810, and it was described by a correspondent of a Leipsic journal of music as "characteristic and written with intelligence." No allusion was made at the time anywhere to Beethoven's "Egmont."

Long and curious commentaries have been written in explanation of his overture. As though the masterpiece needed an explanation! We remember one in which a subtle meaning was given to at least

every half-dozen measures: the Netherlanders are under the crushing weight of Spanish oppression; Egmont is melancholy, his blood is stagnant, but at last he shakes off his melancholy (violins), answers the cries of his country-people, rouses himself for action; his death is portrayed by a descent of the violins from C to G; but his countrymen triumph. Spain is typified by the sarabande movement; the heavy, recurring chords portray the lean-bodied, lean-visaged Duke of Alva; "the violin theme in D-flat, to which the clarinet brings the under-third, is a picture of Clärchen," etc. One might as well illustrate word for word the solemn ending of Thomas Fuller's life of Alva in "The Profane State": "But as his life was a mirror of cruelty, so was his death of God's patience. It was admirable that his tragical acts should have a comical end; that he that sent so many to the grave should go to his own, and die in peace. But God's justice on offenders goes not always in the same path, nor the same pace: and he is not pardoned for the fault who is for a while reprieved from the punishment; yea, sometimes the guest in the inn goes quietly to bed before the reckoning for his supper is brought to him to discharge." The overture is at first a mighty lamentation. There are the voices of an aroused and angry people, and there is at the last tumultuous rejoicing. The "Triumph Symphony" at the end of the play forms the end of the overture.

* * *

The overture has a short, slow introduction, *sostenuto ma non troppo*, F minor, 3-2. The main body of the overture is an *allegro*, F minor, 3-4. The first theme is in the strings; each phrase is a descending arpeggio in the 'cellos, closing with a sigh in the first violins; the antithesis begins with a "sort of sigh" in the wood-wind, then in the strings, then there is a development into passage-work. The second theme has for its thesis a version of the first two measures of the sarabande theme of the introduction, *fortissimo* (strings), in A-flat major, and the antithesis is a triplet in the wood-wind. The coda, *Allegro con brio*, F major, 4-4, begins *pianissimo*. The full orchestra at last has a brilliant fanfare figure, which ends in a shouting climax, with a famous shrillness of the piccolo against fanfares of bassoons and brass and between crashes of the full orchestra.

The overture is scored for two flutes (one interchangeable with piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets, kettledrums, and strings.

SYMPHONY NO. 6, IN B MINOR, "PATHETIC," OP. 74.

PETER TSCHAIKOWSKY

(Born at Votkinsk, in the government of Viatka, Russia, May 7,* 1840; died at St. Petersburg, November 6, 1893.)

This symphony is in four movements:—

- I. Adagio, B minor, 4-4.
Allegro non troppo, B minor, 4-4.
- II. Allegro con grazia, D major, 5-4.
- III. Allegro, molto vivace, G major, 4-4 (12-8).
- IV. Finale: Adagio lamentoso, B minor, 3-4.

Tschaikowsky embarked at New York in May, 1891, for Hamburg. The steamer was the "Fürst Bismarck." His diary tells us that on his voyage he made sketches for a sixth symphony. (The Fifth was first performed in 1888.) The next mention of this work is in a letter dated at Vichy, June 30, 1892, and addressed to W. Naprawnik: "After you left me, I still remained at Klin about a month, and sketched two movements of a symphony. Here I do absolutely nothing; I have neither inclination nor time. Head and heart are empty, and my mental faculties are concentrated wholly on my thoughts. I shall go home soon." He wrote his brother in July that he should finish this symphony in Klin. From Klin he wrote Serge Tanéïeff, the same month, that before his last journey he had sketched the first movement and the finale. "When I was away, I made no progress with it, and now there is no time." He was then working on the opera "Iolanthe" and the ballet "The Nut-cracker," performed for the first time at St. Petersburg, December 18,† 1892. He was reading the letters of Flaubert with the liveliest pleasure and admiration. In September he went to Vienna, and he visited Sophie Menter, the pianist, at her castle Itter in the Tyrol. He wrote from Klin in October: "I shall be in St. Petersburg the whole of November; I must devote December to the orchestration of my new symphony, which will be performed at St. Petersburg toward the end of January." But in December he travelled; he visited Berlin, Basle, Paris; and from Berlin he wrote to W. Davidoff (December 28):—

"To-day I gave myself up to weighty and important reflection. I examined carefully and objectively, as it were, my symphony, which fortunately is not yet scored and presented to the world. The impression was not a flattering one for me; that is to say, the symphony is only a work written by dint of sheer will on the part of the composer: it contains nothing that is interesting or sympathetic. It should be

* Mrs. Newmarch, in her translation into English of Modest Tschaikowsky's life of his brother, gives the date of Peter's birth April 28 (May 10). Juon gives the date April 25 (May 7). As there are typographical and other errors in Mrs. Newmarch's version, interesting and valuable as it is, I prefer the date given by Juon, Hugo Riemann, Iwan Knorr, and Heinrich Stümcke.

† Mrs. Newmarch, in her translation into English of Modest's life of his brother, gives December 17 as the date.

cast aside and forgotten. This determination on my part is admirable and irrevocable. Does it not consequently follow that I am generally dried up, exhausted? I have been thinking this over for three days. Perhaps there is still some subject that might awaken inspiration in me, but I do not dare to write any more absolute music,—that is, symphonic or chamber music. To live without work which would occupy all of one's time, thoughts, and strength,—that would be boresome. What shall I do? Hang composing upon a nail and forget it? The decision is most difficult. I think and think, and cannot make up my mind how to decide the matter. Anyway, the last three days were not gay. Otherwise I am very well."

On February 17, 1893, he wrote to his brother Modest from Klin: "Thank you heartily for your encouraging words concerning composition—we'll see! Meanwhile think over a libretto for me when you have time, something original and deeply emotional. Till then I shall for the sake of the money write little pieces and songs, then a new symphony, also an opera, and then I shall perhaps stop. The operatic subject must, however, move me profoundly. I have no special liking for 'The Merchant of Venice.'"

The symphony, then, was destroyed. The third pianoforte concerto, Op. 75, was based on the first movement of the rejected work; this concerto was played after the composer's death by Tanéïeff in St. Petersburg. Another work, posthumous, the Andante and Finale for pianoforte with orchestra, orchestrated by Tanéïeff and produced at St. Petersburg, February 20, 1896, was also based on the sketches for this symphony.

* * *

The Sixth Symphony was performed for the first time at St. Petersburg, October 28. The programme included an overture to an unfinished opera by Laroche, Tschaikowsky's B-flat minor Concerto for pianoforte, played by Miss Adele aus der Ohe, the dances from Mozart's "Idomeneo," and Liszt's Spanish Rhapsody for pianoforte. Tschaikowsky conducted. The symphony failed. "There was applause," says Modest, "and the composer was recalled, but with no more enthusiasm than on previous occasions. There was not the mighty overpowering impression made by the work when it was conducted by Naprawnik, November 18, 1893, and later, wherever it was played." The critics were decidedly cool.

* * *

The symphony is scored for three flutes (the third of which is interchangeable with piccolo), two oboes, two clarinets, two bassoons, four

horns, two trumpets, three trombones, one bass tuba, a set of three kettledrums, gong, and strings.

The first performance in Boston was at a Boston Symphony Orchestra concert, December 29, 1894. Other performances at these concerts were on January 11, 1896, February 15, 1896, April 3, 1897, February 5, 1898, October 29, 1898, January 11, 1902, December 23, 1904, March 16, 1907.

The first performances in America were by the Symphony Society of New York, Mr. Walter Damrosch leader, on March 16, 17, 1894.

Mr. RUDOLPH GANZ was born at Zürich in 1877. He made his first appearance in public when he was ten years old, as a violoncellist, not as a pianist. Two years later he played the pianoforte in public, but his serious studies began when he was about sixteen years old, with his uncle, Carl Eschmann-Dumur. Mr. Ganz studied afterward with Ferruccio Busoni, and made his first appearance in Berlin as pianist and composer late in 1899. In 1901 he went to Chicago to live, as the successor of Arthur Friedheim in a music school. He resigned this position in 1905 to devote himself to concert playing and composition. His first appearance in Boston was at a Kneisel Quartet concert, January 9, 1906 (Chausson's Pianoforte Quartet in A major, Op. 30). He played at a concert of the Boston Symphony Orchestra in Boston, March 24, 1906, Liszt's Concerto in E-flat major, No. 1. He gave a recital in Steinert Hall, March 26 of that year,—pieces by Brahms-Handel, Alkan, Ravel, Debussy, Grieg, and Liszt. He gave another recital in Steinert Hall, February 5, 1907,—pieces by Brahms, Dohnányi, Schumann, Chopin, Debussy, and Liszt. His second appearance with the Kneisel Quartet in Boston was on January 15, 1907 (Schumann's Pianoforte Quartet in E-flat major).

On October 19, 1907, he played for the second time with the Boston Symphony Orchestra in Boston: Liszt's Concerto in A major, No. 2. He played at a Kneisel concert, November 12, 1907 (Brahms, Trio in C minor, Op. 101), and gave a recital in Chickering Hall, November 13, 1907, when his programme included Liszt's "First Year of Pilgrimage: Switzerland," Nos. 1, 2, 4, 5, 8, 9, 6; Beethoven's Sonata A-flat major; Ravel, "Sad Birds," "Bark on the Sea"; Alkan, "The Railroad"; Chopin-Liszt, Polish Song; Liszt-Busoni, Mephisto Waltz.

Mr. Ganz has composed, and his "Lake" song cycle (poems by Elizabeth K. Reynolds) was performed at Chicago in the spring of 1906.

CONCERTO FOR PIANOFORTE, No. 2, IN A MAJOR . . . FRANZ LISZT

(Born at Raiding, near Ödenburg, Hungary, October 22, 1811; died at Bayreuth, July 31, 1886.)

This concerto, as well as the one in E-flat, was probably composed in 1848. It was revised in 1856 and in 1861, and published in 1863. It is dedicated to Hans von Bronsart,* by whom it was played for the first time January 7, 1857, at Weimar.

The first performance in Boston was at a concert of Theodore Thomas's Orchestra, October 5, 1870, when Anna Mehlig† was the pianist, and this performance is said to have been the first in the United States.

The autograph manuscript of this concerto bore the title "Concert symphonique," and, as Mr. Apthorp once remarked, the work might be called a symphonic poem for pianoforte and orchestra, with the title "The Life and Adventures of a Melody."

The concerto is in one movement. The first and chief theme binds the various episodes into an organic whole. *Adagio sostenuto assai*, A major, 3-4. The first theme is announced at once by wood-wind instruments. It is a moaning and wailing theme, accompanied by harmonies shifting in tonality. The pianoforte gives in arpeggios the first transformation of this musical thought and in massive chords the second transformation. The horn begins a new and dreamy song. After a short cadenza of the solo instrument a more brilliant theme in D minor is introduced and developed by both pianoforte and orchestra. A powerful crescendo (pianoforte alternating with strings and wood-wind instruments) leads to a scherzo-like section of the concerto, *Allegro agitato assai*, B-flat minor, 6-8. A side motive fortissimo (pianoforte) leads to a quiet middle section, *Allegro moderato*, which is built substantially on the chief theme (solo 'cello). A subsidiary theme, introduced by the pianoforte, is continued by flute and oboe, and there is a return to the first motive. A pianoforte cadenza leads to a new tempo, *Allegro deciso*, in which rhythms of already noted themes are combined, and a new theme appears (violas and 'cellos), which at last leads back to the tempo of the quasi-scherzo.

* Hans Bronsart von Schellendorf, pianist and composer, was born at Berlin, February 11, 1830. He studied at the Berlin University, and he also studied composition with Dehn. He lived several years at Weimar as a pupil of Liszt, gave concerts at Paris, St. Petersburg, and in the chief cities of Germany, conducted the Euterpe concerts at Leipsic (1860-62), succeeded von Bülow as conductor of the concerts of the Society of Friends of Music, Berlin (1865-66). In 1867 he was made Intendant of the Royal Theatre at Hanover, and in 1887 General Intendant of the Court Theatre at Weimar. He retired in 1895, to devote himself to composition. Among his chief works are an opera, "Manfred"; a trio in G minor; a pianoforte concerto in F-sharp minor; symphony with chorus, "In den Alpen" (1896); Symphony No. 2, in C minor; "Frühlingsphantasie," for orchestra; a cantata, "Christnacht"; a sextet for strings. He married in 1862 the pianist and composer Ingeborg Starck.

† Anna Mehlig Falk was born at Stuttgart, July 11, 1846. She was a pupil of Lebert and Liszt. She played with much success in European countries and in the United States. Her first appearance in Boston was at a concert of the Harvard Musical Association, March 3, 1870, when she played Chopin's Concerto in F minor, No. 2. She appeared in New York for the first time at a concert in the Academy of Music, December 18, 1869, when she played a concerto by Hummel, and had as companions Antoinette Sterling, contralto, and Jules Levy, cornetist. Since her marriage she has lived in Antwerp.

But let us use the words of Mr. Apthorp rather than a dry analytical sketch: "From this point onward the concerto is one unbroken series of kaleidoscopic effects of the most brilliant and ever-changing description; of musical form, of musical coherence even, there is less and less. It is as if some magician in some huge cave, the walls of which were covered with glistening stalactites and flashing jewels, were revealing his fill of all the wonders of color, brilliancy, and dazzling light his wand could command. Never has even Liszt rioted more unreservedly in fitful orgies of flashing color. It is monstrous, formless, whimsical, and fantastic, if you will; but it is also magical and gorgeous as anything in the 'Arabian Nights.' It is its very daring and audacity that save it. And ever and anon the first wailing melody, with its unearthly chromatic harmony, returns in one shape or another, as if it were the dazzled neophyte to whom the magician Liszt were showing all these splendors, while initiating it into the mysteries of the world of magic until it, too, becomes magical, and possessed of the power of working wonders by black art."

*
* *

This concerto is scored for solo pianoforte, three flutes (one interchangeable with piccolo), two oboes, two clarinets, two bassoons, horns, two trumpets, three trombones, bass tuba, kettledrums, cymbals, strings.

It has been played at these concerts in Boston by Mr. Baermann, February 23, 1884, April 22, 1899; Mr. Joseffy, February 22, 1890; Mr. Busoni, April 1, 1893; Mr. Godowsky, March 16, 1901; Mr. Joseffy, March 26, 1904; Mr. Lütschg, October 21, 1905.

SYMPHONIC POEM NO. 2, "TASSO: LAMENT AND TRIUMPH."

FRANZ LISZT

(Born at Raiding, near Oedenburg, Hungary, October 22, 1811; died at Bayreuth, July 31, 1886.)

This symphonic poem is a revision of a "symphonic prelude" to Goethe's "Tasso." The prelude was written to celebrate in Weimar the one hundredth anniversary of Goethe's birth. It was first performed in the Grand Ducal playhouse, Weimar, on August 28, 1849. Liszt conducted the work from manuscript. Liszt also composed for the anniversary the Goethe Festival March, which was rewritten in 1859, and a Goethe Festival Album, in which he included an arrangement for pianoforte of the Goethe March, a male chorus, a solo for baritone, and two or three earlier compositions.

For this symphonic poem Liszt wrote a preface:—

"In 1849 all Germany celebrated brilliantly the one hundredth anniversary of Goethe's birth. At Weimar, where we then happened to dwell, the programme of the festival included a performance of his drama 'Tasso,' appointed for the evening of August 28. The sad fate of the most unfortunate of poets had excited the imagination of the mightiest poetic geniuses of our time,—Goethe and Byron: Goethe, whose career was one of brilliant prosperity; Byron, whose keen sufferings counterbalanced the advantages of his birth and fortune. We shall not conceal the fact that, when in 1849 we were commissioned to write an overture for Goethe's drama, we were inspired more directly by the respectful compassion of Byron for the *manes* of the great man whom he invoked than by the work of the German poet.* At the same time, although Byron gave us the groans of Tasso in his prison, he did not join to the recollection of the keen sorrows so nobly and eloquently expressed in his 'Lamentation' the thought of the triumph that awaited, by an act of tardy yet striking justice, the chivalric author of 'Jerusalem Delivered.'

"We have wished to indicate this contrast even in the title of the work, and we have endeavored to succeed in formulating this grand antithesis of genius, ill-treated during life, but after death resplendent with a light that dazzled his persecutors. Tasso loved and suffered at Ferrara; he was avenged at Rome; his glory still lives in the people's songs of Venice. These three points are inseparably connected with his undying memory. To express them in music, we first invoked the mighty shadow of the hero, as it now appears, haunting the lagoons of Venice; we have caught a glimpse of his proud, sad face at the feasts in Ferrara, where he produced his masterpieces; and we have followed him to Rome, the eternal city, which crowned him with the crown of glory, and glorified in him the martyr and the poet.

"'Lamento e Trionfo,'—these are the two great contrasts in the fate of poets, of whom it has been justly said that, while curses may weigh heavily on their life, blessings are always on their tomb. In order to give this idea not only the authority but the brilliance of fact, we have borrowed even the form from fact, and to that end chosen as the theme of our musical poem the melody to which we have heard the Venetian gondoliers sing on the lagoons three centuries after his death the first strophes of Tasso's 'Jerusalem':

* The influence of Byron on romantic music has never been thoroughly discussed. This influence is indubitable. It lives to-day in Russia, Italy, and even in Germany. "Romanticism was, above all, an effect of youth. . . . Now, Byron is pre-eminently a young men's poet; and upon the heroic boys of 1830—greedy of emotion, intolerant of restraint, contemptuous of reticence and sobriety, sick with hatred of the platitudes of the official convention, and prepared to welcome as a return to truth and nature inventions the most extravagant and imaginings the most fantastic and far-fetched—his effect was little short of maddening. He was fully translated as early as 1819–20; and the modern element in Romanticism—that absurd and curious combination of vulgarity and terror, cynicism and passion, truculence and indecency, extreme bad-heartedness and preposterous self-sacrifice—is mainly his work. You find him in Dumas's plays, in Musset's verse, in the music of Berlioz, the pictures of Delacroix, the novels of George Sand. He is the origin of 'Antony' and 'Rolla,' of 'Indiana' and the 'Massacre de Scio,' of Berlioz's 'Lélio' and Frédéric's 'Macaire.'"—"A Note on Romanticism," by W. E. Henley.

“Canto l' armi pietose e 'l Capitano,
Che 'l gran Sepolcro liberò di Cristo!” *

“The motive is in itself plaintive, of a groaning slowness, monotonous in mourning; but the gondoliers give it a peculiar coloring by drawling certain notes, by prolonging tones, which, heard from afar, produce an effect not unlike the reflection of long stripes of fading light upon a looking-glass of water. This song once made a deep impression on us, and when we attempted to speak of Tasso our emotion could not refrain from taking as the text of our thoughts this persistent homage paid by his country to the genius of whose devotion and fidelity the court of Ferrara was not worthy. The Venetian melody is so charged with inconsolable mourning, with such hopeless sorrow, that it suffices to portray Tasso's soul; and again it lends itself as the imagination of the poet to the picturing of the brilliant illusions of the world, to the deceitful, fallacious coquetry of those smiles whose treacherous poison brought on the horrible catastrophe for which there seemed to be no earthly recompense, but which was clothed eventually at the capital with a purer purple than that of Alphonse.”

This overture was carefully revised by Liszt in 1854, and performed for the first time at Weimar, in the hall of the Grand Ducal Palace, at a court concert, April 19, 1854. - Liszt conducted from manuscript. The score was published in April, 1856, and the orchestral parts in March, 1865. In the Correspondence of Liszt and von Bülow, published at Leipsic in 1898, there are interesting pages concerning proposed alterations and excisions for performances under von Bülow, who suggested the changes. The reasonableness and the shrewdness of the proposer and the amiability of Liszt are exposed in clearest light (see pp. 350, 351, 382-384).

* *

The poem is based on two themes. The first of these is given out fortissimo by 'cellos and double-basses in octaves at the very beginning, Lento, C minor, 4-4. The commentators find the situation and mood of the poet thus strongly characterized. Yet this theme is only a fragment of the chief theme, which is announced later. A wailing descending chromatic passage, and the lamentation swells to wild expressions of woe and rage, Allegro strepitoso, 4-4. The thematic

* Yet there are some that could easily spare the “Jerusalem” if they were allowed to retain Tasso's Ode to the Golden Age, even as Englished by Leigh Hunt: “*O bella età de l' oro!*” the ode that begins:—

“O lovely age of gold!
Not that the rivers rolled
With milk, or that the woods dropped honey-dew;
Not that the ready ground
Produced without a wound,
Or the mild serpent had no tooth that slew;
Not that a cloudless blue
Forever was in sight,
Or that the heaven which burns,
And now is cold by turns,
Looked out in glad and everlasting light;
No, nor that even the insolent ships from far
Brought war to no new lands, nor riches worse than war.”

materials in this second section are chiefly those of the first. The section opens with the triplet figure of the first theme, but the figure is detached from its connection. There is a prolonged dominant pedal, on which a theme for strings rises through two octaves. The wailing chromatic passage returns. The *lento* recurs for a few measures, and there is a long pause.

Adagio mesto, C minor, 4-4. Now enters the chief theme of the poem, the Tasso theme, in minor, sung by the bass clarinet, accompanied by strings, horns, and harp. This is the song of the gondoliers to which Liszt refers in the preface, the old and mournful melody he had heard in Venice when he visited that city in the late thirties.* It pictures here the melancholy, hopeless Tasso. The violins in octaves repeat the first part of this theme over a more fully scored accompaniment and before the second part of the melody appears. This second part, in A-flat major, is given first to 'cellos and horn, then to the violins in octaves. There is an extended development, and the wailing descending chromatic figure appears amid tremolos in the strings. There is now a change in the breast of the hero. He realizes his worth and genius. The pace is quickened, and the Tasso motive, *Meno adagio*, E major, 4-4, is proclaimed by trumpets and accompanied by energetic diatonic and chromatic scale passages in the strings,—“the veritable portrait in music of the knightly singer.” This proud and defiant passage is followed by recitative-like passage-work on the first and tragic motive in wind instruments against violin tremolos.

And now there is a new picture,—Tasso at the court of Ferrara:† *Allegro mosso con grazia* (quasi menuetto), F-sharp major, 3-4. This section is said to portray a fête at the court. The first theme, graceful, elegant, is given to two 'cellos, accompanied by the other strings; the theme is developed at great length and clad in various orchestral robes. Tasso enters.‡ His theme is given to strings, while the menuet is con-

* Yet Byron wrote in 1817:—

“In Venice, Tasso’s echoes are no more,
And silent rows the songless gondolier.”

See the long note to this couplet in Murray’s larger editions of Byron’s poems.

† At a concert given in January, 1856, in the White Hall of the Palace at Berlin,—the hall was lighted with over two thousand candles, and there were from twelve hundred to fifteen hundred invited guests,—the King of Prussia spoke affably to Liszt concerning his “Tasso,” and said he was especially struck by the “Court scene,” to which Liszt might well have answered: “*Vous êtes orfèvre, monsieur Josse.*”

‡ “And Tasso is their glory and their shame.
Hark to his strain! and then survey his cell!
And see how dearly earn’d Torquato’s fame,
And where Alfonso bade his poet dwell:
The miserable despot could not quell
The insulted mind he sought to quench, and blend
With the surrounding maniacs, in the hell
Where he had plunged it. Glory without end
Scatter’d the clouds away—and on that name attend

“The tears and praises of all time; while thine
Would rot in its oblivion—in the sink
Of worthless dust, which from thy boasted line
Is shaken into nothing; but the link
Thou formest in his fortunes bids us think
Of thy poor malice, naming thee with scorn—
Alfonso! How thy ducal pageants shrink
From thee! if in another station born,
Scarce fit to be the slave of him thou mad’st to mourn.”
“*Childe Harold.*”

tinued by the wood-wind. Liszt here suggests that "the poet and his surroundings are distinct," and states in a foot-note that "the expression of the orchestra must have a double character: the wind must be light and careless, while the strings must be sentimental and tender." These two themes are worked up together at length, until there is an ever-quickenning crescendo, which brings a return of the allegro strepitoso that followed the lento at the beginning; and, as before, there are eight measures of the lento itself.

And now the "Triumph": Allegro con molto brio, C major, 2-2. There are trumpet calls, there are scale passages for strings. The first theme appears, and is developed elaborately,—at first, piano, in the strings, then in flutes and oboes, B-flat major, then fortissimo in C major, and for full orchestra. The second theme is proclaimed; the pace grows faster and faster until it is quasi presto; the blare of trumpets leads to moderato pomposo; the apotheosis of the gondoliers' song as typical of Tasso crowned and exalted. Pages of pomp and jubilation, and a stretto, molto animato, in which festival tumult is at its height.

* * *

To this poem Liszt wrote an epilogue, "Le Triomphe funèbre du Tasse." This composition was suggested by a sunset during a walk to St. Onofrio. It was written probably in 1868, and it was performed for the first time, according to L. Ramann and Arthur Hahn, by the Philharmonic Society of New York in March, 1877.

* * *

"Tasso" is scored for piccolo, two flutes, two oboes, two clarinets, bass clarinet, two bassoons, four horns, four trumpets, three trombones, tuba, kettledrums, snare-drum, big drum, cymbals, triangle, harp, and strings.

The first performance in Boston was by Theodore Thomas's Orchestra, April 5, 1870. The first performance by the Philharmonic Society of New York was March 24, 1860.

* * *

"The miseries of Tasso arose not only from the imagination and the heart. In the metropolis of the Christian world, with many admirers and many patrons,—bishops, cardinals, princes,—he was left destitute and almost famished. . . . He says that he was unable to pay the carriage of a parcel. No wonder, if he had not wherewithal to buy enough of *zucca* for a meal. Even had he been in health and appetite, he might have satisfied his hunger with it for about five farthings, and have left half for supper. And now a word on his insanity. Having been so imprudent not only as to make it too evident in his poetry that he was the lover of Leonora, but also to signify (not very obscurely)

that his love was returned, he much perplexed the Duke of Ferrara, who, with great discretion, suggested to him the necessity of feigning madness. The lady's honor required it from a brother; and a true lover, to convince the world, would embrace the project with alacrity. But there is no reason why the seclusion should be in a dungeon, or why exercise and air should be interdicted. This cruelty, and perhaps his uncertainty of Leonora's compassion, may well be imagined to have produced at last the malady he had feigned. But did Leonora love Tasso as a man would be loved? If we wish to do her honor, let us hope it: for what greater glory can there be than to have estimated at the full value so exalted a genius, so affectionate and so generous a heart?" *

Was Tasso really insane? The biographers agree that he was either imprisoned or confined as a madman in a solitary cell of the Hospital of St. Anna for several years by order of the Duke Alfonso of Ferrara, who, according to tradition, wished to punish the poet for his wooing of the Duke's sister, Leonora of the house of Este. Was his courtship merely the homage of a poet? Leonora at the time was not less than forty-two years old. There is a story that treacherously arranged looking-glasses showed the duke the sight of Tasso embracing Leonora. Dr. Cabanes has examined the question of Tasso's madness, curiously and at length, in his "*Indiscrétions de l'Histoire*," pp. 225-245 (Paris, 1903). It seems that the poet had shown signs of cerebral derangement four years before he was imprisoned. He believed he was persecuted by enemies; religious doubts assailed him; he thought of entering a monastery; without a pretext he once left Ferrara to wander as a vagabond, almost without clothes; when he returned to beg abjectly the duke's pardon, he accused himself of excessive intemperance in all things and of thus aggravating his "malady." Tasso himself described his case to Dr. Gioralmo Mercuriale, and Cabanes reprints this singular document.

Dr. Rothe, of Warsaw, studied Tasso's case and published his conclusions in the *Allgemeine Zeitschrift für Psychiatrie* (1878). Tasso inherited from his mother his passionate character, great irritability, extreme sensitiveness; from his father his extraordinary intelligence. Typhoid fever and an intermittent fever affected him in after years, and his agitated life in petty Italian courts did him much harm. When he was sixteen years old, he had hallucinations of hearing. A melancholy person, his illusions turned into delirious ideas and fears of persecution. Fits of madness brought him to the St. Anna Hospital, which he left in a better mental state, but broken in health, worn out by bleedings and purges.

A pupil of Lombroso, Dr. Roncoroni, came to the same conclusion:

* Foot-note to Walter Savage Landor's "Tasso and Cornelia."

"It is not probable that he was a madman in the strict sense of the word; but rarely have I seen among the mentally deranged a form of madness as typical and complete." Tasso's melancholy, he believes, was of the kind that is accompanied with periods of exaltation.

* * *

Music suggested by Goethe's play, "Torquato Tasso," or by the romance of the poet's life:—

J. F. Reichardt's music to Goethe's "Tasso," composed in 1791 at Berlin, not performed, not published. Overture, entr'actes, scenes. A monologue from "Tasso" was published in 1809 at Leipsic in the fourth part of the complete edition of his songs with text by Goethe.

A. E. Titl's overture to "Torquato Tasso." Composed early in the thirties of the nineteenth century.

K. Schulz-Schwerin's overture to "Torquato Tasso." Composed in 1870, first performed at Rostock in 1872, published in 1875 at Leipsic.

"Torquato Tasso's Dood," cantata by Émile Mathieu (Brussels, 1873(?)).

K. J. Brambach's "Tasso," concert overture, Op. 30. Composed in 1871, published at Bonn in 1874. Performed in many cities soon after its publication, notably at a Gürzenich concert at Cologne, April 3, 1875, when the composer conducted.

Alexis de Castillon's overture, "Torquato Tasse," composed in 1871 and performed for the first time at a concert of the Société National, Paris, in 1892. De Castillon, a pupil of César Franck, died at Paris in 1873 in his thirty-fifth year.

Benjamin Godard's "Le Tasse," dramatic symphony in three acts, first performed at a Châtelet concert, Paris, December, 1878. This work shared with Dubois's "Paradis Perdu" the first prize in the competition offered by the city of Paris. The solo singers were Mme. Brunet-Lafleur, Miss Vergin, Messrs. Villaret the younger and Lauwers.

York Bowen's symphonic poem, "The Lament of Tasso," performed at London, September 1, 1903.

Operas: "Torquato Tasso," in four acts, by Donizetti (Rome, fall of 1833, with Mme. Speck as the heroine); "La Mort du Tasse," in three acts, by Garcia, father of Malibran, Pauline Viardot, and the centenarian Manuel Garcia (Opéra, Paris, February 7, 1821; Mme. Lebrun as Olympia, Nourrit as Tasso, Prévôt as Veniero, and Dabadie as the Governor); "La Vision du Tasse," by Gilloux (Bordeaux, September, 1840); "Le Retour du Tasse," in one act, by Miss Péan de la Roche-Jagu (Paris, about 1865); "Le Tasse," in three acts, by Eugène d'Harcourt (Monte Carlo, February 14, 1903, Louise Grandjean, Leonora; Dubois, Tasso; Delmas, Count Molza).

Lyric melodrama: "Tasso," text by Gustav Karch, music by Karli Zöller.

This list is of course incomplete.

INFANTRY HALL

PROVIDENCE

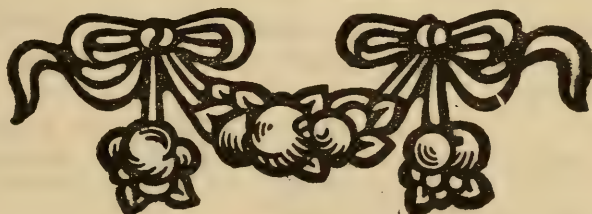
Thirty-first Season, 1911-1912

Boston Symphony Orchestra

MAX FIEDLER, Conductor

Programme of the **FIRST CONCERT**

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE



TUESDAY EVENING, OCTOBER 24

AT 8.15

COPYRIGHT, 1911, BY C. A. ELLIS

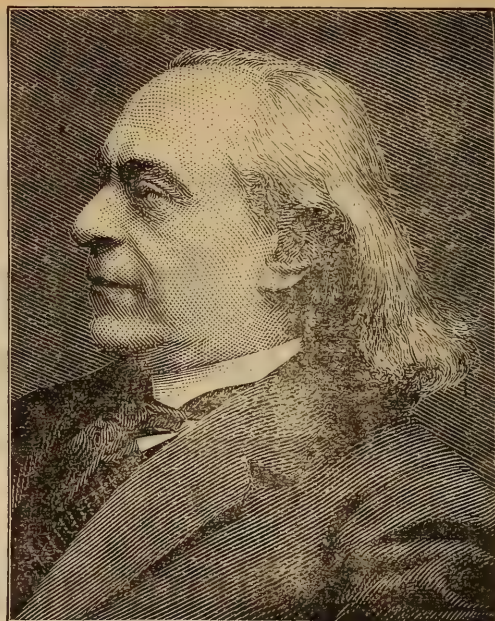
PUBLISHED BY C. A. ELLIS, MANAGER

Vladimir De Pachmann

*The Greatest Pianist
Of the 20th Century*

ON TOUR
IN THE
UNITED STATES

SEASON: 1911-1912



For generations the appearance of new stars on the musical firmament has been announced—then they came with a temporary glitter—soon to fade and to be forgotten.

De Pachmann has outlived them all. With each return he won additional resplendence and to-day he is acknowledged by the truly artistic public to be the greatest exponent of the piano of the twentieth century. As Arthur Symons, the eminent British critic, says:

"Pachmann is the Verlaine or Whistler of the Pianoforte the greatest player of the piano now living."

Pachmann, as before, uses the **BALDWIN PIANO** for the expression of his magic art, the instrument of which he himself says:

" It cries when I feel like crying, it sings joyfully when I feel like singing. It responds—like a human being—to every mood. I love the Baldwin Piano."

Every lover of the highest type of piano music will, of course, go to hear Pachmann—to revel in the beauty of his music and to marvel at it.

It is the beautiful tone quality, the voice which is music itself, and the wonderfully responsive action of the Baldwin Piano, by which Pachmann's miraculous hands reveal to you the thrill, the terror and the ecstasy of a beauty which you had never dreamed was hidden in sounds.

Sole Representative

MRS. LUCY H. MILLER

28 GEORGE STREET - - PROVIDENCE, R.I.

Boston Symphony Orchestra

PERSONNEL

Thirty-first Season, 1911-1912

MAX FIEDLER, Conductor

VIOLINS.

Witek, A., <i>Concert-master.</i>	Roth, O.	Hoffmann, J.	Theodorowicz, J.
Noack, S.	Kuntz, D.	Krafft, F. W.	Mahn, F.
Strube, G.	Rissland, K.	Ribarsch, A.	Traupe, W.
Eichheim, H.	Bak, A.	Mullaly, J.	Goldstein, H.
Barleben, K.	Akeroyd, J.	Fiedler, B.	Berger, H.
Fiumara, P.	Currier, F.	Marble, E.	Eichler, J.
Tischer-Zeitz, H.	Kurth, R.	Fabrizio, C.	
Goldstein, S.	Werner, H.	Grünberg, M.	

VIOLAS.

Ferir, E.	Spoor, S.	Pauer, O. H.	Kolster, A.	VanWynbergen, C.
Gietzen, A.	Hoyer, H.	Kluge, M.	Forster, E.	Kautzenbach, W.

VIOLONCELLOS.

Schroeder, A.	Keller, J.	Barth, C.	Belinski, M.	Warnke, J.
Warnke, H.	Nagel, R.	Nast, L.	Hadley, A.	Smalley, R.

BASSES.

Kunze, M.	Agnesy, K.	Seydel, T.	Ludwig, O.
Gerhardt, G.	Jaeger, A.	Huber, E.	Schurig, R.

FLUTES.	OBOES.	CLARINETS.	BASSOONS.
Maquarre, A.	Longy, G.	Grisez, G.	Sadony, P.
Brooke, A.	Lenom, C.	Mimart, P.	Mueller, E.
Battles, A.	Sautet, A.	Vannini, A.	Regestein, E.
Fox, P.			

ENGLISH HORN.	BASS CLARINET.	CONTRA-BASSOON.
Mueller, F.	Stumpf, K.	Mosbach, J.

HORNS.	HORNS.	TRUMPETS.	TROMBONES.	TUBA.
Hess, M.	Wendler, G.	Kloepfel, L.	Hampe, C.	Lorenz, O.
Loibeer, H.	Gebhardt, W.	Mann, J.	Alloo, M.	
Hain, F.	Hackebarth, A.	Heim, G.	Mäusebach, A.	
Phair, J.	Schumann, C.	Merrill, C.	Kenfield, L.	

HARP.	TYMPANI.	PERCUSSION.	
Schuecker, H.	Neumann, S.	Rettberg, A.	Senia, T.
	Kandler, F.	Zahn, F.	Burkhardt, H.

ORGAN.
Marshall, J. P.

LIBRARIAN.
Sauerquell, J.

Pianos that Appeal to Musicians



OUR pianos have the very highest reputation with musical people, for every piano, from the highest-priced to the least expensive we offer, has not merely the essentials of tone and touch, but also exquisite refinements of quality which delight the musician.

We invite you to inspect our stocks, which are at once the largest, the most varied, and most interesting to be found in New England.

We call particular attention to the following pianos:

STEINWAY pianos, the instruments of highest prestige among music lovers everywhere—through their incomparable tone the choice of royalty and of all connoisseurs.

In all regular styles and also in special art cases exhibiting the perfection of artistry.

HUME pianos, the best made in New England—distinguished by wonderful richness and nobility of tone.

JEWETT pianos, the favorite pianos of New England, where more are sold each year than of any other make of equal cost.

THE PIANOLA PIANOS,—the complete line of five pianos. The Steinway, the Weber, and the Steck Pianola Pianos are shown in both grand and upright forms.

M. STEINERT & SONS CO.

327 Westminster Street, Providence, R.I.

Stores in all Principal Cities of New England

One Hundred and Twentieth Concert in Providence

Boston Symphony Orchestra

Thirty-first Season, 1911-1912

MAX FIEDLER, Conductor

FIRST CONCERT

TUESDAY EVENING, OCTOBER 24

AT 8.15

PROGRAMME

Beethoven . . . Symphony No. 3, in E-flat major, "Eroica," Op. 55

- I. Allegro con brio.
- II. Marcia funebre: Adagio assai.
- III. Scherzo: Allegro vivace; Trio.
- IV. Finale: Allegro molto.

Saint-Saëns . . . Concerto in B minor for Violin and Orchestra,
No. 3, Op. 61

- I. Allegro non troppo.
- II. Andantino quasi allegretto.
- III. Molto moderato e maestoso: Allegro non troppo.

Liszt . . . Symphonic Poem, "Tasso: lamento e trionfo"

SOLOIST

Miss KATHLEEN PARLOW

There will be an intermission of ten minutes after the symphony

E.T. Slattery Co.

OPPOSITE BOSTON COMMON

154 and 155 TREMONT STREET

Announce a Distinguished Showing of

Afternoon Dresses

AND

Evening Gowns

embracing original models from
famous foreign designers:

Doucet, Callot Sœurs, Francis,
Paquin, Worth, and
many others

ALSO

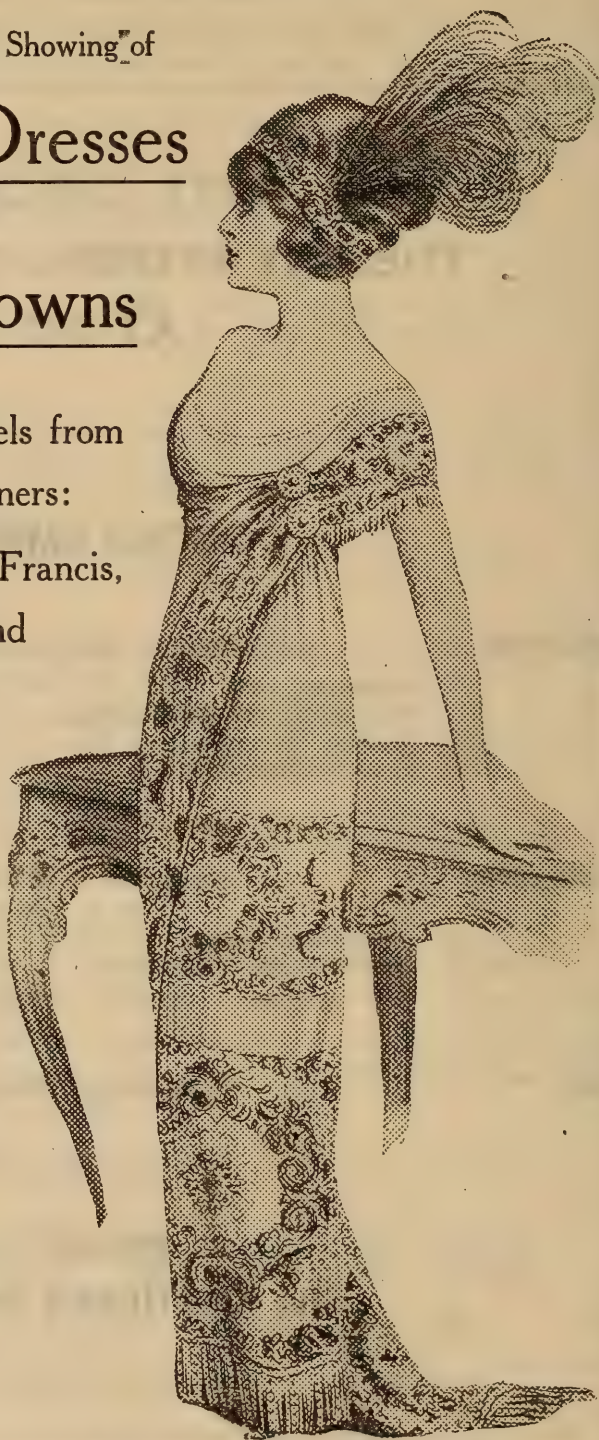
Clever adaptations by
the foremost American
designers

Afternoon Dresses

37.50 to 125.00

Evening Gowns

50.00 to 375.00



SYMPHONY No. 3, IN E-FLAT MAJOR, "EROICA," OP. 55.

LUDWIG VAN BEETHOVEN

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827.)

Anton Schindler wrote in his *Life of Beethoven* (Münster, 1840): "First in the fall of 1802 was his [Beethoven's] mental condition so much bettered that he could take hold afresh of his long-formulated plan and make some progress: to pay homage with a great instrumental work to the hero of the time, Napoleon. Yet not until 1803 did he set himself seriously to this gigantic work, which we now know under the title of 'Sinfonia Eroica': on account of many interruptions it was not finished until the following year. . . . The first idea of this symphony is said to have come from General Bernadotte, who was then French Ambassador at Vienna, and highly treasured Beethoven. I heard this from many friends of Beethoven. Count Moritz Lichnowsky, who was often with Beethoven in the company of Bernadotte, . . . told me the same story." Schindler also wrote, with reference to the year 1823: "The correspondence of the King of Sweden led Beethoven's memory back to the time when the King, then General Bernadotte, Ambassador of the French Republic, was at Vienna, and Beethoven had a lively recollection of the fact that Bernadotte indeed first awakened in him the idea of the 'Sinfonia Eroica.'"

PROVIDENCE MUSICAL ASSOCIATION

The Philharmonic Society

JOSEF STRANSKY
Conductor

of New York

Mme. JOHANNA GADSKI
Soloist

EIGHTY-FIVE MUSICIANS

IN AN ALL-WAGNER PROGRAM

Infantry Hall, Thursday, November 9, 8.15 p.m.

Prices, \$2.00, \$1.50, and \$1.00.

Mail orders with enclosed cheque may be sent **NOW** to Mrs. Lucy H. Miller, Treasurer, Box 616. Seats will be reserved as near as possible to desired location. Sale opens November 4 at Collins & Tibbetts, Journal Building.

Direction - - - **LOUDON CHARLTON**

STUDENTS' COURSE OF FOUR CONCERTS
AT MEMORIAL HALL

VLADIMIR DE PACHMANN, Piano Recital, Friday, December 1, 8.15 p.m.

LUDWIG HESS, Tenor, Song Recital . . . Friday, January 5, 8.15 p.m.

THE FLONZALEY STRING QUARTET, TUESDAY, February 20, 8.30 p.m.

Mme. MAUD POWELL, Violin Recital . . . Friday, March 1, 8.15 p.m.

Prices: For the Course, \$3.50; Single Concerts, \$1.50.

Mail orders will be received now by the Treasurer of the Association. Sale to be announced.

THE MUSIC SCHOOL

26 CABOT STREET - Corner MEETING STREET

ANNE GILBRETH CROSS, Director

Piano, Violin, Violoncello, Harmony, Analysis, Music History, Choral Singing, Normal Training, German, English, Public Performance.

CLASSES:

HARMONY: Practice in the appreciation of scale relation, intervals, and chords THURSDAY, 3.30 P.M.

MUSIC HISTORY: For young students MONDAY, 4.30 P.M.

ORCHESTRAL CLASS: Ensemble playing, string orchestra, FRIDAY, 8 P.M.

CHORAL CLASS: Sight reading, correct breathing, part songs for women's voices SATURDAY, 11 A.M.

RECITAL PRACTICE CLASS: To accustom players to public appearance MONDAY, 2.30 P.M.

GERMAN CONVERSATION: For practical experience in the spoken language THURSDAY, 8 P.M.

Telephone: Angell 1193

MARY ELLIS, Violin

Königliche Hochschule, Berlin, 1904-1907

Pupil of Prof. Dr. Joseph Joachim and
Prof. Carl Markees

At the Music School, Tuesday and Friday

BERTHA I. KAGAN, German

Special Courses in Phonetics and Literature
Diction and Interpretation for Opera and
Concert

Pupil of Ritter Ernst von Possart of Germany,
and Kommersängerin Frau Louise Reuss-
Belce, Assistant Regisseur at Bayreuth.

At the Music School, Monday and Thursday

ANNIE SHATTUCK BLIVEN

Piano

Residence, 162 Albert Avenue, Edgewood

Edgewood Studio:
Tuesday, Wednesday, Friday, and Saturday

At the Music School, Monday and Thursday

OLIVE WHITMAN STAFFORD

Piano

Scholarship, 1908
Certificate, 1911

At the Music School daily except Saturday
Saturday at Pawtuxet

LEONARD SMITH, Violoncello

'Cellist in Manchester (England) Orchestra

Pupil of Carl Fuchs, Offenbach, Germany, and
of Alwin Schroeder

At the Music School, Tuesday and Friday

BERTHA WESSELHOEFT SWIFT

Soprano

Pupil of Herbert Witherspoon, New York City

Butler Exchange, Room 511

Tuesday and Saturday

Choral Class at the Music School, Saturday,
11 a.m.

ALZADA J. SPRAGUE

Piano, Harmony, and Analysis

Residence, 22 Sycamore Street

Home Studio: Tuesday, Wednesday, Friday,
and Saturday

At the Music School, Monday and Thursday

MARY SWEET WINSOR

Scholarship, 1909
Certificate, 1910

At the Music School, Tuesday and Friday
Barrington . . . Wednesday and Saturday
Laurel Hill . . . Monday and Thursday

These statements are direct. Unfortunately, Schindler, in the third edition of his book, mentioned Beethoven as a visitor at the house of Bernadotte in 1798, repeated the statement that Bernadotte inspired the idea of the symphony, and added: "Not long afterward the idea blossomed into a deed"; he also laid stress on the fact that Beethoven was a stanch republican, and cited, in support of his admiration of Napoleon, passages from Beethoven's own copy of Schleiermacher's translation of Plato.

Thayer admits that the thought of Napoleon may have influenced the form and the contents of the symphony, and that the composer may have based a system of politics on Plato; "but," he adds, "Bernadotte had been long absent from Vienna before the Consular form of government was adopted at Paris, and before Schleiermacher's Plato was published in Berlin."

The symphony was composed in 1803-04. The story is that the title-page of the manuscript bore the word "Buonaparte" and at the bottom of the page "Luigi van Beethoven"; "and not a word more," said Ries, who saw the manuscript. "I was the first," also said Ries, "who brought him the news that Bonaparte had had himself declared Emperor, whereat he broke out angrily: 'Then he's nothing but an ordinary man! Now he'll trample on all the rights of men to serve his own ambition; he will put himself higher than all others and turn out a tyrant!'"

MEHLIN PIANOS

always respond to the most exacting demands made upon them. For this reason they are preferred by musicians, in fact Mehlin Pianos are often called

"The Musicians' Ideal"

The Mehlin "Inverted Grand" is the only "Upright" built on the principle of the Grand. It has the Grand Scale, Sounding Board and Tone.

For Art Catalog and full particulars apply to

THE SHEPARD COMPANY PIANO WAREHOUSES
Providence, R.I. 2nd Floor

Furthermore, there is the story that, when the death of Napoleon at St. Helena was announced, Beethoven exclaimed, "Did I not foresee the catastrophe when I wrote the funeral march in the 'Eroica'?"

The original score of the symphony was bought in 1827 by Joseph Dessauer for three florins, ten kreuzers, at auction in Vienna. On the title-page stands "Sinfonia grande." Two words that should follow immediately were erased. One of these words is plainly "Bonaparte," and under his own name the composer wrote in large characters with a lead-pencil: "Written on Bonaparte."

Thus it appears there can be nothing in the statements that have come down from Czerny, Dr. Bartolini, and others: the first allegro describes a sea-fight; the funeral march is in memory of Nelson or General Abercrombie, etc. There can be no doubt that Napoleon, the young conqueror, the Consul, the enemy of kings, worked a spell over Beethoven, as over Berlioz, Hazlitt, Victor Hugo; for, according to W. E. Henley's paradox, although, as despot, Napoleon had "no love for new ideas and no tolerance for intellectual independence," yet he was "the great First Cause of Romanticism."

The symphony was first performed at a private concert at Prince Lobkowitz's in December, 1804. The composer conducted, and in the second half of the first allegro he brought the orchestra to grief, so that a fresh start was made. The first performance in public was at a concert given by Clement at the Theater an der Wien, April 7, 1805. The symphony was announced as "A new grand Symphony in D-sharp by Herr Ludwig van Beethoven, dedicated to his Excellence Prince von Lobkowitz." Beethoven conducted. Czerny remembered that some one shouted from the gallery: "I'd give another kreuzer if they would stop." Beethoven's friends declared the work a masterpiece. Some said it would gain if it were shortened, if there was more "light, clearness, and unity." Others found it a mixture of the good, the grotesque, the tiresome.

The symphony was published in October, 1806. The title in Italian stated that it was to celebrate the memory of a great man. And there was this note: "Since this symphony is longer than an ordinary symphony, it should be performed at the beginning rather than at the end

KRAKAUER PIANOS

The Krakauer Piano carries the testimonials of thousands of piano teachers scattered throughout the entire country.

A Piano can be subjected to no harder strain than in a Studio, yet the Krakauer is praised by popular teachers everywhere.

The KRAKAUER is
MADE BY MUSICIANS TESTED BY MUSICIANS
ENDORSED BY MUSICIANS

Sold here on the most favorable terms

HERMAN PRUEFER PIANO CO.

Conrad Building

385 WESTMINSTER STREET, PROVIDENCE, R.I.

of a concert, either after an overture or an aria, or after a concerto. If it be performed too late, there is the danger that it will not produce on the audience, whose attention will be already wearied by preceding pieces, the effect which the composer purposed in his own mind to attain."

* *

This symphony was performed in Boston for the first time at a concert of the Musical Fund Society, Mr. G. J. Webb conductor, December 13, 1851. The programme was as follows:—

PART I.

1. Grand Symphony No. 3, "Eroica" *Beethoven*
(First time in Boston.)

PART II.

1. Grand Overture to "Waverley" *Berlioz*
(First time in Boston.)
2. Cavatina, "Robert, toi que j'aime" *Mayerbeer* (sic)
Mme. GORIA BOTHO.
3. Fantaisie pour la clarionette, avec accompagn't d'orchestra, "L'Attente
et l'Arrivee" (sic), Op. 180 *C. G. Reissiger*
THOMAS RYAN.
4. Air from "Charles VI." *Halévy*
Mme. GORIA BOTHO.
5. Grand Fantaisie for the 'Cello, on a theme from "Robert the Devil"
and an original theme by Molique *F. A. Kummer*
WULF FRIES.
6. Overture, "Il Barbiere de Seviglia" *Rossini*

The first performance at a concert of the Boston Symphony Orchestra was on November 19, 1881. Mr. Henschel conducted.

The present performance is the twenty-fourth at these concerts.

The funeral march has been played at these concerts in Boston in memory of Anton Rubinstein, December 15, 1894; Frederick R. Comee, April 24, 1909.

* *

G. SCHIRMER (Inc.), 3 East 43d Street, NEW YORK

JUST PUBLISHED

CONCERTO IN G MINOR

OP. 17

By

ARNE OLDBERG

For Piano and Orchestra

Arranged for Two Pianos, in Score

Net \$3.00

This Concerto is justly entitled to the distinction of being one of the small number of compositions in symphonic form, for piano and orchestra, by an American, that deserve the widest appreciation by reason of the beauty of their content and the musicianly skill of its disposition.

MEMENTO MORI

A Symphonic Composition for Violin and Orchestra

By

MAX VOGRICH

Arranged for Violin and Piano

\$1.50

(Orchestral Score and Parts to be had of the publishers)

This is a composition of severe and majestic imaginative power and of bold originality in the development of its interesting thematic content. It is especially suited for public performance.

The first movement, *Allegro con brio*, E-flat major, 3-4, opens with two heavy chords for full orchestra, after which the chief theme is given out by the 'cellos. This theme is note for note the same as that of the first measures of the *Intrade* written by Mozart in 1786 at Vienna for his one-act operetta, "*Bastien et Bastienne*," performed in 1786 at a Viennese garden-house (K. 50). Mozart's theme is in G major. Beethoven's theme is finished by the violins and developed at length. There is a subsidiary theme, which begins with a series of detached phrases distributed among wood-wind instruments and then the violins. The second theme, of a plaintive character, is given out alternately by wood-wind and strings. The development is most elaborate, full of striking contrasts, rich in new ideas. The passage in which the horn enters with the first two measures of the first theme in the tonic chord of the key, while the violins keep up a tremolo on A-flat and B-flat, has given rise to many anecdotes and provoked fierce discussion. The coda is of unusual length.

The funeral march, *Adagio assai*, C minor, 2-4, begins, *pianissimo* e sotto voce, with the theme in the first violins, accompanied by simple chords in the other strings. The theme is repeated by the oboe, accompanied by wood-wind instruments and strings; and the strings give the second portion of the theme. A development by full orchestra follows. The second theme is in C major. Phrases are given out by various wood-wind instruments in alternation, accompanied by triplet arpeggios in the strings. This theme, too, is developed; and there is a return to the first theme in C minor in the strings. There is fugal development at length of a figure that is not closely connected with either of the two themes. The first theme reappears for a moment, but strings and brass enter *fortissimo* in A-flat major. This episode is followed by another; and at last the first theme returns in fragmentary form in the first violins, accompanied by a pizzicato bass and chords in oboes and horns.

Scherzo: *Allegro vivace*, E-flat major, 3-4. Strings are *pianissimo* and staccato, and oboe and first violins play a gay theme which Marx says is taken from an old Austrian folk-song. This melody is the basic material of the scherzo. The trio in E-flat major includes hunting-calls by the horns, which are interrupted by passages in wood-wind instruments or strings.

Finale: *Allegro molto*, E-flat major, 2-4. A theme, or, rather, a double theme, with variations; and Beethoven was fond of this theme, for he had used it in the finale of his ballet, "*Die Geschöpfe des Prometheus*," in the *Variations for pianoforte*, Op. 35, and in a country



OPERA THEATRE BALL SOCIETY HAIR DRESSING

All the Latest Styles
in only first quality

HAIR GOODS

Engagements booked, made by "Phone" or Mail
22325-22279 Oxford

Dr. RUDOLPH MERTIN, Inc.

564 Washington St., Opp. Adams House, Boston
Send for Free Circulars and Price List of our Toilet Preparations

dance. After a few measures of introduction, the bass to the melody which is to come is given out, as though it were an independent theme. The first two variations in the strings are contrapuntal. In the third the tuneful second theme is in the wood-wind against runs in the first violins. The fourth is a long fugal development of the first theme against a counter-subject found in the first variation. Variations in G minor follow, and the second theme is heard in C major. There is a new fugal development of the inverted first theme. The tempo changes to poco andante, wood-wind instruments play an expressive version of the second theme, which is developed to a coda for full orchestra, and the symphony ends with a joyful glorification of the theme.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, three horns, two trumpets, kettledrums, and strings.

* * *

What strange and even grotesque "explanations" of this symphony have been made!

At the second concert of the Philharmonic Society of New York, February 18, 1843, the following comments were printed on the programme: "This great work was commenced when Napoleon was first Consul, and was intended to portray the workings of that extraordinary man's mind. In the first movement, the simple subject, keeping its uninterrupted way through harmonies that at times seem in almost chaotic confusion, is a grand idea of Napoleon's determination of character. The second movement is descriptive of the funeral honors

TWO VALUABLE WORKS FOR TEACHERS OF THE VIOLIN



Compiled, arranged and edited by

EUGENE GRUENBERG

Of the New England Conservatory of Music, Boston

Foundation Exercises for the Violin

Daily exercises to aid in solving the various tasks of finger technic. The most important subjects have been selected for practising material.

PRICE, \$1.25

Melodic Violin Pieces for the Development of Style

A collection of pieces by standard and popular composers, folk-songs from various nations, and other favorite airs, with piano accompaniment. In three books, arranged in progressive order.

Vol. I.	50 Very Easy Pieces	Price, \$1.00
Vol. II.	30 Drawing-room Pieces	" 1.00
Vol. III.	30 Operatic Selections	" 1.00

Note.—These works will be sent with return privilege to those with accounts in good standing, and to those with no account, upon Receipt of Price, which will be returned, less postage, if not satisfactory.

OLIVER DITSON COMPANY, Boston
150 TREMONT STREET

paid to one of his favorite generals, and is entitled 'Funeral March on the Death of a Hero.' The winding up of this movement represents the faltering steps of the last gazers into the grave, and the listener hears the tears fall on the coffin ere the funeral volley is fired, and repeated faintly by an echo. The third movement (Minuet and Trio) describes the homeward march of the soldiery, and the Finale is a combination of French Revolutionary airs put together in a manner that no one save a Beethoven could have imagined." And this note, Mr. Krehbiel tells us, was inserted in the programme for several, even twenty-five, years after.

Marx saw in the first movement of the symphony the incidents of a battle as it is preconceived in the mind of the conqueror. The different incidents are characterized by the chief themes and their developments. The ending with the return of the first theme is the triumph of the victor's plan. The funeral march pictures Night spreading her shade over the battlefield, which is covered with the corpses of those who died for glory; in the scherzo are heard the rejoicings of the soldiery homeward bound; and the finale is Peace consecrating the victories of the hero.

Griepenkerl preferred to see in the fugued passage of the first movement the entrance of the nineteenth century.

Berlioz insisted that there should be no thought of battles or triumphant marches, but rather profound reflections, melancholy recollections, imposing ceremonies,—in a word, the funeral oration over a hero.

Wagner wrote: "The designation 'heroic' is to be taken in its widest sense, and in no wise to be conceived as relating merely to a military hero. If we broadly connote by 'hero' (*Held*) the whole, the full-fledged *man*, in whom are present all the purely human feelings—of love, of grief, of force—in their highest fill and strength, then we shall rightly grasp the subject which the artist lets appeal to us in the speaking accents of his tone-work. The artistic space of this work is filled with all the varied, intercrossing feelings of a strong, a consummate Individuality, to which nothing human is a stranger, but which includes within itself all truly Human, and utters it in such a fashion

HOTEL LENOX

2 minutes from Back Bay Stations

Fireproof Modern Convenient

250 Rooms; 125 with Private Bath

Superior Cuisine and Service

Boylston and Exeter Streets

BOSTON

that, after frankly manifesting every noble passion, it reaches a final rounding of its nature, wherein the most feeling softness is wedded with the most energetic force. The heroic tendency of this art work is the progress toward that rounding off" (Englished by Mr. W. A. Ellis). And Wagner explained on these lines each movement. As the second shows the "deeply, stoutly suffering man," so the scherzo reveals the "gladly, blithely doing man"; while the finale shows us finally "the man entire, harmoniously at one with self, in those emotions where the Memory of Sorrow becomes itself the shaping-force of noble Deeds."

Nor should the "rededication" of the "Eroica" to Bismarck by von Bülow, *cher unique*, as Liszt frequently called him, be forgotten. Von Bülow said, at a concert of the Philharmonic Orchestra of Berlin (May 28, 1892): "Yes, the hero was the quintessence of the world to Beethoven. We cannot know, we cannot surmise, what slumbered in his soul. Perhaps there slumbered the picture of the great American citizen, George Washington. But he looked for a hero of his own time, a European hero; and his eyes fell on the great star of Bonaparte."

And there von Bülow might have stopped where Beethoven began.

CONCERTO IN B MINOR FOR VIOLIN, No. 3, OP. 61.

CAMILLE SAINT-SAËNS

(Born at Paris, October 9, 1835; still living there.)

This concerto was composed in 1880. It was played for the first time at a Châtelet concert in Paris, January 2, 1881, by Sarasate, to whom it is dedicated. It was played for the first time in Boston by Mr. Timothée Adamowski at a concert of the Boston Symphony Orchestra, January 4, 1890. It was played afterward at these concerts by Mr. Ysaye (December 1, 1894), Miss Mead (January 29, 1898), Mr. Adamowski (March 8, 1902), Mr. Sauret, April 9, 1904.

A Most Effectual Throat Relief

Hoarseness, coughs, inflammation of the throat, bronchial and asthmatic troubles are relieved promptly by the use of

BROWN'S BRONCHIAL TROCHES

For over half a century recognized throughout the world as the staple throat remedy. Especially convenient to carry in purse or pocket ready for use whenever required to check a cough or give relief in any throat trouble.

Entirely free from opiates in any form. Fine for singers and speakers to clear the voice. Sold everywhere in boxes—never in bulk.

Price 25c, 50c and \$1.00
Sample sent free on request

JOHN I. BROWN & SON, BOSTON, MASS.

BROWN'S

CAMPHORATED
SAPONACEOUS

DENTIFRICE

is an article of superior merit. Used daily, will keep the teeth sound, prevent accumulation of tartar, and give firmness to the gums. It leaves a particularly clean and pleasant feeling in the mouth.

For sale by druggists and dealers in toilet articles, or sent on receipt of price, 25 cents. Sample sent on request.

Manufactured by JOHN I. BROWN & SON

CURTIS & BROWN
MFG. CO., Ltd.

NEW YORK, N.Y.

The concerto is in three movements. The first, *Allegro non troppo*, B minor, 2-2, opens with a *pianissimo*, *tremolando* B minor chord (strings and kettledrums). The solo violin enters almost immediately with the first theme, while wood-wind and horns give forth soft staccato chords. The violin exposes the theme, and then has passage-work accompanied by the orchestra. After a *forte tutti* passage on the first theme, there is a recitative for solo violin, a sort of prelude to the second theme, which is announced (E major) by the solo instrument, and is developed a little against a simple accompaniment. Fragments of the first theme appear in the strings. There is a short free fantasia, in which the first theme is worked out,—for the most part by the orchestra against running passages in the violin,—and there is a return to the key of B minor. The solo violin then has the recitative passage that introduced the second theme, and proceeds to the second theme itself, which is now in B major. This theme is developed, and in the coda the first theme is developed in a new way.

The second movement, *Andantino quasi allegretto*, B-flat major, 6-8, opens with sustained harmony in strings and a chord or two in the wood-wind. A melody in *Siciliano** rhythm is sung by the solo violin, and the closing figure of each phrase of the melody is echoed twice by other instruments, with a final flute arpeggio to each period. The melody is repeated by the oboe, and the solo violin takes part in the echo and the arpeggio. After episodic passages in the violin, the second theme, a more emotional melody, is given out by the solo instrument, *forte*, over a figure in strings and wind. There are subsidiary themes in the violin, and there is a return of the *Siciliano* melody in B-flat major as an orchestral tutti; the violins play the melody in octaves against repeated chords in the wood-wind and the horns. The solo violin sings the second phrase of the theme, and proceeds to the second theme. The movement closes with a short coda, with arpeggios in harmonics of the solo instrument and lower clarinet tones.

The third movement opens with a short and slow introduction,

* The *Siciliana*, or *Siciliano*, is an idyllic dance of Sicily frequently performed at weddings. It has been described as follows: "The peasants dance to a flute, or a tambourine with bells: those who are above the peasants in the social scale have an orchestra of two or three violins. Sometimes the music is furnished by a bagpipe or guitar. The ball is opened by a man, who, taking his cap in hand, bows low to the woman; she then rises noisily and dances with all her might, the couple holding each other by means of a handkerchief. After a time the man makes another profound bow and sits down, while the woman continues pirouetting by herself; then she walks round the room and chooses a partner, and so it goes on, man and woman alternately dancing and choosing. The married couples dance by themselves, until toward the end of the evening, when they all dance together." It has also been described as a sort of *passe-pied* danced to a lively measure of 6-8. A dancing master, Gawlikowski, about 1850, in Paris, gave the name of this dance to a form of waltz, and the dance was in fashion for a year or two. Walther, in his "Music Lexicon" (Leipzig, 1732), classed the *Siciliana* as a *Canzonetta*: "The Sicilian *Canzonetten* are after the manner of a *gigue*, 12-8 or 6-8."

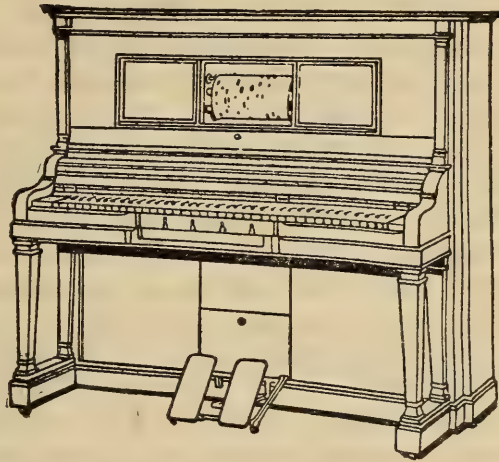
MARIE THÉRÈSE BRAZEAU

.. Pianiste ..

SYMPHONY CHAMBERS, BOSTON, MASS.

IN PROVIDENCE, 41 Conrad Building, on Saturdays

**THE
HENRY F. MILLER**



**GRAND—UPRIGHT
AND
PLAYER—PIANOS**

Are shown in our own

**BRANCH WAREROOMS
IN
PROVIDENCE**

where you deal direct with the manufacturer. Our Player-Piano contains our own exclusive player action, designed and made by us in our own factory. It is a worthy companion to our piano and our own knowledge and guarantee is back of it.

**HENRY F. MILLER & SONS PIANO CO.
BUTLER EXCHANGE
CHARLES H. SULLINGS, Resident Manager**

Molto moderato e maestoso, in B minor, 4-4, a sort of recitative for the solo violin with orchestral accompaniment. The main body of the movement, Allegro non troppo, B minor, 2-2, begins with the first theme in the solo violin over an accompaniment of repeated chords in the bassoons and the horns. There are then sustained harmonies in oboes and clarinets with pizzicato arpeggios for the strings. This theme is followed immediately by a second, cantabile, also played and developed by the solo instrument. A third theme, in D major, is announced and developed by the violin. The first theme is worked out in a rather long orchestral tutti, and then a fourth theme appears, a quiet song in G major, given out pianissimo in harmony by muted violins and violas in four parts, and afterward sung by the solo violin against a flowing contrapuntal accompaniment in the wood-wind and first violins. Then the muted violins and violas proceed with the second verse of the theme in high harmonies. The solo instrument follows against like harmonies in the strings and soft arpeggios in the flute. The working-out is long and elaborate. The first theme returns in B minor, and the third part of the movement begins. The development is here somewhat shorter; the flute and oboe hint at the second theme; the third theme comes in for a moment in the solo violin, in C major, and the fourth theme fortissimo in the trumpets and trombones in four-part harmony against contrapuntal figures in the strings in octaves. The theme is now in B major, and the proclamation of it by the brass is followed by a development by the solo violin over tremulous harmonies in violins and violas (divided) and syncopated staccato notes in the wood-wind and in the 'cellos *pizz.* The coda, of a free nature, is based for the most part on the third theme.

Mr. Otto Neitzel, in his *Life of Saint-Saëns* (1899), describes the concerto as follows: "The first and the third movements are characterized by sombre determination, which in the Finale, introduced by an instrumental recitative, appears with intensified passion. The middle movement is in strong contrast, and over it the spring-sun smiles. There is toward the end a striking effect produced by lower clarinet tones and the solo violin with octave harmonies. A hymn serves as an appeasing episode in the stormy passion of the Finale; it reappears in the brass; warring strings try to drive it away; it is a thoughtfully conceived and individual passage both in rhythm and in timbre."

The concerto is scored for solo violin, two flutes (one of which is interchangeable with piccolo), two oboes, two clarinets, two bassoons, two horns, two trumpets, three trombones, kettledrums, and strings.

Mrs. Sidney A. Sherman

Miss Daisy F. Sherman

Studio, 26 Cabot Street

PIANO

HARMONY

EAR-TRAINING

**Mothers' Course
Kindergarten,**

Or

Telephone, 1215-R 2 Pawt.

"Musical Moments with Children"

SYMPHONIC POEM No. 2, "TASSO: LAMENT AND TRIUMPH."

FRANZ LISZT

(Born at Raiding, near Oedenburg, Hungary, October 22, 1811; died at Bayreuth, July 31, 1886.)

This symphonic poem is a revision of a "symphonic prelude" to Goethe's "Tasso." The prelude was written to celebrate in Weimar the one hundredth anniversary of Goethe's birth. It was first performed in the Grand Ducal playhouse, Weimar, on August 28, 1849. Liszt conducted the work from manuscript. Liszt also composed for the anniversary the Goethe Festival March, which was rewritten in 1859, and a Goethe Festival Album, in which he included an arrangement for pianoforte of the Goethe March, a male chorus, a solo for baritone, and two or three earlier compositions.

For this symphonic poem Liszt wrote a preface:—

"In 1849 all Germany celebrated brilliantly the one hundredth anniversary of Goethe's birth. At Weimar, where we then happened to dwell, the programme of the festival included a performance of his drama 'Tasso,' appointed for the evening of August 28. The sad fate of the most unfortunate of poets had excited the imagination of the mightiest poetic geniuses of our time,—Goethe and Byron: Goethe, whose career was one of brilliant prosperity; Byron, whose keen sufferings counterbalanced the advantages of his birth and fortune. We shall not conceal the fact that, when in 1849 we were commissioned to write an overture for Goethe's drama, we were inspired more directly by the respectful compassion of Byron for the *manes* of the great man whom he invoked than by the work of the German poet.* At the same time, although Byron gave us the groans of Tasso in his prison, he did

* The influence of Byron on romantic music has never been thoroughly discussed. This influence is indubitable. It lives to-day in Russia, Italy, and even in Germany. "Romanticism was, above all, an effect of youth. . . . Now, Byron is pre-eminently a young men's poet; and upon the heroic boys of 1830—greedy of emotion, intolerant of restraint, contemptuous of reticence and sobriety, sick with hatred of the platitudes of the official convention, and prepared to welcome as a return to truth and nature inventions the most extravagant and imaginings the most fantastic and far-fetched—his effect was little short of maddening. He was fully translated as early as 1819–20; and the modern element in Romanticism—that absurd and curious combination of vulgarity and terror, cynicism and passion, truculence and indecency, extreme bad-heartedness and preposterous self-sacrifice—is mainly his work. You find him in Dumas's plays, in Musset's verse, in the music of Berlioz, the pictures of Delacroix, the novels of George Sand. He is the origin of 'Antony' and 'Rolla,' of 'Indiana' and the 'Massacre de Scio,' of Berlioz's 'Lélio' and Frédéric's 'Macaire.'"—*"A Note on Romanticism,"* by W. E. Henley.

CHARLES ANTHONY

STEINERT HALL, BOSTON

MONDAYS, WEDNESDAYS, and THURSDAYS

Telephone, Oxford 1330

not join to the recollection of the keen sorrows so nobly and eloquently expressed in his 'Lamentation' the thought of the triumph that awaited, by an act of tardy yet striking justice, the chivalric author of 'Jerusalem Delivered.'

"We have wished to indicate this contrast even in the title of the work, and we have endeavored to succeed in formulating this grand antithesis of genius, ill-treated during life, but after death resplendent with a light that dazzled his persecutors. Tasso loved and suffered at Ferrara; he was avenged at Rome; his glory still lives in the people's songs of Venice. These three points are inseparably connected with his undying memory. To express them in music, we first invoked the mighty shadow of the hero, as it now appears, haunting the lagoons of Venice; we have caught a glimpse of his proud, sad face at the feasts in Ferrara, where he produced his masterpieces; and we have followed him to Rome, the eternal city, which crowned him with the crown of glory, and glorified in him the martyr and the poet.

"*'Lamento e Trionfo,'*—these are the two great contrasts in the fate of poets, of whom it has been justly said that, while curses may weigh heavily on their life, blessings are always on their tomb. In order to give this idea not only the authority but the brilliance of fact, we have borrowed even the form from fact, and to that end chosen as the theme of our musical poem the melody to which we have heard the Venetian gondoliers sing on the lagoons three centuries after his death the first strophes of Tasso's 'Jerusalem':

"Canto l' armi pietose e 'l Capitano,
Che 'l gran Sepolcro liberò di Cristo!" *

"The motive is in itself plaintive, of a groaning slowness, monotonous in mourning; but the gondoliers give it a peculiar coloring by drawling certain notes, by prolonging tones, which, heard from afar, produce an effect not unlike the reflection of long stripes of fading light upon a looking-glass of water. This song once made a deep impression on us, and when we attempted to speak of Tasso our emotion could not refrain from taking as the text of our thoughts this persistent homage paid by his country to the genius of whose devotion and fidelity the court of Ferrara was not worthy. The Venetian melody is so charged

* Yet there are some that could easily spare the "Jerusalem" if they were allowed to retain Tasso's Ode to the Golden Age, even as Englished by Leigh Hunt: "*O bella età de l' orol*" the ode that begins:—

"O lovely age of gold!
Not that the rivers rolled
With milk, or that the woods dropped honey-dew;
Not that the ready ground
Produced without a wound,
Or the mild serpent had no tooth that slew;
Not that a cloudless blue
Forever was in sight,
Or that the heaven which burns,
And now is cold by turns,
Looked out in glad and everlasting light;
No, nor that even the insolent ships from far
Brought war to no new lands, nor riches worse than war."

with inconsolable mourning, with such hopeless sorrow, that it suffices to portray Tasso's soul; and again it lends itself as the imagination of the poet to the picturing of the brilliant illusions of the world, to the deceitful, fallacious coquetry of those smiles whose treacherous poison brought on the horrible catastrophe for which there seemed to be no earthly recompense, but which was clothed eventually at the capital with a purer purple than that of Alphonse."

This overture was carefully revised by Liszt in 1854, and performed for the first time at Weimar, in the hall of the Grand Ducal Palace, at a court concert, April 19, 1854. Liszt conducted from manuscript. The score was published in April, 1856, and the orchestral parts in March, 1865. In the Correspondence of Liszt and von Bülow, published at Leipsic in 1898, there are interesting pages concerning proposed alterations and excisions for performances under von Bülow, who suggested the changes. The reasonableness and the shrewdness of the proposer and the amiability of Liszt are exposed in clearest light (see pp. 350, 351, 382-384).

* * *

The poem is based on two themes. The first of these is given out fortissimo by 'cellos and double-basses in octaves at the very beginning, Lento, C minor, 4-4. The commentators find the situation and mood of the poet thus strongly characterized. Yet this theme is only a fragment of the chief theme, which is announced later. A wailing descending chromatic passage, and the lamentation swells to wild expressions of woe and rage, Allegro strepitoso, 4-4. The thematic materials in this second section are chiefly those of the first. The section opens with the triplet figure of the first theme, but the figure is detached from its connection. There is a prolonged dominant pedal,

FAELTEN PIANOFORTE SCHOOL

CARL FAELTEN, Director
30 HUNTINGTON AVENUE, BOSTON

Professional training for Pianists and Music Teachers. Special department for children. Call or write for information.



VICTOR S. FLECHTER

Rare Old Violins, Violas, Cellos,
Finest Italian Strings, Bows,
Boxes, Highest Grade Repairing

23 UNION SQUARE, NEW YORK
Telephone

BOUND COPIES of the Boston Symphony Orchestra's PROGRAMME BOOKS

Containing Mr. Philip Hale's analytical and descriptive notes on all works performed during the season ("musically speaking, the greatest art annual of to-day,"—W. J. Henderson, New York Sun)
May be obtained by addressing

Price \$3.00
**C. A. ELLIS
SYMPHONY HALL**

on which a theme for strings rises through two octaves. The wailing chromatic passage returns. The *lento* recurs for a few measures, and there is a long pause.

Adagio mesto, C minor, 4-4. Now enters the chief theme of the poem, the Tasso theme, in minor, sung by the bass clarinet, accompanied by strings, horns, and harp. This is the song of the gondoliers to which Liszt refers in the preface, the old and mournful melody he had heard in Venice when he visited that city in the late thirties.* It pictures here the melancholy, hopeless Tasso. The violins in octaves repeat the first part of this theme over a more fully scored accompaniment and before the second part of the melody appears. This second part, in A-flat major, is given first to 'cellos and horn, then to the violins in octaves. There is an extended development, and the wailing descending chromatic figure appears amid tremolos in the strings. There is now a change in the breast of the hero. He realizes his worth and genius. The pace is quickened, and the Tasso motive, *Meno adagio*, E major, 4-4, is proclaimed by trumpets and accompanied by energetic diatonic and chromatic scale passages in the strings,—“the veritable portrait in music of the knightly singer.” This proud and defiant passage is followed by recitative-like passage-work on the first and tragic motive in wind instruments against violin tremolos.

And now there is a new picture,—Tasso at the court of Ferrara:† *Allegro mosso con grazia* (quasi menuetto), F-sharp major, 3-4. This section is said to portray a fête at the court. The first theme, graceful, elegant, is given to two 'cellos, accompanied by the other strings; the theme is developed at great length and clad in various orchestral robes. Tasso enters.‡ His theme is given to strings, while the menuet is continued by the wood-wind. Liszt here suggests that “the poet and his surroundings are distinct,” and states in a foot-note that “the expression of the orchestra must have a double character: the wind must be light and careless, while the strings must be sentimental and tender.” These two themes are worked up together at length, until there is an ever-quickening crescendo, which brings a return of the *allegro strepitoso* that followed the *lento* at the beginning; and, as before, there are eight measures of the *lento* itself.

* Yet Byron wrote in 1817:—

“In Venice, Tasso’s echoes are no more,
And silent rows the songless gondolier.”

See the long note to this couplet in Murray’s larger editions of Byron’s poems.

† At a concert given in January, 1856, in the White Hall of the Palace at Berlin,—the hall was lighted with over two thousand candles, and there were from twelve hundred to fifteen hundred invited guests,—the King of Prussia spoke affably to Liszt concerning his “Tasso,” and said he was especially struck by the “Court scene,” to which Liszt might well have answered: “*Vous êtes orfèvre, monsieur Josse.*”

‡ “And Tasso is their glory and their shame.
Hark to his strain! and then survey his cell!
And see how dearly earn’d Torquato’s fame,
And where Alfonso bade his poet dwell:
The miserable despot could not quell
The insulted mind he sought to quench, and blend
With the surrounding maniacs, in the hell
Where he had plunged it. Glory without end
Scatter’d the clouds away—and on that name attend

“The tears and praises of all time; while thine
Would rot in its oblivion—in the sink
Of worthless dust, which from thy boasted line
Is shaken into nothing; but the link
Thou formest in his fortunes bids us think
Of thy poor malice, naming thee with scorn—
Alfonso! How thy ducal pageants shrink
From thee! if in another station born,
Scarce fit to be the slave of him thou mad’st to mourn.”

“*Childe Harold.*”

And now the "Triumph": Allegro con molto brio, C major, 2-2. There are trumpet calls, there are scale passages for strings. The first theme appears, and is developed elaborately,—at first, piano, in the strings, then in flutes and oboes, B-flat major, then fortissimo in C major, and for full orchestra. The second theme is proclaimed; the pace grows faster and faster until it is quasi presto; the blare of trumpets leads to moderato pomposo, the apotheosis of the gondoliers' song as typical of Tasso crowned and exalted. Pages of pomp and jubilation, and a stretto, molto animato, in which festival tumult is at its height.

* *

To this poem Liszt wrote an epilogue, "Le Triomphe funèbre du Tasse." This composition was suggested by a sunset during a walk to St. Onofrio. It was written probably in 1868, and it was performed for the first time, according to L. Ramann and Arthur Hahn, by the Philharmonic Society of New York in March, 1877.

* *

"Tasso" is scored for piccolo, two flutes, two oboes, two clarinets, bass clarinet, two bassoons, four horns, four trumpets, three trombones, tuba, kettledrums, snare-drum, big drum, cymbals, triangle, harp, and strings.

The first performance in Boston was by Theodore Thomas's Orchestra, April 5, 1870. The first performance by the Philharmonic Society of New York was March 24, 1860.

* *

"The miseries of Tasso arose not only from the imagination and the heart. In the metropolis of the Christian world, with many admirers and many patrons,—bishops, cardinals, princes,—he was left destitute and almost famished. . . . He says that he was unable to pay the carriage of a parcel. No wonder, if he had not wherewithal to buy enough of *zucca* for a meal. Even had he been in health and appetite, he might have satisfied his hunger with it for about five farthings, and have left half for supper. And now a word on his insanity. Having been so imprudent not only as to make it too evident in his poetry that he was the lover of Leonora, but also to signify (not very obscurely) that his love was returned, he much perplexed the Duke of Ferrara,

HOTEL PURITAN

COMMONWEALTH AVENUE

100 yards from Massachusetts Avenue car lines



A Distinctive Boston House

For transient and permanent guests who demand the best and prefer good taste to display. Several desirable rooms and suites at modest prices.

Afternoon tea daily, with music, in the unique Sun Parlor

The Refinements of Our Work



Are most apparent when compared with the work of ordinary cleaners. Unexcelled facilities up-to-the-minute equipment and years of experience in



Cleansing and Dyeing

make our work distinctive in its thoroughness

ARTICLES RETURNED IN A SHORT TIME

CURTAINS

GOWNS

MENS CLOTHES

BLANKETS

WAISTS

OVERCOATS

DRAPERIES

SASHES

SUITS GLOVES

Carefully cleansed properly finished and inspected before returning

LEWANDOS

Providence Shop

Number 125 Mathewson Street

Telephone Union 907

BOSTON SHOPS

284 Boylston Street

17 Temple Place

New York City
Albany
Rochester

Philadelphia
Baltimore
Washington

Worcester
Newport
Springfield

Hartford
Bridgeport
New Haven

Roxbury
Cambridge

Watertown
South Boston
Portland

Salem
Lynn

Bundles called for and delivered by our own teams and motors

EXECUTIVE OFFICES 286 BOYLSTON STREET BOSTON U S A

INFANTRY HALL : . . PROVIDENCE

SECOND CONCERT

BY THE

BOSTON SYMPHONY ORCHESTRA

MAX FIEDLER, Conductor

Tuesday Evening, November 21

AT 8.15

SOLOIST

Mme. SCHUMANN-HEINK

who, with great discretion, suggested to him the necessity of feigning madness. The lady's honor required it from a brother; and a true lover, to convince the world, would embrace the project with alacrity. But there is no reason why the seclusion should be in a dungeon, or why exercise and air should be interdicted. This cruelty, and perhaps his uncertainty of Leonora's compassion, may well be imagined to have produced at last the malady he had feigned. But did Leonora love Tasso as a man would be loved? If we wish to do her honor, let us hope it: for what greater glory can there be than to have estimated at the full value so exalted a genius, so affectionate and so generous a heart?" *

Was Tasso really insane? The biographers agree that he was either imprisoned or confined as a madman in a solitary cell of the Hospital of St. Anna for several years by order of the Duke Alfonso of Ferrara, who, according to tradition, wished to punish the poet for his wooing of the Duke's sister, Leonora of the house of Este. Was his courtship merely the homage of a poet? Leonora at the time was not less than forty-two years old. There is a story that treacherously arranged looking-glasses showed the duke the sight of Tasso embracing Leonora. Dr. Cabanes has examined the question of Tasso's madness, curiously and at length, in his "*Indiscrétions de l'Histoire*," pp. 225-245 (Paris, 1903). It seems that the poet had shown signs of cerebral derangement four years before he was imprisoned. He believed he was persecuted by enemies; religious doubts assailed him; he thought of entering a monastery; without a pretext he once left Ferrara to wander as a vagabond, almost without clothes; when he returned to beg abjectly the duke's pardon, he accused himself of excessive intemperance in all things and of thus aggravating his "malady." Tasso himself described his case to Dr. Gioralmo Mercuriale, and Cabanes reprints this singular document.

Dr. Rothe, of Warsaw, studied Tasso's case and published his conclusions in the *Allgemeine Zeitschrift für Psychiatrie* (1878). Tasso inherited from his mother his passionate character, great irritability, extreme sensitiveness; from his father his extraordinary intelligence. Typhoid fever and an intermittent fever affected him in after years, and his agitated life in petty Italian courts did him much harm. When he was sixteen years old, he had hallucinations of hearing. A melancholy person, his illusions turned into delirious ideas and fears of persecution. Fits of madness brought him to the St. Anna Hospital, which he left in a better mental state, but broken in health, worn out by bleedings and purges.

A pupil of Lombroso, Dr. Roncoroni, came to the same conclusion: "It is not probable that he was a madman in the strict sense of the word; but rarely have I seen among the mentally deranged a form of madness as typical and complete." Tasso's melancholy, he believes, was of the kind that is accompanied with periods of exaltation.

*
* *

Music suggested by Goethe's play, "Torquato Tasso," or by the romance of the poet's life:—

J. F. Reichardt's music to Goethe's "Tasso," composed in 1791 at Berlin, not performed, not published. Overture, entr'actes, scenes.

* Foot-note to Walter Savage Landor's "Tasso and Cornelia."

SYMPHONY HALL BOSTON

Saturday Afternoon, November 4, at 2.30

Direction C. A. ELLIS

GERALDINE FARRAR

(Only appearance in Boston this year)

EDMOND CLÉMENT

(Tenor, Opera-Comique, Paris)

Assisting Artists

FRANK LA FORGE, Pianist

FIFTY MEMBERS OF THE BOSTON SYMPHONY ORCHESTRA

GUSTAV STRUBE, Conductor

Tickets, \$2.50, \$2, and \$1.50

Checks and mail orders payable to C. A. Ellis, Symphony Hall, Boston, Mass.

A monologue from "Tasso" was published in 1809 at Leipsic in the fourth part of the complete edition of his songs with text by Goethe.

A. E. Titl's overture to "Torquato Tasso." Composed early in the thirties of the nineteenth century.

K. Schulz-Schwerin's overture to "Torquato Tasso." Composed in 1870, first performed at Rostock in 1872, published in 1875 at Leipsic.

"Torquato Tasso's Dood," cantata by Émile Mathieu (Brussels, 1873(?)).

K. J. Brambach's "Tasso," concert overture, Op. 30. Composed in 1871, published at Bonn in 1874. Performed in many cities soon after its publication, notably at a Gürzenich concert at Cologne, April 3, 1875, when the composer conducted.

Alexis de Castillon's overture, "Torquato Tasse," composed in 1871 and performed for the first time at a concert of the Société National, Paris, in 1892. De Castillon, a pupil of César Franck, died at Paris in 1873 in his thirty-fifth year.

Benjamin Godard's "Le Tasse," dramatic symphony in three acts, first performed at a Châtelet concert, Paris, December, 1878. This work shared with Dubois's "Paradis Perdu" the first prize in the competition offered by the city of Paris. The solo singers were Mme. Brunet-Lafleur, Miss Vergin, Messrs. Villaret the younger and Lauwers.

York Bowen's symphonic poem, "The Lament of Tasso," performed at London, September 1, 1903.

Operas: "Torquato Tasso," in four acts, by Donizetti (Rome, fall of 1833, with Mme. Speck as the heroine); "La Mort du Tasse," in three acts, by Garcia, father of Malibran, Pauline Viardot, and the centenarian Manuel Garcia (Opéra, Paris, February 7, 1821; Mme. Lebrun as Olympia, Nourrit as Tasso, Prévôt as Veniero, and Dabadie as the Governor); "La Vision du Tasse," by Gilloux (Bordeaux, September, 1840); "Le Retour du Tasse," in one act, by Miss Péan de la Roche-Jagu (Paris, about 1865); "Le Tasse," in three acts, by Eugène d'Harcourt (Monte Carlo, February 14, 1903, Louise Grandjean, Leonora; Dubois, Tasso; Delmas, Count Molza).

Lyric melodrama: "Tasso," text by Gustav Karch, music by Karli Zöller.

This list is of course incomplete.

CLARA TIPPETT

Teacher of Singing

Assistant, GRACE R. HORNE

312 Pierce Building
Copley Square, Boston

PROVIDENCE MUSIC TEACHERS' DIRECTORY

MR. NEWELL L. WILBUR

Associate American Guild of Organists

Piano, Organ, Theory

509 Butler Exchange

LOYAL PHILLIPS SHAW

BARITONE SOLOIST

CONCERT — RECITAL — ORATORIO

STUDIO, 509 BUTLER EXCHANGE

SINGING TAUGHT

VIOLIN

CHARLES E. G. DICKERSON

Afternoons; Except Wednesday and Saturday — Mornings by Appointment

Telephone

7 Conrad Building

PIANO

LILLIAN PECKHAM BOYLE

708 LEDERER BUILDING

139 Mathewson Street

PROVIDENCE, R.I.

STUDIO

Mr. FRANK E. STREETER

517 Butler Exchange

PROVIDENCE, R.I.

VOICE and PIANO

CHARLES F. KELLEY

Cæsar Misch Building, Rooms 518, 519

PROVIDENCE, R.I.

Telephone, 3444 L.-Union

VIOLIN INSTRUCTION

WILLIAMS & GREENE

CÆSAR MISCH BUILDING

Address communications care of Keith's Theatre

PROVIDENCE MUSIC TEACHERS' DIRECTORY

BERTHA A. HALL, A. A. G. O.

Musical Courier Office

501 BUTLER EXCHANGE

ARTHUR H. RYDER

HARMONY, ORGAN, PIANO

637 BUTLER EXCHANGE

Boston Studio, 218 Tremont Street

GASPARD SAILLANT

**Pianoforte, Harmony, Counterpoint,
Canon, Fugue, Instrumentation**

**705 LEDERER BUILDING
139 Mathewson Street**

MYRON C. BALLOU, A. A. G. O.

(State President National Association of Organists)

**Organist First Universalist Church
Fifteen Years**

Coaching for A.G.O. Examinations

**501 Butler Exchange, Providence, Rhode Island
TELEPHONE**

Miss HARRIET E. WILLIAMS

PIANOFORTE

478 LLOYD AVENUE

511 Butler Exchange - Thursdays

Telephone, 944-R Angell

Ethel Gardiner Tattersall

SOPRANO SOLOIST

TEACHER OF SINGING

Studio: Room 18, Conrad Building

TUESDAYS AND FRIDAYS

Residence Studio: 74 Fort Ave., Pawtuxet Neck.

TELEPHONE, BROAD 653-Y

Mrs. JENNIE M. CASE

PIANO SOLOIST AND TEACHER

Studio, 36 Brook Street . PAWTUCKET, R.I.

TELEPHONE, 388-Y

PROVIDENCE MUSIC TEACHERS' DIRECTORY

SARA A. MURRAY

TEACHER OF PIANOFORTE

Studio: Room 18, Conrad Building
385 WESTMINSTER STREET
Mondays, Wednesdays, and Saturdays
RESIDENCE STUDIO: 86 CALLA STREET
Telephone, Broad 788-R

E. LINDSEY CUMMINGS
TENOR SOLOIST

511 BUTLER EXCHANGE

Mrs. E. NORTHUP CUMMINGS
Contralto Soloist and Teacher

511 BUTLER EXCHANGE

GRETCHEN SCHOFIELD
VOICE

Grundmann Studios, Boston
41 CONRAD BUILDING, Providence

EVANGELINE LARRY
VIOLIN

41 CONRAD BUILDING
Residence, 182 Arnold Avenue, Edgewood
Telephone, Broad 1147-R

RUTH WILSON
PIANIST

511 BUTLER EXCHANGE
Residence - 119 Ohio Avenue
Telephone

VERA MAE DECKER
VIOLINIST

56 Hillside Avenue - Providence
Telephone

Mrs. ERNST FISCHER
VOICE

42 Conrad Building

GRACE ALICE RIPLEY
PIANO

Diploma New England Conservatory of Music and
Pupil of Mme. Antoinette Szumowska
511 BUTLER EXCHANGE

Miss HOPE WILLIAMS SESSIONS
VOCAL TEACHER

Mondays, 2 to 5

42 CONRAD BUILDING

MISS MYRTIE C. FELTHAM
Teacher of Pianoforte

17 HUDSON STREET, PROVIDENCE
Telephone, West 902-R

EVELYN COOK WILLIAMS
Contralto Soloist
Teacher

130, FRANCIS STREET, PROVIDENCE, R.I.

REBECCA KENTFIELD GREENE
Teacher of Piano

Studio at
358 Friendship Street - Providence, R.I.
Telephone

Miss Margaret Kent Goodwin
PIANO

12 Brook Street . Pawtucket, R.I.
Telephone, Pawtucket 360-M

JESSIE F. CHACE
Violin

Studio
68 PROSPECT - PAWTUCKET, R.I.

PROVIDENCE MUSIC TEACHERS' DIRECTORY

LOUIS P. WILLEMIN

PIANO and ORGAN

Mondays and Thursdays, from 1 to 6

At No. 637 Butler Exchange

Residence Studio, 22 Portland Street
PROVIDENCE, R.I.

TELEPHONE, UNION 5736 R.

WILLIAM PLACE, JR.

MANDOLINIST

Concerts. Recitals. Instruction.

308 Cæsar Misch Building

MUSICAL INSTRUCTION

TEACHER OF SINGING

Miss CLARA E. MUNGER

Century Building

177 Huntington Avenue, Boston

TEACHER OF SINGING

Miss PRISCILLA WHITE

602 Pierce Building

Copley Square, BOSTON

Miss KATHERINE LINCOLN

SOPRANO

Management, Mrs. PAUL SUTORIUS

1 West 34th Street, New York

TEACHER OF SINGING

514 Pierce Building

Copley Square, BOSTON

Saturdays and Mondays in New York

Representing Miss Clara E. Munger

Studio, 254 West 85th Street

67 MOUNT VERNON STREET

BERTHA CUSHING CHILD

TEACHING AT

LANG STUDIOS

6 NEWBURY STREET, BOSTON

BARITONE SOLOIST

FREDERICK N. WATERMAN

and TEACHER OF SINGING

NEW CENTURY BUILDING

177 HUNTINGTON AVENUE • BOSTON

Room 10

WILLIAM ALDEN PAUL

TEACHER OF SINGING

312 PIERCE BUILDING, COPLEY SQUARE, BOSTON

Monday and Thursday P.M. and by appointment

Address, Instructor in Music, Episcopal Theological School

Telephone, 2816 R Cambridge

NEW BEDFORD THEATRE, NEW BEDFORD

Thirty-first Season, 1911-1912

Boston Symphony Orchestra

MAX FIEDLER, Conductor

Programme of the
FIRST CONCERT

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE



TUESDAY EVENING, OCTOBER 31

AT 8.15

COPYRIGHT, 1911, BY C. A. ELLIS

PUBLISHED BY C. A. ELLIS, MANAGER

Pianos that Appeal to Musicians



OUR pianos have the very highest reputation with musical people, for every piano, from the highest-priced to the least expensive we offer, has not merely the essentials of tone and touch, but also exquisite refinements of quality which delight the musician.

We invite you to inspect our stocks, which are at once the largest, the most varied, and most interesting to be found in New England.

We call particular attention to the following pianos:

STEINWAY pianos, the instruments of highest prestige among music lovers everywhere—through their incomparable tone the choice of royalty and of all connoisseurs.

In all regular styles and also in special art cases exhibiting the perfection of artistry.

HUME pianos, the best made in New England—distinguished by wonderful richness and nobility of tone.

JEWETT pianos, the favorite pianos of New England, where more are sold each year than of any other make of equal cost.

THE PIANOLA PIANOS,—the complete line of five pianos. The Steinway, the Weber, and the Steck Pianola Pianos are shown in both grand and upright forms.

M. STEINERT & SONS CO.

109 William Street, New Bedford, Mass.

Stores in all Principal Cities of New England

Boston Symphony Orchestra

Thirty-first Season, 1911-1912

MAX FIEDLER, Conductor

FIRST CONCERT

TUESDAY EVENING, OCTOBER 31

AT 8.15

PROGRAMME

Beethoven Symphony No. 3, in E-flat major, "Eroica," Op. 55

- I. Allegro con brio.
- II. Marcia funebre: Adagio assai.
- III. Scherzo: Allegro vivace; Trio.
- IV. Finale: Allegro molto.

Bemberg Aria, "La Mort de Jeanne d'Arc"

Bossi Goldonian Intermezzi, Op. 127

- I. Preludio e Minuetto.
- II. Gagliardi.
- V. Serenatina.
- VI. Burlesca.

Debussy Azaël's Recitative, "These joyous airs," and
Aria, "O time that is no more," from the
Lyric Scene, "The Prodigal Son"

Liszt "Les Préludes," Symphonic Poem No. 3

SOLOIST

Miss LILLA ORMOND

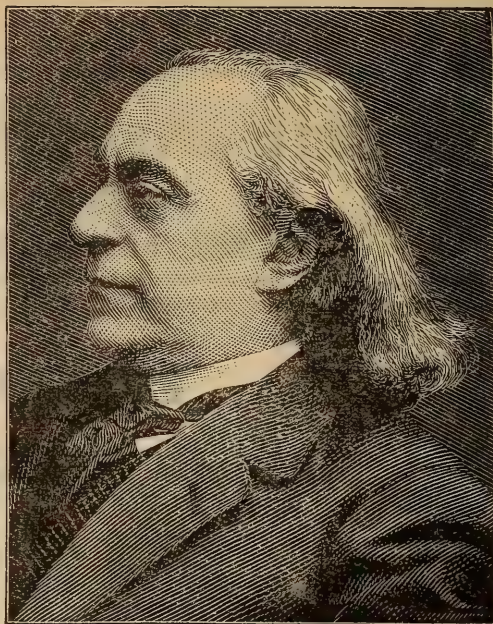
There will be an intermission of ten minutes after the symphony

Vladimir De Pachmann

*The Greatest Pianist
Of the 20th Century*

ON TOUR
IN THE
UNITED STATES

SEASON: 1911-1912



For generations the appearance of new stars on the musical firmament has been announced—then they came with a temporary glitter—soon to fade and to be forgotten.

De Pachmann has outlived them all. With each return he won additional resplendence and to-day he is acknowledged by the truly artistic public to be the greatest exponent of the piano of the twentieth century. As Arthur Symons, the eminent British critic, says:

"Pachmann is the Verlaine or Whistler of the Pianoforte the greatest player of the piano now living."

Pachmann, as before, uses the **BALDWIN PIANO** for the expression of his magic art, the instrument of which he himself says:

" It cries when I feel like crying, it sings joyfully when I feel like singing. It responds—like a human being—to every mood. I love the Baldwin Piano."

Every lover of the highest type of piano music will, of course, go to hear Pachmann—to revel in the beauty of his music and to marvel at it.

It is the beautiful tone quality, the voice which is music itself, and the wonderfully responsive action of the Baldwin Piano, by which Pachmann's miraculous hands reveal to you the thrill, the terror and the ecstasy of a beauty which you had never dreamed was hidden in sounds.

The Baldwin Company

8 EAST 34th STREET, NEW YORK

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827.)

Anton Schindler wrote in his *Life of Beethoven* (Münster, 1840): "First in the fall of 1802 was his [Beethoven's] mental condition so much bettered that he could take hold afresh of his long-formulated plan and make some progress: to pay homage with a great instrumental work to the hero of the time, Napoleon. Yet not until 1803 did he set himself seriously to this gigantic work, which we now know under the title of 'Sinfonia Eroica': on account of many interruptions it was not finished until the following year. . . . The first idea of this symphony is said to have come from General Bernadotte, who was then French Ambassador at Vienna, and highly treasured Beethoven. I heard this from many friends of Beethoven. Count Moritz Lichnowsky, who was often with Beethoven in the company of Bernadotte, . . . told me the same story." Schindler also wrote, with reference to the year 1823: "The correspondence of the King of Sweden led Beethoven's memory back to the time when the King, then General Bernadotte, Ambassador of the French Republic, was at Vienna, and Beethoven had a lively recollection of the fact that Bernadotte indeed first awakened in him the idea of the 'Sinfonia Eroica.'"

These statements are direct. Unfortunately, Schindler, in the third edition of his book, mentioned Beethoven as a visitor at the house of Bernadotte in 1798, repeated the statement that Bernadotte inspired the idea of the symphony, and added: "Not long afterward the idea blossomed into a deed"; he also laid stress on the fact that Beethoven was a staunch republican, and cited, in support of his admiration of Napoleon, passages from Beethoven's own copy of Schleiermacher's translation of Plato.

Thayer admits that the thought of Napoleon may have influenced the form and the contents of the symphony, and that the composer may have based a system of politics on Plato; "but," he adds, "Bernadotte had been long absent from Vienna before the Consular form of government was adopted at Paris, and before Schleiermacher's Plato was published in Berlin."

LOUISE F. RITCHIE

Teacher of Violin

83 MILL STREET

Refers by permission to Miss Lillian Shattuck, Boston, Mass.; Pierce Building

E.T. Slattery Co.

OPPOSITE BOSTON COMMON

154 and 155 TREMONT STREET

Announce a Distinguished Showing of

Afternoon Dresses

AND

Evening Gowns

embracing original models from
famous foreign designers:

Doucet, Callot Sœurs, Francis,
Paquin, Worth, and
many others

ALSO

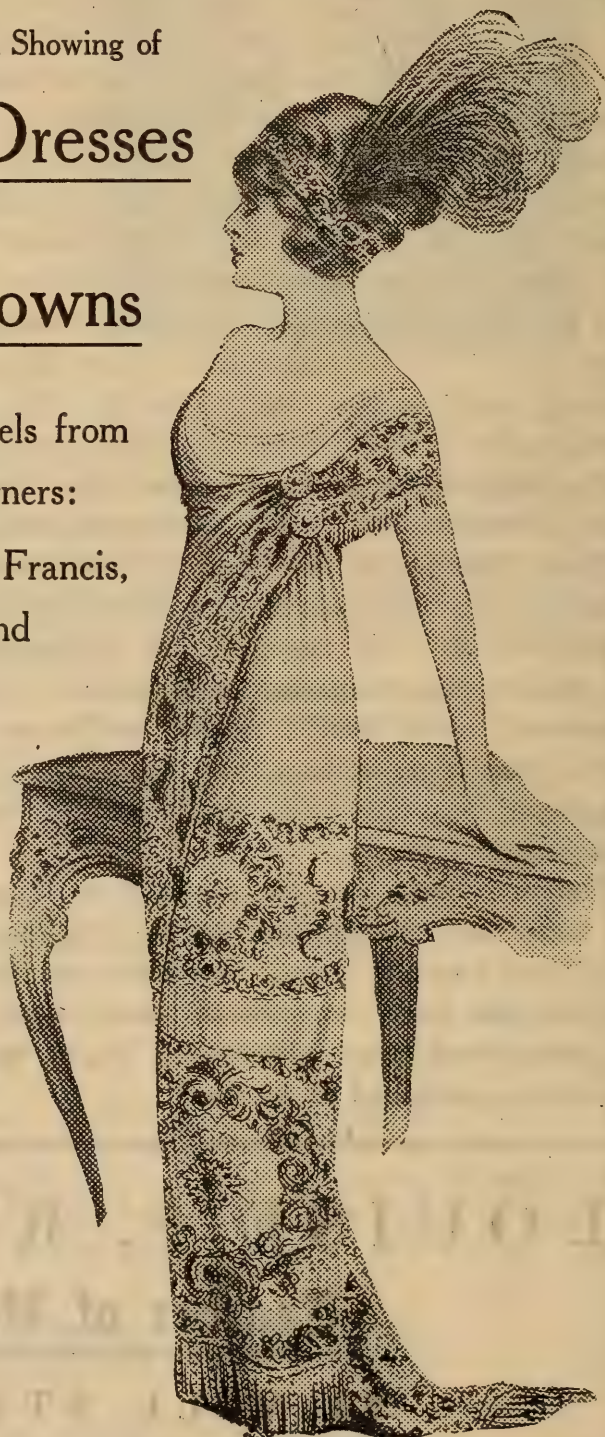
Clever adaptations by
the foremost American
designers

Afternoon Dresses

37.50 to 125.00

Evening Gowns

50.00 to 375.00



The symphony was composed in 1803-04. The story is that the title-page of the manuscript bore the word "Buonaparte" and at the bottom of the page "Luigi van Beethoven"; "and not a word more," said Ries, who saw the manuscript. "I was the first," also said Ries, "who brought him the news that Bonaparte had had himself declared Emperor, whereat he broke out angrily: 'Then he's nothing but an ordinary man! Now he'll trample on all the rights of men to serve his own ambition; he will put himself higher than all others and turn out a tyrant!'"

Furthermore, there is the story that, when the death of Napoleon at St. Helena was announced, Beethoven exclaimed, "Did I not foresee the catastrophe when I wrote the funeral march in the 'Eroica'?"

The original score of the symphony was bought in 1827 by Joseph Dessauer for three florins, ten kreuzers, at auction in Vienna. On the title-page stands "Sinfonia grande." Two words that should follow immediately were erased. One of these words is plainly "Bonaparte," and under his own name the composer wrote in large characters with a lead-pencil: "Written on Bonaparte."

Thus it appears there can be nothing in the statements that have come down from Czerny, Dr. Bartolini, and others: the first allegro describes a sea-fight; the funeral march is in memory of Nelson or General Abercrombie, etc. There can be no doubt that Napoleon, the young conqueror, the Consul, the enemy of kings, worked a spell over Beethoven, as over Berlioz, Hazlitt, Victor Hugo; for, according to W. E. Henley's paradox, although, as despot, Napoleon had "no love for new ideas and no tolerance for intellectual independence," yet he was "the great First Cause of Romanticism."

The symphony was first performed at a private concert at Prince Lobkowitz's in December, 1804. The composer conducted, and in the second half of the first allegro he brought the orchestra to grief, so that a fresh start was made. The first performance in public was at a concert given by Clement at the Theater an der Wien, April 7, 1805. The symphony was announced as "A new grand Symphony in D-sharp by Herr Ludwig van Beethoven, dedicated to his Excellence

G. SCHIRMER (Inc.), 3 East 43d Street, NEW YORK

JUST PUBLISHED

CONCERTO IN G MINOR

OP. 17

By

ARNE OLDBERG

For Piano and Orchestra

Arranged for Two Pianos, in Score

Net \$3.00

This Concerto is justly entitled to the distinction of being one of the small number of compositions in symphonic form, for piano and orchestra, *by an American*, that deserve the widest appreciation by reason of the beauty of their content and the musician's skill of its disposition.

MEMENTO MORI

A Symphonic Composition for Violin and Orchestra

By

MAX VOGRICH

Arranged for Violin and Piano

\$1.50

(Orchestral Score and Parts to be had of the publishers)

This is a composition of severe and majestic imaginative power and of bold originality in the development of its interesting thematic content. It is especially suited for public performance.

Prince von Lobkowitz." Beethoven conducted. Czerny remembered that some one shouted from the gallery: "I'd give another kreuzer if they would stop." Beethoven's friends declared the work a masterpiece. Some said it would gain if it were shortened, if there was more "light, clearness, and unity." Others found it a mixture of the good, the grotesque, the tiresome.

The symphony was published in October, 1806. The title in Italian stated that it was to celebrate the memory of a great man. And there was this note: "Since this symphony is longer than an ordinary symphony, it should be performed at the beginning rather than at the end of a concert, either after an overture or an aria, or after a concerto. If it be performed too late, there is the danger that it will not produce on the audience, whose attention will be already wearied by preceding pieces, the effect which the composer purposed in his own mind to attain."

* * *

This symphony was performed in Boston for the first time at a concert of the Musical Fund Society, Mr. G. J. Webb conductor, December 13, 1851. The programme was as follows:—

PART I.

- I. Grand Symphony No. 3, "Eroica" *Beethoven*
(First time in Boston.)

TWO VALUABLE WORKS FOR TEACHERS OF THE VIOLIN



Compiled, arranged and edited by

EUGENE GRUENBERG

Of the New England Conservatory of Music, Boston

Foundation Exercises for the Violin

Daily exercises to aid in solving the various tasks of finger technic. The most important subjects have been selected for practising material.

PRICE, \$1.25

Melodic Violin Pieces for the Development of Style

A collection of pieces by standard and popular composers, folk-songs from various nations, and other favorite airs, with piano accompaniment. In three books, arranged in progressive order.

Vol. I.	50 Very Easy Pieces	Price, \$1.00
Vol. II.	30 Drawing-room Pieces	" 1.00
Vol. III.	30 Operatic Selections	" 1.00

Note.—These works will be sent with return privilege to those with accounts in good standing, and to those with no account, upon Receipt of Price, which will be returned, less postage, if not satisfactory.

OLIVER DITSON COMPANY, Boston
150 TREMONT STREET

PART II.

1. Grand Overture to "Waverley" *Berlioz*
(First time in Boston.)
2. Cavatina, "Robert, toi que j'aime" *Mayerbeer (sic)*
Mme. GORIA BOTHO.
3. Fantaisie pour la clarionette, avec accompagn't d'orchestra, "L'Attente
et l'Arrivee" (*sic*), Op. 180 *C. G. Reissiger*
THOMAS RYAN.
4. Air from "Charles VI." *Halévy*
Mme. GORIA BOTHO.
5. Grand Fantaisie for the 'Cello, on a theme from "Robert the Devil"
and an original theme by Molique *F. A. Kummer*
WULF FRIES.
6. Overture, "Il Barbiere de Seviglia". *Rossini*

The first performance at a concert of the Boston Symphony Orchestra was on November 19, 1881. Mr. Henschel conducted.

The present performance is the twenty-fourth at these concerts.

The funeral march has been played at these concerts in Boston in memory of Anton Rubinstein, December 15, 1894; Frederick R. Comee, April 24, 1909.

* * *

The first movement, Allegro con brio, E-flat major, 3-4, opens with two heavy chords for full orchestra, after which the chief theme is given

MEHLIN PIANOS

always respond to the most exacting demands made upon them. For this reason they are preferred by musicians, in fact Mehlin Pianos are often called

"The Musicians' Ideal"

The Mehlin "Inverted Grand" is the only "Upright" built on the principle of the Grand. It has the Grand Scale, Sounding Board and Tone.

For Art Catalog and full particulars apply to

The Chas. F. Wing Co. - New Bedford, Mass.
(Piano Department)

out by the 'cellos. This theme is note for note the same as that of the first measures of the Intrade written by Mozart in 1786 at Vienna for his one-act operetta, "Bastien et Bastienne," performed in 1786 at a Viennese garden-house (K. 50). Mozart's theme is in G major. Beethoven's theme is finished by the violins and developed at length. There is a subsidiary theme, which begins with a series of detached phrases distributed among wood-wind instruments and then the violins. The second theme, of a plaintive character, is given out alternately by wood-wind and strings. The development is most elaborate, full of striking contrasts, rich in new ideas. The passage in which the horn enters with the first two measures of the first theme in the tonic chord of the key, while the violins keep up a tremolo on A-flat and B-flat, has given rise to many anecdotes and provoked fierce discussion. The coda is of unusual length.

The funeral march, Adagio assai, C minor, 2-4, begins, pianissimo e sotto voce, with the theme in the first violins, accompanied by simple chords in the other strings. The theme is repeated by the oboe, accompanied by wood-wind instruments and strings; and the strings give the second portion of the theme. A development by full orchestra follows. The second theme is in C major. Phrases are given out by various wood-wind instruments in alternation, accompanied by triplet arpeggios in the strings. This theme, too, is developed; and there is a return to the first theme in C minor in the strings. There is fugal development at length of a figure that is not closely connected with either of the two themes. The first theme reappears for a moment, but strings and brass enter fortissimo in A-flat major. This episode is followed by another; and at last the first theme returns in fragmentary form in the first violins, accompanied by a pizzicato bass and chords in oboes and horns.

Scherzo: Allegro vivace, E-flat major, 3-4. Strings are pianissimo and staccato, and oboe and first violins play a gay theme which Marx says is taken from an old Austrian folk-song. This melody is the basic material of the scherzo. The trio in E-flat major includes hunting-calls by the horns, which are interrupted by passages in wood-wind instruments or strings.

HOTEL LENOX

2 minutes from Back Bay Stations

Fireproof Modern Convenient

250 Rooms; 125 with Private Bath

Superior Cuisine and Service

Boylston and Exeter Streets

BOSTON

Finale: Allegro molto, E-flat major, 2-4. A theme, or, rather, a double theme, with variations; and Beethoven was fond of this theme, for he had used it in the finale of his ballet, "Die Geschöpfe des Prometheus," in the Variations for pianoforte, Op. 35, and in a country dance. After a few measures of introduction, the bass to the melody which is to come is given out, as though it were an independent theme. The first two variations in the strings are contrapuntal. In the third the tuneful second theme is in the wood-wind against runs in the first violins. The fourth is a long fugal development of the first theme against a counter-subject found in the first variation. Variations in G minor follow, and the second theme is heard in C major. There is a new fugal development of the inverted first theme. The tempo changes to poco andante, wood-wind instruments play an expressive version of the second theme, which is developed to a coda for full orchestra, and the symphony ends with a joyful glorification of the theme.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, three horns, two trumpets, kettledrums, and strings.

*
* *

What strange and even grotesque "explanations" of this symphony have been made!

At the second concert of the Philharmonic Society of New York, February 18, 1843, the following comments were printed on the programme: "This great work was commenced when Napoleon was first Consul, and was intended to portray the workings of that extraordinary man's mind. In the first movement, the simple subject, keeping its uninterrupted way through harmonies that at times seem in almost chaotic confusion, is a grand idea of Napoleon's determination of character. The second movement is descriptive of the funeral honors paid to one of his favorite generals, and is entitled 'Funeral March on the Death of a Hero.' The winding up of this movement represents the faltering steps of the last gazers into the grave, and the listener hears the tears fall on the coffin ere the funeral volley is fired, and

A Most Effectual Throat Relief

Hoarseness, coughs, inflammation of the throat, bronchial and asthmatic troubles are relieved promptly by the use of

BROWN'S BRONCHIAL TROCHES

For over half a century recognized throughout the world as the staple throat remedy. Especially convenient to carry in purse or pocket ready for use whenever required to check a cough or give relief in any throat trouble.

Entirely free from opiates in any form. Fine for singers and speakers to clear the voice. Sold everywhere in boxes—never in bulk.

Price 25c, 50c and \$1.00
Sample sent free on request

JOHN I. BROWN & SON, BOSTON, MASS.

BROWN'S

CAMPHORATED
SAPONACEOUS

DENTIFRICE

is an article of superior merit. Used daily, will keep the teeth sound, prevent accumulation of tartar, and give firmness to the gums. It leaves a particularly clean and pleasant feeling in the mouth.

For sale by druggists and dealers in toilet articles, or sent on receipt of price, 25 cents. Sample sent on request.

Manufactured by JOHN I. BROWN & SON

CURTIS & BROWN
MFG. CO., Ltd.

NEW YORK, N.Y.

repeated faintly by an echo. The third movement (Minuet and Trio) describes the homeward march of the soldiery, and the Finale is a combination of French Revolutionary airs put together in a manner that no one save a Beethoven could have imagined." And this note, Mr. Krehbiel tells us, was inserted in the programme for several, even twenty-five, years after.

Marx saw in the first movement of the symphony the incidents of a battle as it is preconceived in the mind of the conqueror. The different incidents are characterized by the chief themes and their developments. The ending with the return of the first theme is the triumph of the victor's plan. The funeral march pictures Night spreading her shade over the battlefield, which is covered with the corpses of those who died for glory; in the scherzo are heard the rejoicings of the soldiery homeward bound; and the finale is Peace consecrating the victories of the hero.

Griegenkerl preferred to see in the fugued passage of the first movement the entrance of the nineteenth century.

Berlioz insisted that there should be no thought of battles or triumphant marches, but rather profound reflections, melancholy recollections, imposing ceremonies,—in a word, the funeral oration over a hero.

Wagner wrote: "The designation 'heroic' is to be taken in its widest sense, and in no wise to be conceived as relating merely to a military hero. If we broadly connote by 'hero'. ('*Held*') the whole, the full-fledged *man*, in whom are present all the purely human feelings—of love, of grief, of force—in their highest fill and strength, then we shall rightly grasp the subject which the artist lets appeal to us in the speaking accents of his tone-work. The artistic space of this work is filled with all the varied, intercrossing feelings of a strong, a consummate Individuality, to which nothing human is a stranger, but which includes within itself all truly Human, and utters it in such a fashion that, after frankly manifesting every noble passion, it reaches a final rounding of its nature, wherein the most feeling softness is wedded with the most energetic force. The heroic tendency of this art work is the progress toward that rounding off" (Englished by Mr. W. A. Ellis). And Wagner explained on these lines each movement. As the second shows the "deeply, stoutly suffering man," so the scherzo reveals the "gladly, blithely doing man"; while the finale shows us finally "the man entire, harmoniously at one with self, in those emotions where the Memory of Sorrow becomes itself the shaping-force of noble Deeds."

Nor should the "rededication" of the "*Eroica*" to Bismarck by von Bülow, *cher unique*, as Liszt frequently called him, be forgotten. Von Bülow said, at a concert of the Philharmonic Orchestra of Berlin (May 28, 1892): "Yes, the hero was the quintessence of the world to Beethoven. We cannot know, we cannot surmise, what slumbered in his soul. Perhaps there slumbered the picture of the great American citizen, George Washington. But he looked for a hero of his own time, a European hero; and his eyes fell on the great star of Bonaparte."

And there von Bülow might have stopped where Beethoven began.

ARIOSO FROM "THE DEATH OF JEANNE D'ARC," A HISTORICAL SCENE
HERMANN BEMBERG

(Born at Paris, March 29, 1861; now living in Paris.)

This arioso is taken from Bemberg's "La Mort de Jeanne, d'Arc," historical scene from "Les Messéniennes," poetry by Casimir Delavigne, music by Bemberg. The work includes a March to the Stake, Prelude, Chorus, arioso, quartet, Finale. The first performance was on April 28, 1886, in the hall Albert le Grand, Paris, at a concert given by the "Dames du Monde," when the air was sung by Mme. Saly-Stern, a sister of the composer. The arioso is dedicated to Mlle. Krauss, who sang it at a Colonne concert, Paris.

Du Christ avec ardeur Jeanne baisait l'image;
Ses longs cheveux épars flottaient au gré des vents.
Au pied de l'échafaud sans changer de visage
Elle s'avancait à pas lents.

Tranquille, elle y monta, quand, debout sur le faite,
Elle vit ce bûcher qui l'allait dévorer,
Les bourreaux en suspens, la flamme déjà prête,
Sentant son cœur faillir, elle baissa la tête,
Et se prit à pleurer.

Ah! pleure, fille infortunée,
Ta jeunesse va se flétrir.
Dans sa fleur trop tôt moissonnée.
Adieu, beau ciel, il faut mourir!

Ainsi qu'une source affaiblie,
Près du lieu même où naît son cours,
Meurt en prodiguant ses secours
Au berger qui passe et l'oublie,

Ainsi dans l'âge des amours
Finit ta chaste destinée,
Et tu pérís, abandonnée
Par ceux dont tu sauvas les jours.

Jeanne kissed ardently the crucifix. Her long dishevelled hair floated in the wind. She walked slowly, with face unmoved, to the foot of the pyre. She mounted calmly; and, when on the top of it she saw the fagots about to consume her, the waiting executioners, the flame all ready, then, feeling her heart fail her, she bowed her head and wept.

Ah, weep, unfortunate maiden, your youth will now be withered. In its flower cut down too soon. Farewell, fair sky; for now is death near!



OPERA THEATRE BALL SOCIETY
HAIR DRESSING

All the Latest Styles
in only first quality **HAIR GOODS**

Engagements booked, made by "Phone" or Mail
22325-22279 Oxford

Dr. RUDOLPH MERTIN, Inc.

564 Washington St., Opp. Adams House, Boston
Send for Free Circulars and Price List of our Toilet Preparations

And as a spring losing its force near the place where it begins dies squandering its aid on the shepherd who passes by and soon forgets it, so in the season of love is ended ends your chaste life, and you perish, abandoned by those whose lives were saved by you.

D-flat major, 3-4, Adagio, tempo di marcia lenta; più animato; Allegro moderato, 4-4; Poco agitato; Largo.

GOLDONIAN INTERMEZZI FOR STRINGS, OP. 127 . . . ENRICO BOSSI

(Born at Salò, on the Lake of Garda, April 25, 1861; now living at Bologna.)

Bossi's "Intermezzi Goldoniani" were performed for the first time at a symphony concert of the Oratorio Society at Augsburg, January 10, 1906. (At the same concert, led by Wilhelm Weber, the conductor of the society, a violin concerto in C major, Op. 15, by Renzo Bossi,* a son of Enrico, was performed for the first time. Miss Tilde Scamoni, of Milan, was the violinist.) The Intermezzi are dedicated to Wilhelm Weber.

These Intermezzi were composed in honor of the Italian playwright, Carlo Goldoni, who was born at Venice, February 25, 1707, and died at Paris, February 6, 1793. He was the founder of modern Italian comedy, which superseded the old Italian comedy with Harlequin, Pantalone, and other typical characters. Goldoni began by writing tragedies. He wrote over one hundred and twenty comedies, among which "La Locandiera," "Ventaglio," "Le Baruffe chiozzotte," "La Bottega di Baffe," are well known. Comedies by Goldoni have been played in Boston by Mme. Duse and Mr. Novelli. Liberettos have been based on plays by Goldoni even within a few years, as that of Wolf-Ferrari's "Die neugierigen Frauen" (Munich, November 27, 1903), based by Luigi Sugana on Goldoni's "Donne curiose" (German text by Hermann Teibler), and the same composer's "Die vier Grobiane" (Munich, March 19, 1906), based on a comedy by Goldoni by Giuseppe Pizzolato, German text by Teibler.

Bossi has used forms of the old suite to suggest the spirit of Goldoni's time, as Delibes did in the suite from the music to Victor Hugo's "Le Roi s'amuse," and as Grieg did in his suite in honor of Holberg.

I. Preludio e Minuetto: Allegro con fuoco, D minor, 2-4. The introduction is a unison passage for violins. After twenty measures or so, violas and 'cellos hint at the minuet, but in 2-4 time and in minor, moderato. These sections are twice repeated, but the furious passages are each time shorter, and the minuet theme has each time a more definite shape.

* Renzo Bossi has also written Fantasia Sinfonica for orchestra, Op. 6; "La Leggenda d' un Fiore," lyric scene for tenor, soprano, mixed chorus, and orchestra (text by E. Vitta; German by W. Weber, "Ein Blumenmärchen"), Op. 8; "Corolle gemmate," six pieces for pianoforte, Op. 13, and songs.

Minuetto: Con grazia, D major, 3-4. The trio, poco più mosso, with viola solo, has a somewhat more serious character.

II. Gagliarda: Vivace, D minor, 6-8. A gay theme begins at once. In the second section the theme is treated in a somewhat free contrary motion, as was usually the case in the gigue of old days.

III. Coprifuoco (Curfew): Blandamente (gently, slowly), D major, 2-4.

IV. Minuetto e Musetta: Con moto, B minor, 3-8. Musetta: Aliquanto meno mosso, B major.

"Musette" in French is a diminutive of the Old French "muse," meaning "song." It was the name given to an instrument of the bagpipe family, consisting of two pipes or reeds and a drone; it was supplied with wind from a leathern reservoir. It was the name given to a small oboe without keys.

V. Serenatina: Allegretto tranquillo, G major, 3-4. A melody for solo viola d' amore (or viola or violin) is accompanied by a guitar-like figure.

VI. Burlesca: Con molto brio, D major, 2-4. The movement opens with a short and riotous theme. In a contrasting section a second theme appears in syncopated rhythm. The chief theme is further developed and brings the end, after the second theme has again been used, this theme in D major.

Burla, Burlesca, Burleske, is a term given to "a musical joke or playful composition." J. G. Walther, in 1732, described an "ouverture burlesque": a farcical and jocular overture in which ridiculous melodies, founded on parallel octaves and fifths, were put side by side with serious matters. There is a burlesca in Bach's Partita, 3, in A minor, and Schumann wrote a Burla, op. 124, No. 12. The term has been given by more recent composers to pianoforte pieces. Richard Strauss's Burleske in D minor for pianoforte and orchestra was performed in Boston at a concert of the Boston Symphony Orchestra, April 18, 1903 (Mr. Gebhard, pianist).

FAELTEN

PIANOFORTE SCHOOL

CARL FAELTEN, Director
30 HUNTINGTON AVENUE, BOSTON

Professional training for
Pianists and
Music Teachers. Special department for children. Call or write for information.



VICTOR S. FLECHTER

Rare Old Violins, Violas, Cellos,
Finest Italian Strings, Bows,
Boxes, Highest Grade Repairing

23 UNION SQUARE, NEW YORK
Telephone

BOUND COPIES of the Boston Symphony Orchestra's PROGRAMME BOOKS

Containing Mr. Philip Hale's analytical and descriptive notes on all works performed during the season ("musically speaking, the greatest art annual of to-day,"—W. J. Henderson, New York Sun)
May be obtained by addressing

Price \$3.00
C. A. ELLIS
SYMPHONY HALL

RECITATIVE AND AIR FROM "THE PRODIGAL SON": "THESE JOYOUS AIRS," "O TIME THAT IS NO MORE" CLAUDE DEBUSSY

(Born at Saint-Germain-en-Laye on August 22, 1862; now living in Paris.)

Achille Claude Debussy, a student in the Conservatory of Music, Paris, as a pupil of Lavignac, took these prizes for *sofège*: third medal, 1874; second medal, 1875; first medal, 1876; as a piano pupil of Marмонтel—the late Edward MacDowell was in the same class—he took a second *accessit* in 1874, a first in 1875, and the second prize in 1877. He took a first prize in 1880 for accompanying. As a pupil of Guiraud, he took a second *accessit* for counterpoint and fugue in 1882, the second *Prix de Rome* in 1883, and the Grand *Prix de Rome* in 1884 with the lyric scene "L'Enfant Prodigue," with the text by Édouard Guinand. His competitors for the *Prix de Rome* were Messrs. René, Missa, Kaiser, and Leroux. The competitive settings of the poem were performed at the Conservatory, June 27, 1884, and Debussy's was sung by Mme. Caron (Lia), Van Dyck (Azaël), and Taskin (Simeon). The second hearing was on June 28 at the Institute, and the prize was awarded to Debussy by twenty-two votes out of twenty-eight. The competition was unanimously considered an extraordinary one, and Debussy's score was held to be one of the most interesting that had been heard at the Institute for several years.

The scene of this cantata is in a village near the Lake of Genesareth. "It is the morning of a festal day, and, as the sun rises, Lia at first alone and afterwards her husband Simeon, mourn their long-lost prodigal son Azaël. Young men and maidens cross the stage, bringing presents of flowers, fruit, and brimming cups to them. All pass in procession and dance from the stage, and Azaël, having recognized his brother and sister in the train, enters alone, repentant and half dead, and soon sinks unconscious on the ground. The mother returns, and, later, the father. Azaël obtains their forgiveness and they thank God together for his restoration."

AZAËL. Ces airs joyeux, ces chants de fête, que le vent du matin m'apporte par instants, serrent mon cœur, troublent ma tête. Ils sont heureux! Ici, sous les rameaux flottants, je les suivais dans leur gaieté si tendre. Ils échangeaient des mots pleins de douceur. C'était mon frère! Et puis ma sœur! Je retenais mon souffle, afin de les entendre. Ils sont heureux! (*avec amertume*).

Andantino, A major, 9-8.

O temps à jamais effacé,
Où comme eux j'avais l'âme pure,
Où cette sereine nature
Fortifiait mon corps lassé;
Où près d'une mère, ravie
De presser mon front sur son cœur,
Je ne connaissais de la vie
Que l'innocence et la bonheur.

Ah! par quelle amère folie
 Mon âme surprise, assaillie,
 M'a-t-elle donc contrainte à fuir ces lieux?
 Durant la nuit entière,
 Sur le roc ou dans la poussière,
 J'ai franchi lentement les sentiers périlleux.

O temps à jamais effacé, etc.

AZAËL. These joyous airs, these festal strains, which are brought to me now and then by the morning breeze, wring my heart and vex my brain. They are happy!

Here, under the swaying boughs I followed them in their gentle mirth. They were exchanging words full of kindness. There was my brother! and also my sister! I held my breath that I might hear them. (*With bitterness.*) They are happy!

O time that is no more, when like them I had a pure soul, when the serenity of nature strengthened my weary heart; when near my mother, ecstatically pressing my head on her breast, I knew only innocence and happiness in life.

Ah, by what wretched madness was my soul surprised, besieged, constrained to fly from these scenes! From sundown to sunrise I have made my way in dangerous paths, over rocks, in dust.

O time that is no more, etc.

The accompaniment is scored for piccolo, two flutes, two oboes, English horn, two clarinets, two bassoons, four horns, two trumpets, harp, and the usual strings.

Debussy rewrote and rescored this cantata for performance at the Sheffield (Eng.) Music Festival in October, 1908.

* * *

The story of the Prodigal Son has appealed to many composers.

There are oratorios: "Il figliuolo prodigo," by Emperor Leopold I. (Vienna, 1663); Don Ant. Biffi (Venice, 1704), Conti (Vienna, 1735), Bertoni (1747), Cafaro (about 1750), Paganelli (about 1750), Anfossi (about 1790), Naumann (about 1795), Fiebiger (Prag, 1794), Arnold (London, 1776), Arthur Sullivan (Worcester, 1869).

There are works for the theatre: "Il figliuolo prodigo," melodrama in four acts, Ponchielli (Milan, 1880); "Der Verlorene Sohn," melodrama, Drechsler (Vienna, about 1825); "L'enfant prodigue," melodrama, de Morange (Paris, about 1810); opera in three acts, Gaveaux (Paris, 1811); opera in five acts, book by Scribe, music by Auber (Paris, December 6, 1850); Biblical parable, book and music by Georges Flagerolles, pictures by Henri Rivière (Paris, Théâtre du Chat Noir, December, 1894); ballet in three acts, Berton (Paris, April 28, 1812);

HOTEL PURITAN

COMMONWEALTH AVENUE

100 yards from Massachusetts Avenue car lines



A Distinctive Boston House

For transient and permanent guests who demand the best and prefer good taste to display. Several desirable rooms and suites at modest prices.

Afternoon tea daily, with music, in the unique Sun Parlor

The Refinements of Our Work



Are most apparent when compared with the work of ordinary cleaners. Unexcelled facilities up-to-the-minute equipment and years of experience in



Cleansing and Dyeing

make our work distinctive in its thoroughness

ARTICLES RETURNED IN A SHORT TIME

CURTAINS
BLANKETS
DRAPERIES

GOWNS
WAISTS
SASHES

MENS CLOTHES
OVERCOATS
SUITS GLOVES

Carefully cleansed properly finished and inspected before returning

LEWANDOS

BOSTON SHOPS

284 Boylston Street 17 Temple Place

Roxbury 2206 Washington Street

Cambridge 1274 Massachusetts Avenue

Watertown 1 Galen Street (Delivery in the Newtons)

South Boston 469 A Broadway

Salem 187 Essex Street

Lynn 70 Market Street

New York City
Albany
Rochester

Philadelphia
Baltimore
Washington

Worcester
Newport
Providence

Hartford
Bridgeport
New Haven

Springfield

Portland

Bundles called for and delivered by our own teams and motors

Telephones Connecting all Departments { 3900 Back Bay
555 Oxford 300 Newton North

EXECUTIVE OFFICES 286 BOYLSTON STREET BOSTON U S A

NEW BEDFORD THEATRE . NEW BEDFORD

SECOND CONCERT

BY THE

BOSTON SYMPHONY ORCHESTRA

MAX FIEDLER, Conductor

Tuesday Evening, December 19

AT 8.15

SOLOIST
ALWIN SCHROEDER

pantomime by M. Carré, music by André Wormser (Paris, Cercle Funambulesque in the Bouffes Parisiens, June 14, 1890). This list does not pretend to be complete.

"L'Enfant Prodigue," the pantomime last named, was produced at the Boston Museum, November 6, 1893, with Mme. Pilar-Morin as Pierrot Junior, Mme. Eugénie Bade as Mme. Pierrot, Courtes as Pierrot Senior, Miss Reine Roy as Phrynette; Dallen, the Baron; Buckland, The Servant. Aimé Lachaume, who married Mme. Pilar-Morin and afterward deserted her, was the pianist.

Sullivan's "Prodigal Son" was performed in Boston by the Handel and Haydn Society, November 23, 1879, when the composer conducted. The quartet was made up of Miss Edith Abell, Miss May Bryant, William J. Winch, and John F. Winch.

In Auber's opera the Prodigal Son is named Azaël, and he, an only son, leaves his father, a poor and old man, and his betrothed, Jephthé, to enjoy the pleasures of Memphis. He gambles, is ensnared by the courtesan Nephté and the dancer Lia; he goes into the temple of Isis, and is thrown into the Nile by priests shocked at the sacrilege, but is rescued by the chief of a caravan, who sets him attending herds. At the end he returns and is forgiven.

SYMPHONIC POEM No. 3, "THE PRELUDES" FRANZ LISZT

(Born at Raiding, near Oedenburg, Hungary, October 22, 1811; died at Bayreuth, July 31, 1886.)

According to statements of Richard Pohl, this symphonic poem was begun at Marseilles in 1834, and was completed at Weimar in 1850. According to L. Ramann's chronological catalogue of Liszt's works, "The Preludes" was composed in 1854 and published in 1856.

Ramann tells the following story about the origin of "The Preludes." Liszt, it seems, began to compose at Paris, about 1844, choral music for a poem by Aubray, and the work was entitled "Les 4 Éléments (la Terre, les Aquilons, les Flots, les Astres)." The cold stupidity of the poem discouraged him, and he did not complete the cantata. He told his troubles to Victor Hugo, in the hope that the poet would take the hint and write for him; but Hugo did not or would not understand his meaning, so Liszt put the music aside. Early in 1854 he thought of using the abandoned work for a Pension Fund concert of the Court Orchestra at Weimar, and it then occurred to him to make the music, changed and enlarged, illustrative of a passage in Lamartine's "Méditations poétiques." The symphonic poem entitled "The Preludes" was then produced at this concert at Weimar, February 23, 1854. The first performance in Boston was at a Philharmonic concert, December 3, 1859, when Mr. Arthur Napoleon,* pianist, made his first appearance here.

* Arthur Napoleao (Napoleone) was born at Oporto, March 6, 1843. He made a sensation as a boy pianist at Lisbon, London (1851), Berlin (1854), studied with Charles Hallé at Manchester, made tours throughout Europe and North and South America, and about 1868 settled in Rio de Janeiro as a dealer in music and musical instruments. After his retirement from the concert stage he composed pieces for pianoforte and orchestra, pianoforte pieces, and he served as a conductor.

SYMPHONY HALL BOSTON

Saturday Afternoon, November 4, at 2.30

Direction C. A. ELLIS

GERALDINE FARRAR

(Only appearance in Boston this year)

EDMOND CLÉMENT

(Tenor, Opera-Comique, Paris)

Assisted by

FRANK LA FORGE, Pianist

FIFTY MEMBERS OF THE BOSTON SYMPHONY ORCHESTRA

GUSTAV STRUBE, Conductor

PROGRAMME

OVERTURE, " Magic Flute"	ORCHESTRA	Mozart
CAVATINE, " Roméo et Juliette"	Mr. CLÉMENT	Gounod
SONGS: Cherubino's Aria, " Non so più," from " The Marriage of Figaro"		Mozart
An der Geliebte		Beethoven
Intermezzo		Schumann
Ihre Stimme		Schumann
Jugendglück		Liszt
	Miss FARRAR	
DUETS: Du repos voici l'heure (" Philémon et Bancis")		Gounod
Sous la fenêtre		Schumann
Nous allons partir (" Dante")		Godard
	Miss FARRAR and Mr. CLÉMENT	

INTERMISSION

OVERTURE, " Der Freischütz"	ORCHESTRA	Weber
SONGS: Aquarelle		Debussy
Romance		Debussy
Ouvre tes yeux bleus		Massenet
	Mr. CLÉMENT	
ELIZABETH'S PRAYER (" Tannhäuser")	Miss FARRAR	Wagner
SONGS: Le Secret		Fauré
Chanson Triste		Dupare
To a Violet		La Forge
En passant par la Lorraine (XV Century)		Arcadet
	Mr. CLÉMENT	
SONGS: Frühlingssegens		Bruckler
Wenn du mein Liebster		Wolff
Zueignung		R. Strauss
Sylvelin		Sinding
Ein Traum		Grieg
	Miss FARRAR	
FÊTE BOHÈME	ORCHESTRA	Massenet

Tickets, \$2.50, \$2, and \$1.50

Checks and mail orders payable to C. A. Ellis, Symphony Hall, Boston, Mass.

The passage from Lamartine that serves as motto has thus been Englished:—

“What is our life but a series of preludes to that unknown song, the first solemn note of which is sounded by death? Love forms the enchanted daybreak of every life; but what is the destiny where the first delights of happiness are not interrupted by some storm, whose fatal breath dissipates its fair illusions, whose fell lightning consumes its altar? and what wounded spirit, when one of its tempests is over, does not seek to rest its memories in the sweet calm of country life? Yet man does not resign himself long to enjoy the beneficent tepidity which first charmed him on Nature’s bosom; and when ‘the trumpet’s loud clangor has called him to arms,’ he rushes to the post of danger, whatever may be the war that calls him to the ranks to find in battle the full consciousness of himself and the complete possession of his strength.”

“The Preludes” is scored for three flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, a set of three kettledrums, snare-drum, bass drum, cymbals, harp, and strings.

The symphonic poem begins Andante, C major, 4-4, with a solemn motive, the kernel of the chief theme. This motive is played softly by all the strings, answered by the wood-wind in harmony, and developed in a gradual crescendo until it leads to an Andante maestoso, C major, 12-8, when a new phase of the theme is given out fortissimo by ‘cellos, double-basses, bassoons, trombones, and tuba, against sustained harmonies in other wind instruments and arpeggios in violins and violas. The development of this phase leads by a short decrescendo to a third phase, a gentle phrase (9-8) sung by second violins and ‘cellos against an accompaniment in the first violins. The basses and bassoons enter after every phrase with the first figure of the original solemn phase.

The development of this third phase of the chief theme leads to the entrance of the second theme, E major, 12-8, given out by horn quartet and a quartet of muted violas (divided) against arpeggios in the violins and harp. (This phrase bears a striking resemblance to the

CLARA TIPPETT

Teacher of Singing

Assistant, GRACE R. HORNE

312 Pierce Building
Copley Square, Boston

phrase "Idole si douce et si pure," sung by Fernando in the duet with Balthasar (act i., No. 2) in Donizetti's "La Favorite." * The theme is played afterward by oboes, clarinets, and bassoons, against a more elaborate accompaniment, while violins and flutes introduce flowing passages between the phrases. The horn brings back the third phase of the chief theme, pianissimo, while the violins are loath to leave the initial figures of the second theme. The third phase of the theme dies away in flutes and clarinets.

Allegro ma non troppo, 2-2. The working-out section is occupied chiefly with the development of the first theme, and the treatment is free. The initial figure of this theme is the basis of a stormy passage, and during the development a warlike theme is proclaimed by the brass over an arpeggio string accompaniment. There is a lull in the storm; the third phase of the chief theme is given to oboes, then to strings.

There is a sudden change to A major, *Allegretto pastorale*, 6-8. A pastoral melody, the third theme, is given in fragments alternately to horn, oboe, and clarinet, and then developed by wood-wind and strings. It leads to a return of the second theme in the violins, and there is development at length and in a crescendo until it is sounded in C major by horns and violas, and then by wood-wind and horns.

Allegro marziale, animato, in C major, 2-2. The third phase of the chief theme is in horns and trumpets against ascending and descending scales in the violins. It is now a march, and trombones, violas, and basses sound fragments of the original phase between the phrases. There is a brilliant development until the full orchestra has a march movement in which the second theme and the third phase of the chief theme are united. There are sudden changes of tonality,—C major, E-flat major, F-sharp major. The second phase of the chief theme returns fortissimo in basses, bassoons, trombones, tuba, C major, 12-8, against the harmonies in other wind instruments and arpeggios in violins and violas that are found near the beginning of the work.

* "La Favorite," opera in four acts, text by A. Royer and Gustav Waëz, music by Donizetti, was produced at the Opéra, Paris, December 2, 1840. It was written originally in three acts for the Renaissance Theatre, Paris, and entitled "L'Ange de Nisida." Scribe collaborated in writing the text of the fourth act. The subject was taken from Baculard-Darnaud's tragedy, "Le Comte de Comminges." The part of Fernando was created by Gilbert Duprez (1806-96); the parts of Léonor, Alphonse, and Balthasar were created respectively by Rosine Stoltz, Barroilhet, and Levasseur.

NEW BEDFORD MUSICAL INSTRUCTION

WILLIAM ANDROS

Teacher of Pianoforte and Harmony
8 EIGHTH STREET. THURSDAYS
PROVIDENCE, R. I.

Mr. Andros has made a special study of piano teaching under Philipp (Paris Conservatoire) and Leschetizky in Vienna.

SARAH BARNES HAWES

TEACHER OF PIANO

Inquire No. 7 Park Place

Special attention given to beginners

MUSICAL INSTRUCTION

Miss CLARA E. MUNGER

TEACHER OF SINGING

Century Building

177 Huntington Avenue, Boston

Miss PRISCILLA WHITE

TEACHER OF SINGING

602 Pierce Building

Copley Square, BOSTON

Miss KATHERINE LINCOLN

SOPRANO

Management, Mrs. PAUL SUTORIUS
1 West 34th Street, New York

TEACHER OF SINGING

514 Pierce Building
Copley Square, BOSTON

Saturdays and Mondays in New York
Representing Miss Clara E. Munger
Studio, 254 West 85th Street

BERTHA CUSHING CHILD

67 MOUNT VERNON STREET

TEACHING AT
LANG STUDIOS

6 NEWBURY STREET, BOSTON

WILLIAM ALDEN PAUL

TEACHER OF SINGING

312 PIERCE BUILDING, COPLEY SQUARE, BOSTON

Monday and Thursday P.M. and by appointment

Address, Instructor in Music, Episcopal Theological School

Telephone, 2816 R Cambridge

FREDERICK N. WATERMAN

BARITONE SOLOIST

and TEACHER OF SINGING

NEW CENTURY BUILDING

177 HUNTINGTON AVENUE • BOSTON
Room 10

Howell School of Lyric and
Dramatic Art

CAROLINE WOODS-HOWELL, Directress

**De Reszke Method of
SINGING**

30 Huntington Avenue, Boston
518 Main Street, Worcester

At Boston Studio, Tuesday, Friday, Saturday
At Worcester Studio, Monday, Wednesday, Thursday

Miss ANNA MILLER WOOD

Mezzo-Contralto, Soloist and Teacher

Soloist; Boston Symphony Orchestra
Chicago Symphony Orchestra
Kneisel Quartet, etc.

Studio, Pierce Building, Copley Square, Boston

ACADEMY OF MUSIC, PHILADELPHIA

Twenty-seventh Season in Philadelphia

Boston Symphony Orchestra

MAX FIEDLER, Conductor

Programme of the
FIRST CONCERT

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE



MONDAY EVENING, NOVEMBER 6

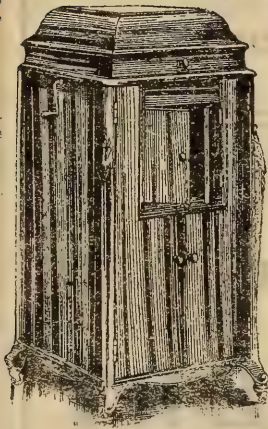
AT 8.15

COPYRIGHT, 1911, BY C. A. ELLIS

PUBLISHED BY C. A. ELLIS, MANAGER

HEPPE-VICTORS

The Talking Machine You Want
is to be found at Heppe's



Whether it be an ordinary Victor or a superb Victrola, every artistic possibility of the Talking Machine is assured when it comes from Heppe's.

Experts adjust every machine that leaves our establishment and our service is best because we are both wholesale and retail distributors.

LOWEST FACTORY PRICES GUARANTEED, WHETHER
YOU BUY FOR CASH OR ON TIME

Victors, \$10 to \$60

Victrolas, \$50 to \$200

C. J. HEPPE & SON

1117-1119 Chestnut Street, 6th and Thompson Streets

Wholesale and Retail, Victor and Edison

Boston Symphony Orchestra

PERSONNEL

Thirty-first Season, 1911-1912

MAX FIEDLER, Conductor

VIOLINS.

Witek, A., <i>Concert-master.</i>	Roth, O. Kuntz, D.	Hoffmann, J. Krafft, F. W.	Theodorowicz, J. Mahn, F.
Noack, S.			
Strube, G.	Rissland, K.	Ribarsch, A.	Traupe, W.
Eichheim, H.	Bak, A.	Mullaly, J.	Goldstein, H.
Barleben, K.	Akeroyd, J.	Fiedler, B.	Berger, H.
Fiumara, P.	Currier, F.	Marble, E.	Eichler, J.
Tischer-Zeitz, H.	Kurth, R.	Fabrizio, C.	
Goldstein, S.	Werner, H.	Grünberg, M.	

VIOLAS.

Ferir, E.	Spoor, S.	Pauer, O. H.	Kolster, A.	VanWynbergen, C.
Gietzen, A.	Hoyer, H.	Kluge, M.	Forster, E.	Kautzenbach, W.

VIOLONCELLOS.

Schroeder, A.	Keller, J.	Barth, C.	Belinski, M.	Warnke, J.
Warnke, H.	Nagel, R.	Nast, L.	Hadley, A.	Smalley, R.

BASSES.

Kunze, M.	Agnesy, K.	Seydel, T.	Ludwig, O.
Gerhardt, G.	Jaeger, A.	Huber, E.	Schurig, R.

FLUTES.

Maquarre, A.
Brooke, A.
Battles, A.
Fox, P.

OBOES.

Longy, G.
Lenom, C.
Sautet, A.

CLARINETS.

Grisez, G.
Mimart, P.
Vannini, A.

BASSOONS.

Sadony, P.
Mueller, E.
Regestein, E.

ENGLISH HORN.

Mueller, F.

BASS CLARINET.

Stumpf, K.

CONTRA-BASSOON.

Mosbach, J.

HORNS.

Hess, M.
Loibeer, H.
Hain, F.
Phair, J.

HORNS.

Wendler, G.
Gebhardt, W.
Hackebarth, A.
Schumann, C.

TRUMPETS.

Kloepfel, L.
Mann, J.
Heim, G.
Merrill, C.

TROMBONES.

Hampe, C.
Alloo, M.
Mäusebach, A.
Kenfield, L.

TUBA.

Lorenz, O.

HARP.

Schuecker, H.

TYMPANI.

Neumann, S.
Kandler, F.

PERCUSSION.

Rettberg, A.
Zahn, F.

Senia, T.
Burkhardt, H.

ORGAN.

Marshall, J. P.

LIBRARIAN.

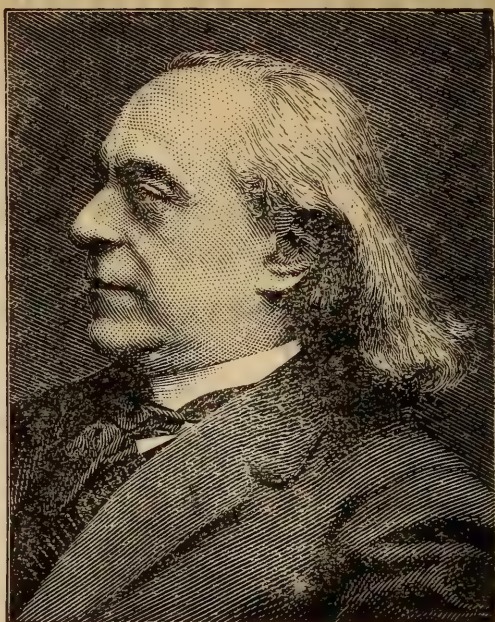
Sauerquell, J.

Vladimir De Pachmann

*The Greatest Pianist
Of the 20th Century*

ON TOUR
IN THE
UNITED STATES

SEASON: 1911-1912



For generations the appearance of new stars on the musical firmament has been announced—then they came with a temporary glitter—soon to fade and to be forgotten.

De Pachmann has outlived them all. With each return he won additional resplendence and to-day he is acknowledged by the truly artistic public to be the greatest exponent of the piano of the twentieth century. As Arthur Symons, the eminent British critic, says:

"Pachmann is the Verlaine or Whistler of the Pianoforte . . . the greatest player of the piano now living."

Pachmann, as before, uses the BALDWIN PIANO for the expression of his magic art, the instrument of which he himself says:

" . . . It cries when I feel like crying. It sings joyfully when I feel like singing. It responds—like a human being—to every note. I love the Baldwin Piano."

Every lover of the highest type of piano music will, of course, go to hear Pachmann—to revel in the beauty of his music and to marvel at it.

It is the beautiful tone quality, the voice which is music itself, and the wonderfully responsive action of the Baldwin Piano, by which Pachmann's miraculous hands reveal to you the thrill, the terror and the ecstasy of a beauty which you had never dreamed was hidden in sounds.

Sole Representatives

H. WEYMANN & SON

1010 CHESTNUT STREET - PHILADELPHIA, PA.

Boston Symphony Orchestra

Thirty-first Season, 1911-1912

MAX FIEDLER, Conductor

FIRST CONCERT MONDAY EVENING, NOVEMBER 6 AT 8.15

PROGRAMME

Beethoven Overture to Goethe's "Egmont," Op. 84

Strauss Tone Poem, "Thus spake Zarathustra"

Bruch Andromache's Lament, from "Achilles"
(Part III., No. 16), Op. 50

Debussy Prelude to "The Afternoon of a Faun" (after
the Eclogue of Stéphane Mallarmé)

Songs with Orchestra:

a. Wagner "Träume" (Orchestrated by Felix Mottl)

b. Schubert . . "Die junge Nonne" (Orchestrated by Franz Liszt)

c. Liszt "Die drei Zigeuner"

Liszt "Les Préludes," Symphonic Poem No. 3

SOLICIST

Madame ERNESTINE SCHUMANN-HEINK, Contralto

The Mason & Hamlin + iszt Organ Used

There will be an intermission of ten minutes after the Strauss selection

A SYMPHONY ORCHESTRA IN YOUR HOME

Music lovers may have operatic selections or the great Symphonies always at their command when an **ESTEY ORCHESTRAL PIPE ORGAN** is a part of the music-room equipment.

No matter how difficult the composition or how varied the treatment, the original creation of the composer is correctly and artistically presented by this instrument with all the technique and finished detail of a symphony orchestra directed by an inspired leader.

Have you ever listened to its rendition of favorite classics?

Gladly will we, at any time, show you what is accomplished by use of the automatic attachment, no longer spoken of as "mechanical," because its value and ability are recognized by musical critics.

Come and hear the Orchestral Pipe Organ at
ESTEY HALL

WALNUT STREET AT SEVENTEENTH

OVERTURE TO "EGMONT," OP. 84 . . . LUDWIG VAN BEETHOVEN

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827.)

This overture was composed in 1810; it was published in 1811. The music to Goethe's play—overture, four entr'actes, two songs sung by Clärchen, "Clärchen's Death," "Melodram," and "Triumph Symphony" (identical with the coda of the overture) for the end of the play, nine numbers in all—was performed for the first time with the tragedy at the Hofburg Theatre, Vienna, May 24, 1810. Antonie Adamberger was the Clärchen.

The first performance of the overture in Boston was at a concert of the Boston Academy of Music, November 16, 1844. All the music of "Egmont" was performed at the fourth and last Philharmonic concert, Mr. Zerrahn conductor, on March 26, 1859. This concert was in commemoration of the thirty-second anniversary of Beethoven's death. The programme included the "Egmont" music and the Ninth Symphony. The announcement was made that Mrs. Barrows had been engaged, "who, in order to more clearly explain the composer's meaning, will read those portions of the drama which the music especially illustrates." Mr. John S. Dwight did not approve her reading, which he characterized in his *Journal of Music* as "coarse, inflated, over-loud, and after all not clear." Mrs. Harwood sang Clärchen's solos. The programme stated: "The grand orchestra, perfectly complete in all its details, will consist of fifty of the best Boston musicians."

All the music to "Egmont" was performed at a testimonial concert to Mr. Carl Zerrahn, April 10, 1872, when Professor Evans read the poem in place of Charlotte Cushman, who was prevented by sickness.

This music was performed at a Symphony concert, December 12, 1885, when the poem was read by Mr. Howard Malcolm Ticknor.

When Hartl took the management of the two Vienna Court theatres, January 1, 1808, he produced plays by Schiller. He finally determined to produce plays by Goethe and Schiller with music, and he chose Schiller's "Tell" and Goethe's "Egmont." Beethoven and Gyrowetz were asked to write the music. The former was anxious to compose the music for "Tell"; but, as Czerny tells the story, there were intrigues,

LEEFSOHN-HILLE CONSERVATORY OF MUSIC

1524 CHESTNUT STREET (Weightman Building)

808 SOUTH 49th STREET - PHILADELPHIA

FACULTY

MAURITS LEEFSOHN
JULIUS LEEFSOHN
HERMAN KUMME
JOHN THOMPSON
Miss ELSIE STEWART HAND
Miss LILLIAN COPE
Miss ADELE SUTOR
Miss CLARA DAVIS WOOD
Miss CLAIRE RING
Miss CHARLOTTE MUENCH

HENRY SUCH
ISADORE SHAPIRO
Miss GLADYS MINTON
ROBERT SCHURIG
EMIL SIMON
FREDERICK MAXSON
WALLACE W. GILCHRIST
EDMUND ROELOFSMA
Miss MARIE MYERS
Miss EMMA SCHUBERT

and, as "Egmont" was thought to be less suggestive to a composer, the music for that play was assigned to Beethoven. Gyrowetz's music to "Tell" was performed June 14, 1810, and it was described by a correspondent of a Leipsic journal of music as "characteristic and written with intelligence." No allusion was made at the time anywhere to Beethoven's "Egmont."

Long and curious commentaries have been written in explanation of his overture. As though the masterpiece needed an explanation! We remember one in which a subtle meaning was given to at least every half-dozen measures: the Netherlands are under the crushing weight of Spanish oppression; Egmont is melancholy, his blood is stagnant, but at last he shakes off his melancholy (violins), answers the cries of his country-people, rouses himself for action; his death is portrayed by a descent of the violins from C to G; but his countrymen triumph. Spain is typified by the sarabande movement; the heavy, recurring chords portray the lean-bodied, lean-visaged Duke of Alva; "the violin theme in D-flat, to which the clarinet brings the under-third, is a picture of Clärchen," etc. One might as well illustrate word for word the solemn ending of Thomas Fuller's life of Alva in "The Profane State": "But as his life was a mirror of cruelty, so was his death of God's patience. It was admirable that his tragical acts should have a comical end; that he that sent so many to the grave should go to his own, and die in peace. But God's justice on offenders goes not always in the same path, nor the same pace: and he is not pardoned for the fault who is for a while reprieved from the punishment; yea, sometimes the guest in the inn goes quietly to bed before the reckoning for his supper is brought to him to discharge." The overture is at first a mighty lamentation. There are the voices of an aroused and angry people, and there is at the last tumultuous rejoicing. The "Triumph Symphony" at the end of the play forms the end of the overture.

* * *

The overture has a short, slow introduction, *sostenuto ma non troppo*, F minor, 3-2. The main body of the overture is an *allegro*, F minor, 3-4. The first theme is in the strings; each phrase is a de-

HYPERION SCHOOL OF MUSIC

1505 Arch Street

Branch, 57 East Penn Street, Germantown

FACULTY

JOHN W. POMMER, JR.	CARL KNEISEL	BYRON A. RATH
F. EDMUND EDMUNDS	RUDOLPH ENGEL	HELEN A. CHEW
RICHARD L. WEAVER	FRITZ DIETERICH	MILDRED S. MOORE
CLEMENTI BARONE	ANNA G. MUKENFUS	EDITH HOUSTON
FRANKLIN E. CRESSON	LUCIUS COLE	MRS. SARA P. GARDNER

FRANKLIN E. CRESSON

JOHN W. POMMER, Jr.

Directors

scending arpeggio in the 'cellos, closing with a sigh in the first violins; the antithesis begins with a "sort of sigh" in the wood-wind, then in the strings, then there is a development into passage-work. The second theme has for its thesis a version of the first two measures of the sarabande theme of the introduction, fortissimo (strings), in A-flat major, and the antithesis is a triplet in the wood-wind. The coda, Allegro con brio, F major, 4-4, begins pianissimo. The full orchestra at last has a brilliant fanfare figure, which ends in a shouting climax, with a famous shrillness of the piccolo against fanfares of bassoons and brass and between crashes of the full orchestra.

The overture is scored for two flutes (one interchangeable with piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets, kettledrums, and strings.

SYMPHONIC POEM, "THUS SPAKE ZARATHUSTRA," OP. 30.

RICHARD STRAUSS

(Born at Munich on June 11, 1864; now living at Charlottenburg, Berlin.)

The full title of this composition is "Also sprach Zarathustra, Tondichtung (frei nach Friedr. Nietzsche) für grosses Orchester." Composition was begun at Munich, February 4, 1896, and completed there August 24, 1896. The first performance was at Frankfort-on-the-Main, November 27 of the same year. The composer conducted, and also at Cologne, December 1.

Friedrich Nietzsche conceived the plan of his "Thus spake Zarathustra: A Book for All and None" in August, 1881, as he was walking through the woods near the Silvaplana Lake in the Engadine, and saw a huge, tower-like crag. He completed the first part in February, 1883, at Rapallo, near Genoa; he wrote the second part in Sils Maria in June and July, the third part in the following winter at Nice, and the fourth part, not then intended to be the last, but to serve as an interlude, from November, 1884, till February, 1885, at Mentone. Nietzsche never published this fourth part; it was printed for private circulation, and not publicly issued till after he became insane. The whole of "Zarathustra" was published in 1892. A translation into English by Alexander Tille, Ph.D., lecturer at the University of Glasgow, was published in 1896, and the quotations in this article are from Dr. Tille's translation. A revised translation by T. Common, with introduction and commentary by A. M. Ludovici, was published by T. N. Foulis (Edinburgh and London, 1909).

* * *

THADDEUS RICH - Violin
KARL SCHNEIDER - Vocal

ITALIAN METHOD

1705 CHESTNUT STREET - PHILADELPHIA

"Thus spake Zarathustra" is scored for one piccolo, three flutes (one interchangeable with a second piccolo), three oboes, one English horn, two clarinets in B-flat, one clarinet in E-flat, one bass clarinet, three bassoons, one double-bassoon, six horns, four trumpets, three trombones, two bass tubas, kettledrums, bass drum, cymbals, triangle, Glockenspiel, a low bell in E, two harps, organ, sixteen first violins, sixteen second violins, twelve violas, twelve 'cellos, eight double-basses.

On a fly-leaf of a score is printed the following excerpt from Nietzsche's book, the first section of "Zarathustra's Introductory Speech":—

"Having attained the age of thirty, Zarathustra left his home and the lake of his home and went into the mountains. There he rejoiced in his spirit and his loneliness, and for ten years did not grow weary of it. But at last his heart turned—one morning he got up with the dawn, stepped into the presence of the Sun and thus spake unto him: 'Thou great star! What would be thy happiness, were it not for those for whom thou shinest? For ten years thou hast come up here to my cave. Thou wouldst have got sick of thy light and thy journey but for me, mine eagle and my serpent. But we waited for thee every morning, and receiving from thee thine abundance, blessed thee for it. Lo! I am weary of my wisdom, like the bee that hath collected too much honey; I need hands reaching out for it. I would fain grant and distribute until the wise among men could once more enjoy their folly, and the poor once more their riches. For that end I must descend to the depth as thou dost at even, when sinking behind the sea, thou givest light to the lower regions, thou resplendent star! I must, like thee, go down,* as men say—men to whom I would descend. Then bless me, thou impassive eye, that canst look without envy even upon over-much happiness. Bless the cup which is about to overflow, so that the water golden-flowing out of it may carry everywhere the reflection of thy rapture. Lo! this cup is about to empty itself again, and Zarathustra will once more become a man.—Thus Zarathustra's going down began.'"

This prefatory note in Strauss's tone-poem is not a "programme" of the composition itself. It is merely an introduction, and the sub-captions of the composer in the score indicate that the music after the short musical introduction begins where the quotation ends.

Zarathustra stepped down from the mountains. After strange talk with an old hermit he arrived at a town where many were gathered in the market-place, for a rope dancer had promised a performance.

* Mr. Apthorp to his translation, "Like thee I must go down, as men call it," added a note: "The German word is *untergehen*; literally to go below." It means both "to perish" and "to set" (as the sun sets).—P. H.

G. SCHIRMER (Inc.), 3 East 43d Street, NEW YORK

JUST PUBLISHED

CONCERTO IN G MINOR

OP. 17

By

ARNE OLDBERG

For Piano and Orchestra

Arranged for Two Pianos, in Score

Net \$3.00

This Concerto is justly entitled to the distinction of being one of the small number of compositions in symphonic form, for piano and orchestra, *by an American*, that deserve the widest appreciation by reason of the beauty of their content and the musicianly skill of its disposition.

MEMENTO MORI

A Symphonic Composition for Violin and Orchestra

By

MAX VOGRICH

Arranged for Violin and Piano

\$1.50

(Orchestral Score and Parts to be had of the publishers)

This is a composition of severe and majestic imaginative power and of bold originality in the development of its interesting thematic content. It is especially suited for public performance.

And Zarathustra thus spake unto "the folk: '*I teach you beyond* man.*' Man is a something that shall be surpassed.

... "What with man is the ape? A joke or a sore shame. Man shall be the same for beyond-man, a joke or a sore shame. Ye have made your way from worm to man and much within you is still worm. Once ye were apes, even now man is ape in a higher degree than any ape. He who is the wisest among you is but a discord and hybrid of plant and ghost. . . . Beyond-man is the significance of earth. . . . I conjure you, my brethren, *remain faithful to earth* and do not believe those who speak unto you of superterrestrial hopes! . . . Once soul looked contemptuously upon body; that contempt then being the highest ideal, soul wished the body meagre, hideous, starved. Thus soul thought it could escape body and earth. Oh! that soul was itself meagre, hideous, starved; cruelty was the lust of that soul! But ye also, my brethren, speak; what telleth your body of your soul? Is your soul not poverty and dirt and a miserable ease? Verily a muddy sea is man. One must be a sea to be able to receive a muddy stream without becoming unclean. Behold I teach you beyond-man; he is that sea, in him your great contempt can sink. . . . Man is a rope connecting animal and beyond-man—a rope over a precipice. Dangerous over, dangerous on-the-way, dangerous looking backward, dangerous shivering and making a stand. What is great in man is that he is a bridge and not a goal; what can be loved in man is that he is a *transition* and a *downfall*. . . . It is time for man to mark out his goal. It is time for man to plant the germ of his highest hope. His soul is still rich enough for that purpose. But one day that soil will be impoverished and tame, no high tree being any longer able to grow from it."

* * *

There is a simple but impressive introduction, in which there is a solemn trumpet motive, which leads to a great climax for full orchestra and organ on the chord of C major. There is this heading, "VON DEN HINTERWELTLERN" (Of the Dwellers in the Rear World). These are they who sought the solution in religion. Zarathustra, too, had once dwelt in this rear-world. (Horns intone a solemn Gregorian "Credo.")

"Then the world seemed to me the work of a suffering and tortured God. A dream then the world appeared to me, and a God's fiction; colored smoke before the eyes of a godlike discontented one. . . . Alas! brethren, that God whom I created was man's work and man's madness, like all Gods. Man he was, and but a poor piece of man and the I. From mine own ashes and flame it came unto me, that ghost, aye verily! It did not come unto me from beyond! What happened, brethren? I overcame myself, the sufferer, and carrying mine own ashes unto the mountains invented for-myself a brighter flame. And lo! the ghost *departed* from me."

* "Overman," or, as Mr. George Bernard Shaw prefers, "Superman." Muret and Sanders define the word "Uebermensch": "Demigod, superhuman being, man without a model and without a shadow; godlike man."—P. H.

MEN'S, WOMEN'S AND CHILDREN'S FINE SHOES

H A N A N & S O N
1318 Chestnut Street, Philadelphia



The next heading is "VON DER GROSSEN SEHNSUCHT" (Of the Great Yearning). This stands over an ascending passage in B minor in 'cellos and bassoons, answered by wood-wind instruments in chromatic thirds. The reference is to the following passage:—

... "O my soul, I understand the smile of thy melancholy. Thine over-great riches themselves now stretch out longing hands! ... And, verily, O my soul! who could see thy smile and not melt into tears? Angels themselves melt into tears, because of the over-kindness of thy smile. Thy kindness and over-kindness wanteth not to complain and cry! And yet, O my soul, thy smile longeth for tears, and thy trembling mouth longeth to sob. ... Thou liketh better to smile than to pour out thy sorrow. ... But if thou wilt not cry, nor give forth in tears thy purple melancholy, thou wilt have to *sing*, O my soul! Behold, I myself smile who foretell such things unto thee. ... O my soul, now I have given thee all, and even my last, and all my hands have been emptied by giving unto thee! *My bidding thee sing*, lo, that was the last thing I had!"

The next section begins with a pathetic cantilena in C minor (second violins, oboes, horn), and the heading is: "VON DEN FREUDEN UND LEIDENSCHAFTEN" (Of Joys and Passions).

"Once having passions thou calledst them evil. Now, however, thou hast nothing but thy virtues: they grew out of thy passions. Thou laigest thy highest goal upon these passions: then they became thy virtues and delights. ... My brother, if thou hast good luck, thou hast one virtue and no more; thus thou walkest more easily over the bridge. It is a distinction to have many virtues, but a hard lot; and many having gone to the desert killed themselves, because they were tired of being the battle and battlefield of virtues."

"GRABLIED" (Grave Song). The oboe has a tender cantilena over the Yearning motive in 'cellos and bassoons.

MEHLIN

PIANOS

always respond to the most exacting demands made upon them. For this reason they are preferred by musicians, in fact Mehlin Pianos are often called

"The Musicians' Ideal"

The Mehlin "Inverted Grand" is the only "Upright" built on the principle of the Grand. It has the Grand Scale, Sounding Board and Tone.

For Art Catalog and full particulars apply to

G. HERZBERG & SON

**1717 Chestnut Street
PHILADELPHIA, PA.**

"Yonder is the island of graves, the silent. Yonder also are the graves of my youth. Thither will I carry an evergreen wreath of life.' Resolving this in my heart I went over the sea. Oh, ye, ye visions and apparitions of my youth! Oh, all ye glances of love, ye divine moments! How could ye die so quickly for me! This day I think of you as my dead ones. From your direction, my dearest dead ones, a sweet odour cometh unto me, an odour setting free heart and tears. . . . Still I am the richest, and he who is to be envied most—I, the loneliest! For I *have had* you, and ye have me still." . . .

"VON DER WISSENSCHAFT" (Of Science). The fugued passage begins with 'cellos and double-basses (divided). The subject of this fugato contains all the diatonic and chromatic degrees of the scale, and the real responses to this subject come in successively a fifth higher.

"Thus sang the Wizard. And all who were there assembled, fell unawares like birds into the net of his cunning. . . . Only the conscientious one of the spirit had not been caught. He quickly took the harp from the wizard, crying: 'Air! Let good air come in! Let Zarathustra come in! Thou makest this cave sultry and poisonous, thou bad old wizard! Thou seducest, thou false one, thou refined one, unto unknown desires and wilderness . . . Alas, for all free spirits who are not on their guard against *such* wizards! Gone is their freedom. Thou teachest and thereby allurest back into prisons! We seem to be very different. And, verily, we spake and thought enough together . . . to enable me to know we *are different*. We *seek* different things . . . ye and I. For I seek more *security*. . . . But, when I see the eyes ye make, methinketh almost ye seek *more insecurity*.'" . . .

Much farther on a passage in the strings, beginning in the 'cellos and violas, arises from B minor. "DER GENESENDE" (The Convalescent):—

"Zarathustra jumped up from his couch like a madman. He cried with a terrible voice, and behaved as if some one else was lying on the couch and would not get up from it. And so sounded Zarathustra's voice that his animals ran unto him in terror,

FRANZ LISZT CENTENARY

EVERY lover of Liszt should commemorate his hundredth anniversary by the purchase of these matchless MUSICIANS LIBRARY volumes.

THIRTY SONGS (High Voice, Low Voice). Edited by Carl Ambruster.
TEN HUNGARIAN RHAPSODIES. Edited by August Spanuth and John Orth.
TWENTY ORIGINAL PIANO COMPOSITIONS. Edited by August Spanuth.
TWENTY PIANO TRANSCRIPTIONS. Edited by August Spanuth.

PRICES: Paper, \$1.50; cloth, gilt, \$2.50; postpaid.

Descriptive booklets with portraits of editors sent on request.

FRANZ LISZT: The Story of His Life, by Raphael Ledos de Beaufort, to which is added **FRANZ LISZT IN ROME**, by Nadine Helbig.

Price, postpaid, \$1.25



OLIVER DITSON COMPANY

150 TREMONT STREET, BOSTON

CHAS. H. DITSON & CO. . . . NEW YORK

and that from all caves and hiding places which were nigh unto Zarathustra's cave all animals hurried away . . . he fell down like one dead, and remained long like one dead. At last, after seven days, Zarathustra rose on his couch, took a rose apple in his hand, smelt it, and found its odour sweet. Then his animals thought the time had come for speaking unto him. . . . 'Speak not further, thou convalescent one! . . . but go out where the world waiteth for thee like a garden. Go out unto the roses and bees and flocks of doves! But especially unto the singing birds, that thou mayest learn *singing* from them. For singing is good for the convalescent; the healthy one may speak. And when the healthy one wanteth songs also, he wanteth other songs than the convalescent one. . . . For thy new songs, new lyres are requisite. Sing and foam over, O Zarathustra, heal thy soul with new songs, that thou mayest carry thy great fate that hath not yet been any man's fate!' . . . Zarathustra . . . lay still with his eyes closed, like one asleep, although he did not sleep. For he was communing with his soul."

TANZLIED. The dance song begins with laughter in the wood-wind.

"One night Zarathustra went through the forest with his disciples, and when seeking for a well, behold! he came unto a green meadow which was surrounded by trees and bushes. There girls danced together. As soon as the girls knew Zarathustra, they ceased to dance; but Zarathustra approached them with a friendly gesture and spake these words: 'Cease not to dance, ye sweet girls! . . . I am the advocate of God in the presence of the devil. But he is the spirit of gravity. How could I, ye light ones, be an enemy unto divine dances? or unto the feet of girls with beautiful ankles? . . . He who is not afraid of my darkness findeth banks full of roses under my cypresses. . . . And I think he will also find the tiny God whom girls like best. Beside the well he lieth, still with his eyes shut. Verily, in broad daylight he fell asleep, the sluggard! Did he perhaps try to catch too many butterflies? Be not angry with me, ye beautiful dancers, if I chastise a little the tiny God! True, he will probably cry and weep; but even when weeping he causeth laughter! And with tears in his eyes shall he ask you for a dance; and I myself shall sing a song unto his dance.'"

NACHTLIED (Night "Song").

"Night it is: now talk louder all springing wells.
And my soul also is a springing well.

Night it is: now only awake all songs of the loving.
And my soul also is a song of one loving.

Something never stilled, never to be stilled, is within me
Which longs to sing aloud;
A longing for love is within me,
Which itself speaks the language of love.

Night it is."

The Academy of Music, Wednesday Afternoon, November 29, at 3.30

New York's Foremost Orchestra

The PHILHARMONIC SOCIETY OF NEW YORK

JOSEF STRANSKY, Conductor

With

Mme. LILLIAN NORDICA

Tickets, \$2 00, \$1.50, \$1.00, and 75 cents. Amphitheatre, 25 cents. Mail orders may now be sent to Mrs. William S. Nelson, Local Manager, Estey Building, 17th and Walnut Streets, Philadelphia, Pa.

Management - - **LOUDON CHARLTON**

"NACHTWANDLERLIED" ("The Song of the Night Wanderer," though Nietzsche in later editions changed the title to "The Drunken Song"). The song comes after a fortissimo stroke of the bell, and the bell, sounding twelve times, dies away softly.

"Sing now yourselves the song whose name is
'Once more,' whose sense is 'For all Eternity!'
Sing, ye higher men, Zarathustra's roundelay!
ONE!

O man, take heed!
TWO!

What saith the deep midnight?
THREE!

'I have slept, I have slept!—
FOUR!

From deep dream I woke to light.
FIVE!

The world is deep.
SIX!

And deeper than the day thought for.
SEVEN!

Deep is its woe,—
EIGHT!

And deeper still than woe—delight.
NINE!

Saith woe: 'Vanish!'
TEN!

Yet all joy wants eternity.
ELEVEN!

Wants deep, deep eternity!"
TWELVE!

HOTEL LENOX

2 minutes from Back Bay Stations

Fireproof Modern Convenient

250 Rooms; 125 with Private Bath

Superior Cuisine and Service

Boylston and Exeter Streets

BOSTON

The mystical conclusion has excited much discussion. The ending is in two keys,—in B major in the high wood-wind and violins, in C major in the basses, pizzicati. "The theme of the Ideal sways aloft in the higher regions in B major; the trombones insist on the unresolved chord of C, E, F-sharp; and in the double-basses is repeated, C, G, C, the World Riddle." This riddle is unsolved by Nietzsche, by Strauss, and even by Strauss's commentators.

ANDROMACHE'S LAMENT, FROM "ACHILLES" (PART III., No. 16), OP. 50.
MAX BRUCH

(Born at Cologne, January 6, 1838; now living at Friedenau—Berlin.)

"Achilleus," poem based by Heinrich Bulthaupt on Homer's Iliad, music by Bruch, was produced at a concert of the Lower Rhine Festival at Bonn, June 28, 1885. The composer conducted. The solo singers were Mme. Schröder-Hanfstängl, Amalie Joachim, Emil Götze, Georg Henschel, Josef Hofmann. The first performance of the whole work in the United States was by the Liederkranz, New York, November 28, 1886, when Reinhold Herrmann conducted, and the solo singers were Miss Beebe, Miss Winant, Messrs. Zobel, Treumann, Max Heinrich; but orchestral excerpts, "Honors of War to Patroclus" (Part III.), were played by Theodore Thomas's Orchestra (twenty-second matinée of the Thomas popular series), April 1, 1886.

Bruch's "Achilles" is divided into three parts. The first treats the material of the opening book of the Iliad. In the second Andromache bewails the war; she and Hector part; Hector is killed. The third part portrays the funeral of Patroclus, the meeting of Achilles and Priam, the lamentation of Andromache over Hector's body.

C minor, Andante, 4-4; Allegro molto, 2-2; Andante, Andante sostenuto, 4-4, Allegro, 4-4.

Aus der Tiefe des Grames, was schreckt mich empor? Was weinen die Schwestern?
Was klagen die Brüder? Wohin drängt jammernd der Menge Gewühl?
Auf gold'nem Wagen der König— Was birgt das Tuch ihm zur Seite? Weh mir!
Weh!

Erloschene Augen, zerschlagene Glieder,
Geliebtester Gatte, so seh' ich dich wieder,
Dein armes zertretenes Weib!

Nicht hast du mir liebeich vom Lager
Die Hand zum letzten Abschied gereicht!
Kein Weisheitswort sprach dein sterbender Mund,
Dess ich ewig gedächte, die leidvollen Tage,

HOTEL PURITAN

COMMONWEALTH AVENUE

100 yards from Massachusetts Avenue car lines



A Distinctive Boston House

For transient and permanent guests who demand the best and prefer good taste to display. Several desirable rooms and suites at modest prices.

Afternoon tea daily, with music, in the unique Sun Parlor



There is but one correct hat
for all formal occasions—
The STETSON Silk Hat.
This is our Young Men's
model, but we have others
to suit personal requirements

John B. Stetson Company
STETSON STORE
1108 Chestnut Street
Philadelphia

Die endlosen Nächte, in Thränen der Wehmuth versenkt.
Nacht ist's um mich! Mein Stab zerbrach,
Verlassen starr' ich, trostberaubt, der versunkenen Sonne nach.

Trau're, mein Knabe!
Ruhmward und Ehre des Schicksals Spiel!
Was stünde fest, da der Herrliche fiel?
Er sank, und dem Fall erzittert die Stadt!
Zerbrecht, ihr Männer, die krieg'rische Wehr!
Das dunkle Verhängniss, es naht!
Vom Haupte den prangenden Schmuck herab!
Ihr Frauen, ihr Bräute, zerreisst das Gewand!
Es wogt wie von Rauch und Flammen!
Ilium! Ilium! Du sinkst in Asche zusammen!

The following translation into English is by Mrs. John P. Morgan:—

From the deep of my sorrow, what vision affrights me? The sisters, why mourn they? Why mourn ye, O brothers? Wherefore lamenting throng all the folk? On golden chariot the king cometh— What hides that cloth at his side? Woe me! Woe!

With closed eyes and broken body,
Beloved husband, so see I thee again,
Thy sorrowing, heart-broken wife!

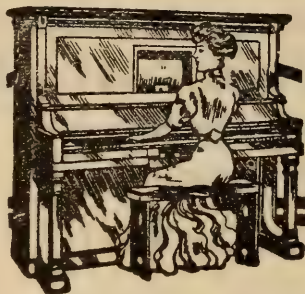
Not even thy loving hand from thy couch in last sad parting to give!
No word of wisdom from thy dying lips, that I might ever treasure
In the sorrowful days, the nights unending,
In anguish of weeping o'erwhelm'd!
Night falleth on me! My staff is broken!
I gaze forsaken, robb'd of all hope, at the setting sun!

Mourn, thou my boy!
Honor and fame were the play of fate.
Who shall stand when the highest fall?
He fell, and his fall the city hath shaken!
Oh, break, ye warriors, your arms and your armor!
Her dark mystic doom is near!
From your heads cast ye off all your shining away!
Enshrouded in smoke and flame,
Ilium! Ilium! Thou in ashes art fallen!

The score calls for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettledrums, strings.

When You Buy a Painter & Ewing

Buy
Pianos
Where
They
Are
Made



PIANO

every dollar you pay is for the instrument itself.

Nothing added for high rents because they are sold direct from the factory to you at a saving of \$100 or more.

A Better Piano for Less Money

Send for catalog

PAINTER & EWING

Factory and Salesroom, 1105-1107 SPRING GARDEN STREET

HIGHLY
ENDORSED
BY
SÉVČIK



Teacher of
Domenico
Bové
Marie
Hoskins
Helen Ware
Madeleine
McGingau

FREDERICK HAHN

HAHN

SCHOOL OF MUSIC

A Thorough Musical Education in All Branches

1524 CHESTNUT ST., PHILADELPHIA

Hahn Quartette, 1911-12 Series

November 17 }
February 16 } 8 P.M.
April 5 }
January 4, 4 P.M.

December 6 }
January 12 } 8 P.M.
March 1 }

WITHERSPOON HALL

ASSOCIATION HALL, Gtn.

Frederick Hahn in Violin Recital

January 26, Witherspoon Hall

TICKETS AT WITHERSPOON BOX OFFICE

PRELUDE TO "THE AFTERNOON OF A FAUN (AFTER THE ECLOGUE OF STÉPHANE MALLARMÉ)" ACHILLE CLAUDE DEBUSSY

(Born at St. Germain (Seine and Oise), August 22, 1862; now living at Paris.)

"Prélude à l'Après-Midi d'un Faune (Églogue de S. Mallarmé)" * was played for the first time at a concert of the National Society of Music, Paris, December 23, 1894. The conductor was Gustave Doret. The second performance was at a Colonne Concert, Paris, October 20, 1895.

The first performance in Boston—it was also the first in the United States—was at a concert of the Boston Orchestral Club, Mr. Longy conductor, April 1, 1902.

Stéphane Mallarmé formulated his revolutionary ideas concerning style about 1875, when the *Parnasse Contemporain* rejected his first poem of true importance, "L'Après-Midi d'un Faune." The poem was published in 1876 as a quarto pamphlet, illustrated by Manet. The eclogue is to the vast majority cryptic. The poet's aim, as Mr. Edmund Gosse expresses it, was "to use words in such harmonious combinations as will suggest to the reader a mood or a condition which is not mentioned in the text, but is nevertheless paramount in the poet's mind at the moment of composition." Mallarmé, in a letter to Mr. Gosse, accepted with delight this understanding of his purpose: "I make music, and do not call by this name that which is drawn from the euphonic putting together of words,—this first requirement is taken for granted; but that which is beyond, on the other side, and

* Stéphane Mallarmé was born at Paris in 1842; he died at Valvins in 1898. He taught English at French provincial towns and then for thirty years (1862-92) in Paris at a college. In 1874-75 he edited *La Dernière Mode*. The list of his works is as follows: "Le Corbeau" (translation into French prose of Poe's "Raven"), 1875; preface to Beckford's "Vathek," 1876; "L'Après-Midi d'un Faune," 1876; "Petite Philologie à l'Usage des Classes et du Monde: Les Mots Anglais," 1877; "Poésies Complètes" (photo-lithographed from the original manuscript), 1887; "Les Poèmes de Poe" (translation into French prose), 1888; "Le Ten o'Clock de M. Whistler," 1888; "Pages," 1891; "Les Miens: Villiers de l'Isle Adam," 1892; "Vers et Prose," 1892; "La Musique et les Lettres" (lectures delivered at Oxford and Cambridge), 1894; "Divagations," 1897; "Poésies," 1899.

At first a Parnassian, he became recognized as a chief of the Symbolists. For discussions of Mallarmé see Gosse's "Questions at Issue," 1893; Vittorio Pica's "Letteratura d' Eccezione," 1899; Arthur Symon's essay, "Mallarmé," in "The Symbolist Movement in Literature" (1899); George Moore's "Confessions of a Young Man"; Teodor de Wyzewa's "Nos Maîtres" (Paris, 1895); Paul Verlaine's "Les Poètes Maudits" (Paris, 1888); Gustave Kahn's "Symbolistes et Décadents" (Paris, 1902), an invaluable book to students of modern French poetry; Vance Thompson's "French Portraits" (1900).

In 1896 Mallarmé was named "poet of poets" at an election in which almost every Frenchman known in letters voted.

A Most Effectual Throat Relief

Hoarseness, coughs, inflammation of the throat, bronchial and asthmatic troubles are relieved promptly by the use of

BROWN'S BRONCHIAL TROCHES

For over half a century recognized throughout the world as the staple throat remedy. Especially convenient to carry in purse or pocket ready for use whenever required to check a cough or give relief in any throat trouble.

Entirely free from opiates in any form. Fine for singers and speakers to clear the voice. Sold everywhere in boxes—never in bulk.

Price 25c, 50c and \$1.00
Sample sent free on request

JOHN I. BROWN & SON, BOSTON, MASS.

BROWN'S

CAMPHORATED
SAPONACEOUS

DENTIFRICE

is an article of superior merit. Used daily, will keep the teeth sound, prevent accumulation of tartar, and give firmness to the gums. It leaves a particularly clean and pleasant feeling in the mouth.

For sale by druggists and dealers in toilet articles, or sent on receipt of price, 25 cents. Sample sent on request.

Manufactured by JOHN I. BROWN & SON

CURTIS & BROWN
MFG. CO., Ltd.

NEW YORK, N.Y.

produced magically by certain dispositions of speech and language, is then only a means of material communication with the reader, as are the keys of the pianoforte to a hearer."

Let us read Mr. Gosse's explanation of the poem that suggested music to Debussy: "It appears in the *florilège* which he has just published, and I have now read it again, as I have often read it before. To say that I understand it bit by bit, phrase by phrase, would be excessive. But, if I am asked whether this famous miracle of unintelligibility gives me pleasure, I answer, cordially, Yes. I even fancy that I obtain from it as definite and as solid an impression as M. Mallarmé desires to produce. This is what I read in it: A faun—a simple, sensuous, passionate being—wakens in the forest at daybreak and tries to recall his experience of the previous afternoon. Was he the fortunate recipient of an actual visit from nymphs, white and golden goddesses, divinely tender and indulgent? Or is the memory he seems to retain nothing but the shadow of a vision, no more substantial than the 'arid rain' of notes from his own flute? He cannot tell. Yet surely there was, surely there is, an animal whiteness among the brown reeds of the lake that shines out yonder? Were they, are they, swans? No! But Naiads plunging? Perhaps! Vaguer and vaguer grows the impression of this delicious experience. He would resign his woodland godship to retain it. A garden of lilies, golden-headed, white-stalked, behind the trellis of red roses? Ah! the effort is too great for his poor brain. Perhaps if he selects one lily from the garth of lilies, one benign and beneficent yielder of her cup to thirsty lips, the memory, the ever-receding memory, may be forced back. So, when he has glutted upon a bunch of grapes, he is wont to toss the empty skins into the air and blow them out in a visionary greediness. But no, the delicious hour grows vaguer; experience or dream, he will never know which it was. The sun is warm, the grasses yielding; and he curls himself up again, after worshipping the efficacious star of wine, that he may pursue the dubious ecstasy into the more hopeful boskages of sleep.

"This, then, is what I read in the so excessively obscure and unintelligible 'L'Après-Midi d'un Faune'; and, accompanied as it is with a perfect suavity of language and melody of rhythm, I know not

FAELTEN

PIANOFORTE SCHOOL

CARL FAELTEN, Director

30 HUNTINGTON AVENUE, BOSTON

Professional training for



Pianists and Music Teachers. Special department for children. Call or write for information.

DE MERITTE SCHOOL

815 BOYLSTON STREET, BOSTON
Twelfth Year

A preparatory school for boys who want an education.

The **Upper Grade** prepares for college and the scientific schools.

The **Lower Grade** gives to boys from ten to fourteen years of age a careful training for the work of the upper grade.

EDWIN DE MERITTE, A. B., Prin.

VICTOR S. FLECHTER

Rare Old Violins, Violas, Cellos,
Finest Italian Strings, Bows,
Boxes, Highest Grade Repairing

23 UNION SQUARE, NEW YORK

Telephone

what more a poem of eight pages could be expected to give. It supplies a simple and direct impression of physical beauty, of harmony, of color; it is exceedingly mellifluous, when once the ear understands that the poet, instead of being the slave of the Alexandrine, weaves his variations round it, like a musical composer."

* *

"The Afternoon of a Faun" is scored for three flutes, two oboes, one English horn, two clarinets, two bassoons, four horns, two harps, small antique cymbals,* strings. It is dedicated to Raymond Bonheur.

The chief theme is announced by the flute, *très modéré*, E major, 9-8. Louis Laloy gives the reins to his fancy. "One is immediately transported into a better world; all that is leering and savage in the snub-nosed face of the faun disappears; desire still speaks, but there is a veil of tenderness and melancholy. The chord of the wood-wind, the distant call of the horns, the limpid flood of harp-tones, accentuate this impression. The call is louder, more urgent, but it almost immediately dies away, to let the flute sing again its song. And now the theme is developed: the oboe enters in, the clarinet has its say; a lively dialogue follows, and a clarinet phrase leads to a new theme which speaks of desire satisfied; or it expresses the rapture of mutual emotion rather than the ferocity of victory. The first theme returns, more languorous, and the croaking of muted horns darkens the horizon. The theme comes and goes, fresh chords unfold themselves; at last a solo 'cello joins itself to the flute; and then everything vanishes, as a mist that rises in the air and scatters itself in flakes."

* Small cymbals, as well as the large cymbals, were used habitually in the bands of the janizaries from the time of organization in the seventeenth century. The ancient ones found at Pompeii were of bronze, connected by a bronze chain of twenty-four rings. Mahillon says that the sound is pitched approximately to the first E above the treble staff. [F. A. Lampe thought it worth while to write a book of 429 pages. "De Cymbalis Veterum" (1703).] Berlioz speaks of them in his Treatise on Instrumentation: "I have seen some in the Pompeian Museum at Naples, which were no larger than a dollar. The sound of these is so high and so weak that it could hardly be distinguished without a complete silence of the other instruments. These cymbals served in ancient times to mark the rhythm of certain dances, as our modern castanets, doubtless. In the fairy-like scherzo of my 'Romeo and Juliet' symphony, I have employed two pairs of the dimension of the largest of the Pompeian cymbals; that is to say, rather less than the size of the hand, and tuned a fifth one with the other." (They were tuned to B-flat and F above the treble staff.) "To make them vibrate, well, the player should, instead of striking the cymbals full one against the other, strike them merely by one of their edges. They should be of at least three lines and a half in thickness." Chausson introduced antique cymbals in his symphonic poem, "Viviane," and Loeffler uses them in his "Pagan Poem."

HENRY F. MILLER

Lyric Grands

\$650

Appeal where space is a consideration. Though smaller, their volume and power are stronger than in the ordinary, full-size Grands

Henry F. Miller & Sons Piano Co.
1105 CHESTNUT STREET



POEM, "DREAMS," FOR A WOMAN'S VOICE AND ORCHESTRA ACCOMPANIMENT (ACCOMPANIMENT SCORED BY FELIX MOTTL, 1856-1911).
 RICHARD WAGNER

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

This song is No. 5 of a set entitled "Fünf Gedichte für eine Frauenstimme in Musik gesetzt von Richard Wagner." The set includes: "Der Engel," "Stehe still!" "Im Treibhaus," "Schmerzen," "Träume."

TRÄUME.

Sag', welch wundebare Träume
 Halten meinem Sinn umfassen,
 Dass sie nicht wie leere Schäume
 Sind in ödes Nichts vergangen?

Träume, die in jeder Stunde,
 Jedem Tage schöner blüh'n,
 Und mit ihrer Himmelskunde
 Selig durch's Gemüthe ziehn?

Träume, die wie hehre Strahlen
 In die Seele sich versenken,
 Dort ein ewig Bild zu malen:
 Allvergessen, Eingedenken!

Träume, wie wenn Frühlingssonne
 Aus dem Schnee die Blüten küsst,
 Dass zu nie geahnter Wonne
 Sie der neue Tag begrüsst,

Das sie wachsen, dass sie blühen,
 Träumend spenden ihre Duft,
 Sanft an deiner Brust verglühn,
 Und dann sinken in die Gruft.

DREAMS.

Say, oh, say, what wondrous dreamings
 Keep my inmost soul revolving,
 That they not like empty gleamings
 Into nothing are dissolving?

Dreamings that with every hour,
 Every day, in brightness grow.
 And with their celestial power
 Sweetly through the bosom flow?

Dreamings that like rays of splendor
 Fill the bosom, never waning,
 Lasting image there to render:
 All forgetting, one retaining!

Dreamings like the sun that kisses
 From the snow the buds new born,
 That to strange and unknown blisses
 They are greeted by the morn,

That expand they may and blossom,
 Dreaming spend their odors suave,
 Gently die upon thy bosom,
 And then vanish in the grave.

The words of these five poems are by Mathilde Wesendonck (1828-1902). Born Luckemeyer, she was married to Otto Wesendonck in 1848. When she first met Wagner in 1852, she was, in her own words, "a blank page." She wrote dramas and dramatic poems, tales and verses. The story of her connection with Wagner is best told in the volume "Richard Wagner to Mathilde Wesendonck," translated, prefaced, etc., by William Ashton Ellis (New York, 1905).

The following quotation from pages 16, 17, is of interest:—

[DECEMBER, 1857.]

"[The following is a memorandum by Frau Wesendonck herself, found in company of the said two additional closes to 'Schmerzen,' the last whereof is the same as that now in use. The difference between the first and second versions of 'Träume' consists in addition of the

Music teaches most exquisitely the art of development.—D'ISRAELI

MUSIC EDUCATION

CALVIN B. CADY. Studios { Boston, 900 Beacon Street
 New York, 15 Claremont Avenue

Pianoforte, Harmony, etc., and Normal Courses

Address Teachers College, Columbia University, New York, for Syllabus of Course in Music Education.

Address Clayton F. Summy Co., Chicago, Ill., for Poetic Folk Dances, Books I. and II., Folk Songs for Ten Fingers, First Home Studies, Music Education, An Outline, Books I. and II.

Summer Normal, Portland, Oregon, in July

sixteen introductory bars, the first version having commenced with our bar 17.—TR.]

"On the 30th of November, 1857, Richard Wagner wrote the music to the song 'In der Kindheit frühen Tagen' (= 'Der Engel').

"December 4, 1857, the first sketch for 'Sag', *welch' wunderbare Träume?*'

"December 5, 1857, the second version of 'Träume.'

"December 17, 1857, 'Schmerzen,' with a second, somewhat lengthened close. This was soon followed by a third close, beneath which stood the words: 'It must become finer and finer!'

"After a beautiful, refreshing night, my first waking thought was this amended postlude: we'll see whether it pleases Frau Calderon, if I let it sound up to her to-day.' *

"February 22, 1858, 'Sausendes, brausendes Rad der Zeit' [= 'Stehe still'].

"May 1, 1858, 'Im Treibhaus.'

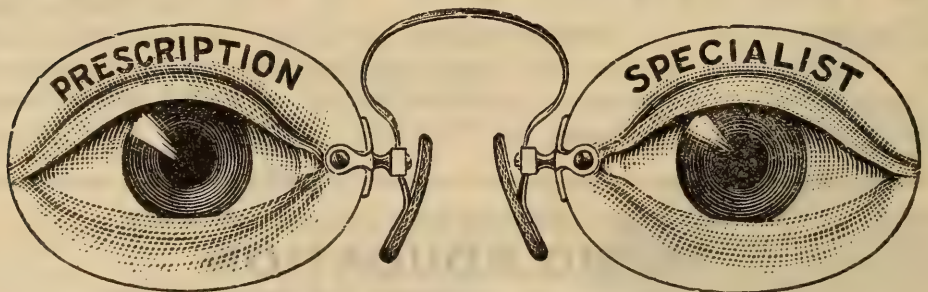
"All five songs subsequently came out at Schott's Sons, Maince (1862), by the master's own instructions. Before their publication 'Träume' and 'Im Treibhaus' were named by himself 'Studien zu "Tristan und Isolde."'"

Wagner wrote in his Venetian diary, December 22, 1858, the diary intended for Mrs. Wesendonck, that he had been plodding at a passage in his "Tristan und Isolde,"—"wen du umfängen, wem du gelacht," and 'In deinen Armen, dir geweiht,' but could make no progress, until suddenly the thought came to him, and he wrote it down quickly. "A severe critic will find a touch of reminiscence in it. The 'Träume' flit close by, but thou'lt forgive me that—my darling! Nay, ne'er repent thy love of me: 'tis heavenly!"

And in Vienna, September 28, 1861, he wrote to Mathilde that he had been looking through the contents of his big green portfolio. "The pencilling of the song—I found that too—whence sprang the

* "Träume" was also scored for a small orchestra, and, conducting eighteen picked Zürich bandmen, Wagner performed it beneath Frau Wesendonck's window, as a birthday greeting, December 23, 1857: possibly he played or sang "Schmerzen" on the same occasion.—TR.

FRANK MÜLLER



MANUFACTURING OPTICIAN

Invisible Bifocal Lenses

Opera Glasses and Lorgnettes

1631 Chestnut Street

Night Scene (in "Tristan und Isolde"). God knows, this song 'Träume' has pleased me better than the whole proud scene! Heavens, it's finer than all I have made! It thrills me to my deepest nerve to hear it! And to carry such an omnipresent after-feeling in one's heart without one's being overjoyed!"

"THE YOUNG NUN," OP. 43, NO. 1 FRANZ SCHUBERT

(Born at Lichtenthal, Vienna, January 31, 1797; died at Vienna, November 19, 1828.)

"Die junge Nonne," poem by J. N. Craigher, was composed at Vienna in April, 1825.

The original key is F minor; mässig, 12-8.

Wie braust durch die Wipfel der heulende Sturm!
Es klirren die Balken, es zittert das Haus!
Es rollet der Donner, es leuchtet der Blitz!
Und finster die Nacht wie das Grab!

Immerhin, immerhin! So tobt' es auch jüngst noch in mir!
Es brauste das Leben, wie jetzo der Sturm!
Es bebten die Glieder, wie jetzo das Haus!
Es Flammte die Liebe, wie jetzo der Blitz!
Und finster die Brust, wie das Grab!

Nun tobe, du wilder, gewalt'ger Sturm!
Im Herzen ist Friede, im Herzen ist Ruh'!
Des Bräutigam's harret die liebende Braut,
Gereinigt in prüfender Gluth,
Der ewigen Liebe getraut.

Ich harre, mein Heiland, mit Sehnen dem Blick;
Komm, himmlischer Bräutigam, hole die Braut!
Erlöse die Seele von irdischer Haft!
Horch! Friedlich ertönet das Glöcklein vom Thurm;
Es lockt mich das süsse Getön
Allmächtig zu ewigen Höhn.
Alleluja!

The West End Stables and Riding Academy



21st St., above Chestnut

Philadelphia, Pa.

JOHN J. SHORT & BROTHER

Now roars through the tree-tops the loud howling storm!
The rafters are creaking and shivers the house!
The thunder peals loudly, the red lightnings flash,
And dark is the night as the grave!

Well and good! So raged once the tempest in me,
The frenzy of living waxed fierce as the storm,
My limbs were all trembling as quivers this house,
My heart flamed with love, e'en as yon lightnings flash,
And dark was my soul as the grave.

Now rage on thy way, O thou mighty storm,
My bosom is tranquil, my heart is at rest;
The bride for the Bridegroom will patiently wait;
Her spirit is tried in cleansing fires,
She trusts to his infinite love.

I wait for thy coming with longing full sore:
O Bridegroom of Heaven, come for thy bride,
My spirit set free from its prison of clay.
Hark, peacefully sounds now the bell from yon tow'r!
It calls to my soul, in sweetest tone,
To seek Heav'n's eternal throne.
Alleluia!*

*
* *

Liszt in 1860 arranged for a small orchestra the pianoforte accompaniments of these songs by Schubert: (1) "Die junge Nonne," (2) "Gretchen am Spinnrad," (3) "Lied der Mignon," (4) "Erlkönig," (5) "Der Doppelgänger," (6) "Abschied." The first four were published in 1863.

* Translated into English by Arthur Westbrook for "Fifty Songs by Franz Schubert" (Oliver Ditson Company).

OLDEST PIANO HOUSE IN PHILADELPHIA

BELLAK

PIANOS

PIANO PLAYERS

VICTOR

VICTROLAS

\$15.00 UP

1129 CHESTNUT STREET

"THE THREE GYPSIES FRANZ LISZT

(Born at Raiding, near Oedenburg, Hungary, October 22, 1811; died at Bayreuth, July 31, 1886.)

Liszt set music to Lenau's* "Die drei Zigeuner" in 1860. The original version was for voice and pianoforte.

DIE DREI ZIGEUNER.

Drei Zigeuner fand ich einmal
Liegen an einer Weide,
Als mein Fuhrwerk mit müder Qual
Schlich durch sandige Haide.

Hielt der Eine für sich allein
In den Händen die Fiedel,
Spielte, umglüht vom Abendschein,
Sich ein feuriges Liedel.

Hielt der Zweite die Pfeif' im Mund,
Blickte nach seinem Rauche,
Froh, als ob er vom Erdenrund
Nichts zum Glücke mehr brauche.

Und der Dritte behaglich schlief,
Und sein Cymbal am Baum hing.
Über die Saiten der Windhauch lief,
Über sein Herz ein Traum ging.

An den Kleidern trugen die drei
Löcher und bunte Flicker;
Aber sie boten trotzig frei
Spott den Erdengeschicken.

Dreifach haben sie mir gezeigt,
Wenn das Leben uns nachtet:
Wie man's verschläft, verraucht, vergeigt,
Und es dreifach verachtet.

* Nicolaus Lenau, whose true name was Nicolaus Niernbsch von Strehlenau, was born at Cstataad, Hungary, August 13, 1802. He studied law and medicine at Vienna, but practised neither. In 1832 he visited the United States. In October, 1844, he went mad, and his love for Sophie von Löwenthal had much to do with the wretched mental condition of his later years. He died at Oberdöbling, near Vienna, August 22, 1850. He himself called "Don Juan" his strongest work.

The Pennsylvania College of Music

KATE H. CHANDLER, President

1511 Girard Avenue

PHILADELPHIA, PA.

FACULTY

KATE H. CHANDLER	CHARLES H. RICE
RAYMOND S. WILSON, M.B.	EDITH W. HAMLIN, M.B.
EDWARD H. SMITH	EMILY A. HOLZBAUR, M.B.
JOSEPH A. HOPKINS	VIRGINIA MADDEN
HERMAN H. GREBE	SELMA KATZENSTEIN
LETITIA L. MURPHY	
and Associate Instructors	



Nach den Zigeunern lang noch schau'n
Musst' ich im Weiterfahren;
Nach den Gesichtern dunkelbraun,
Den schwarzlockigen Haarer.

The following translation into English by "H. F." was published in the *Westminster Gazette* (London):—

Wearily my horse one day plodded through the heather,
When we chanced on gypsies three, lounging there together.

From his fiddle one drew sounds sweet as song of lyre,
Round him, as he gayly played, flamed the sunset fire.

One puffed at his earthen pipe, watched the smoke ascending,
Merry-eyed as if his bliss knew no change, no ending.

One lay stretched upon the grass, comfortably sleeping,
O'er his harp, slung on a branch, summer winds were sweeping.

Wild, dishevelled were the three, rags and tatters wearing,
But they proudly faced their fate, kept their lordly bearing.

Of the three I learnt that day lessons of sound reason:
How to fiddle, smoke, or sleep through the barren season.

Oftentimes my gaze turns back to the figures burly
Of the gypsies, brown of face, black of locks and curly.

C. G. Leland's translation may be of interest:—

I saw three gypsy men, one day,
Camped in a field together,
As my wagon went its weary way
All over the sand and heather.

And one of the three whom I saw there
Had his fiddle just before him,
And played for himself a stormy air,
While the evening-red shone o'er him.

And the second puffed his pipe again
Serenely and undaunted,
As if he at least of earthly men
Had all the luck that he wanted.

In sleep and comfort the last was laid,
In a tree his cymbal lying,
Over its strings the breezes played,
O'er his heart a dream went flying.

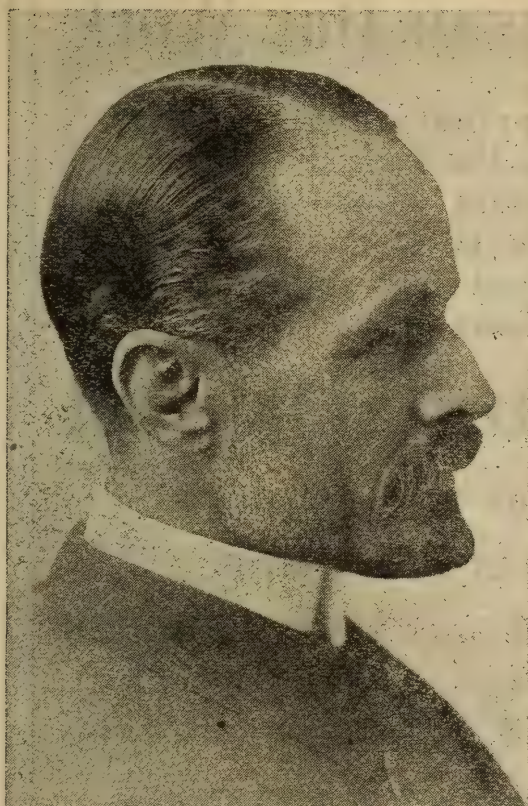
Ragged enough were all the three,
Their garments in holes and tatters;
But they seemed to defy right sturdily
The world and all worldly matters.

WILFRIED KLAMROTH
TEACHER of SINGING IN ALL OF ITS
BRANCHES

RICCARDO MARTIN'S OPINION:

"He has the real secret and knows how to teach it."

Studio, 11 1-2 West 37th Street . . . NEW YORK



BURTON HOLMES

TRAVELOGUES

MAGNIFICENTLY ILLUSTRATED
COLORED VIEWS AND MOTION PICTURES

Academy of Music

2 COURSES EXACTLY ALIKE

COURSE A

FIVE **Friday** EVENINGS at 8.15

COURSE B

FIVE **Saturday** MATINEES at 2.30

Glimpses of **Spain and Portugal**

FRI. EVE., NOV. 17, at 8.15
SAT. MAT., NOV. 18, at 2.30

The Cruise to **South America**

FRI. EVE., NOV. 24, at 8.15
SAT. MAT., NOV. 25, at 2.30

The American Paris **Buenos Aires**

FRI. EVE., DEC. 1, at 8.15
SAT. MAT., DEC. 2, at 2.30

Over the ANDES **Argentina to Chile**

FRI. EVE., DEC. 8, at 8.15
SAT. MAT., DEC. 9, at 2.30

Beautiful BRAZIL **Rio de Janeiro**

FRI. EVE., DEC. 15, at 8.15
SAT. MAT., DEC. 16, at 2.30

SALE OF COURSE TICKETS, \$4.00, \$3.00, and \$2.50, opens MONDAY, NOVEMBER 6, at Heppe's, 1119 Chestnut Street, at 8.30 a.m., and closes SATURDAY, NOVEMBER 11, at 5.30 p.m.

SINGLE TICKETS, \$1.00, 75c., and 50c., on sale TUESDAY, NOVEMBER 14.

UNRESERVED SEATS, 25c., so'd at the Academy only, when doors open.

MAIL ORDERS, accompanied by cheque, addressed to Miss H. Harris, 1119 Chestnut Street, will receive attention in the order of their receipt in advance of regular sale.

The Refinements of Our Work



Are most apparent when compared with the work of ordinary cleaners. Unexcelled facilities up-to-the-minute equipment and years of experience in



Cleansing and Dyeing

make our work distinctive in its thoroughness

ARTICLES RETURNED IN A SHORT TIME

CURTAINS

GOWNS

MENS CLOTHES

BLANKETS

WAISTS

OVERCOATS

DRAPERIES

SASHES

SUITS GLOVES

Carefully cleansed properly finished and inspected before returning

LEWANDOS

Philadelphia Shop

1633 CHESTNUT STREET

Telephones { Bell Spruce 4679
Keystone Race 907

BOSTON SHOPS

284 Boylston Street

17 Temple Place

New York City
Albany
Rochester

Baltimore
Washington
Providence

Worcester
Springfield
Newport

Hartford
Bridgeport
New Haven

Roxbury
Cambridge

Watertown
South Boston
Portland

Salem
Lynn

Bundles called for and delivered by our own teams and motors

EXECUTIVE OFFICES 286 BOYLSTON STREET BOSTON U S A

ACADEMY OF MUSIC, PHILADELPHIA

SECOND CONCERT

BY THE

BOSTON
SYMPHONY ORCHESTRA

MAX FIEDLER, Conductor

Monday Evening, December 4

AT 8.15

SOLOIST
KATHLEEN PARLOW, Violinist

Thrice to the soul they seemed to say,
When earthly trouble tries it,
How to fiddle, sleep it and smoke it away,
And so in three ways despise it.

Liszt wrote to the Princess Carolyne Sayn-Wittgenstein, May 28, 1860: "The fancy has come into my head to set music to Lenau's 'Zigeuner'—and I have quickly found at the piano the whole outline. If it comes of itself, without my meeting in the middle of it one of those fierce and tenacious resistances which are the hardest tests to which an artist is obliged to submit, I shall at once go to work." He wrote to her on June 17 of the same year: "I completed yesterday Lenau's 'Trois Bohémiens' and flatter myself it will not displease you." On December 18, 1860, he wrote to her: "I have decided to orchestrate a half-dozen songs of Schubert and three of mine: 'Mignon,' 'Loreley,' and the 'Drei Zigeuner.' It has seemed to me for some time that I should do this, *nebenbei*." But he wrote to the publisher Kahnt on December 19, 1860, from Weimar that he had already orchestrated these songs. It would appear from a letter to Dr. Franz Brendel that Miss Genast sang "Die drei Zigeuner" at a *soirée* of the Euterpe, Leipsic, January 29, 1861.

SYMPHONIC POEM NO. 3, "THE PRELUDES" FRANZ LISZT

(Born at Raiding, near Oedenburg, Hungary, October 22, 1811; died at Bayreuth, July 31, 1886.)

According to statements of Richard Pohl, this symphonic poem was begun at Marseilles in 1834, and was completed at Weimar in 1850. According to L. Ramann's chronological catalogue of Liszt's works, "The Preludes" was composed in 1854 and published in 1856.

Ramann tells the following story about the origin of "The Preludes." Liszt, it seems, began to compose at Paris, about 1844, choral music for a poem by Aubray, and the work was entitled "Les 4 Éléments (la Terre, les Aquilons, les Flots, les Astres)." The cold stupidity of the poem discouraged him, and he did not complete the cantata. He told his troubles to Victor Hugo, in the hope that the poet would take the hint and write for him; but Hugo did not or would not understand his meaning, so Liszt put the music aside. Early in 1854 he thought of using the abandoned work for a Pension Fund concert of the Court Orchestra at Weimar, and it then occurred to him to make the music, changed and enlarged, illustrative of a passage in Lamartine's "Méditations poétiques." The symphonic poem entitled "The Preludes" was then produced at this concert at Weimar, February 23, 1854. The first performance in Boston was at a Philharmonic concert, December 3, 1859, when Mr. Arthur Napoleon,* pianist, made his first appearance here.

The passage from Lamartine that serves as motto has thus been Englished:—

* Arthur Napoleao (Napoleone) was born at Oporto, March 6, 1843. He made a sensation as a boy pianist at Lisbon, London (1851), Berlin (1854), studied with Charles Hallé at Manchester, made tours throughout Europe and North and South America, and about 1868 settled in Rio de Janeiro as a dealer in music and musical instruments. After his retirement from the concert stage he composed pieces for pianoforte and orchestra, pianoforte pieces, and he served as a conductor.

"What is our life but a series of preludes to that unknown song, the first solemn note of which is sounded by death? Love forms the enchanted daybreak of every life; but what is the destiny where the first delights of happiness are not interrupted by some storm, whose fatal breath dissipates its fair illusions, whose fell lightning consumes its altar? and what wounded spirit, when one of its tempests is over, does not seek to rest its memories in the sweet calm of country life? Yet man does not resign himself long to enjoy the beneficent tepidity which first charmed him on Nature's bosom; and when 'the trumpet's loud clangor has called him to arms,' he rushes to the post of danger, whatever may be the war that calls him to the ranks to find in battle the full consciousness of himself and the complete possession of his strength."

"The Preludes" is scored for three flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, a set of three kettledrums, snare-drum, bass drum, cymbals, harp, and strings.

The symphonic poem begins Andante, C major, 4-4, with a solemn motive, the kernel of the chief theme. This motive is played softly by all the strings, answered by the wood-wind in harmony, and developed in a gradual crescendo until it leads to an Andante maestoso, C major, 12-8, when a new phase of the theme is given out fortissimo by 'cellos, double-basses, bassoons, trombones, and tuba, against sustained harmonies in other wind instruments and arpeggios in violins and violas. The development of this phase leads by a short crescendo to a third phase, a gentle phrase (9-8) sung by second violins and 'cellos against an accompaniment in the first violins. The basses and bassoons enter after every phrase with the first figure of the original solemn phase.

The development of this third phase of the chief theme leads to the entrance of the second theme, E major, 12-8, given out by horn quartet and a quartet of muted violas (divided) against arpeggios in the violins and harp. (This phrase bears a striking resemblance to the phrase "Idole si douce et si pure," sung by Fernando in the duet with Balthasar (act i., No. 2) in Donizetti's "La Favorite." * The

* "La Favorite," opera in four acts, text by A. Royer and Gustav Waëz, music by Donizetti, was produced at the Opéra, Paris, December 2, 1840. It was written originally in three acts for the Renaissance Theatre, Paris, and entitled "L'Ange de Nisida." Scribe collaborated in writing the text of the fourth act. The subject was taken from Baculard-Darnaud's tragedy, "Le Comte de Comminges." The part of Fernando was created by Gilbert Duprez (1806-96); the parts of Léonor, Alphonse, and Balthasar were created respectively by Rosine Stoltz, Barroilhet, and Levasseur.

CLARA TIPPETT

Teacher of Singing

Assistant, GRACE R. HORNE

312 Pierce Building
Copley Square, Boston

theme is played afterward by oboes, clarinets, and bassoons, against a more elaborate accompaniment, while violins and flutes introduce flowing passages between the phrases. The horn brings back the third phase of the chief theme, pianissimo, while the violins are loath to leave the initial figures of the second theme. The third phase of the theme dies away in flutes and clarinets.

Allegro ma non troppo, 2-2. The working-out section is occupied chiefly with the development of the first theme, and the treatment is free. The initial figure of this theme is the basis of a stormy passage, and during the development a warlike theme is proclaimed by the brass over an arpeggio string accompaniment. There is a lull in the storm; the third phase of the chief theme is given to oboes, then to strings.

There is a sudden change to A major, *Allegretto pastorale*, 6-8. A pastoral melody, the third theme, is given in fragments alternately to horn, oboe, and clarinet, and then developed by wood-wind and strings. It leads to a return of the second theme in the violins, and there is development at length and in a crescendo until it is sounded in C major by horns and violas, and then by wood-wind and horns.

Allegro marziale, animato, in C major, 2-2. The third phase of the chief theme is in horns and trumpets against ascending and descending scales in the violins. It is now a march, and trombones, violas, and basses sound fragments of the original phase between the phrases. There is a brilliant development until the full orchestra has a march movement in which the second theme and the third phase of the chief theme are united. There are sudden changes of tonality,—C major, E-flat major, F-sharp major. The second phase of the chief theme returns fortissimo in basses, bassoons, trombones, tuba, C major, 12-8, against the harmonies in other wind instruments and arpeggios in violins and violas that are found near the beginning of the work.

MUSICAL INSTRUCTION

TEACHER OF SINGING

Miss CLARA E. MUNGER

Century Building

177 Huntington Avenue, Boston

TEACHER OF SINGING

Miss PRISCILLA WHITE

602 Pierce Building

Copley Square, BOSTON

Miss KATHERINE LINCOLN

SOPRANO

TEACHER OF SINGING

514 Pierce Building

Copley Square, BOSTON

Saturdays and Mondays in New York
Representing Miss Clara E. Munger

Studio, 254 West 85th Street

Management, Mrs. PAUL SUTORIUS

1 West 34th Street, New York

67 MOUNT VERNON STREET

BERTHA CUSHING CHILD

TEACHING AT
LANG STUDIOS

6 NEWBURY STREET, BOSTON

WILLIAM ALDEN PAUL

TEACHER OF SINGING

312 PIERCE BUILDING, COPLEY SQUARE, BOSTON

Monday and Thursday P.M. and by appointment

Address, Instructor in Music, Episcopal Theological School

Telephone, 2816 R Cambridge

FREDERICK N. WATERMAN

BARITONE SOLOIST

and TEACHER OF SINGING

NEW CENTURY BUILDING

177 HUNTINGTON AVENUE • BOSTON

Room 10

**Howell School of Lyric and
Dramatic Art**

CAROLINE WOODS-HOWELL, Directress

Miss ANNA MILLER WOOD

**De Reszke Method of
SINGING**

**30 Huntington Avenue, Boston
518 Main Street, Worcester**

At Boston Studio, Tuesday, Friday, Saturday
At Worcester Studio, Monday, Wednesday, Thursday

Mezzo-Contralto, Soloist and Teacher

Soloist; Boston Symphony Orchestra
Chicago Symphony Orchestra
Kneisel Quartet, etc.

Studio, Pierce Building, Copley Square, Boston

Miss MARY INGRAHAM

PIANIST and TEACHER

Lang Studios

6 NEWBURY STREET

Tuesdays, 9 A.M.—4 P.M.

Fridays and Saturdays, 9 A.M.—6 P.M.

Other hours by appointment

Mr. C. M. CHASE

Teacher of Pianoforte Playing

ASSISTED BY

MILDRED HARLOWE COOK and others

Studio, Steinert Hall Annex, Boston

NEW YORK CITY, WEDNESDAYS

F. S. CONVERSE

**Will receive pupils in all branches
of musical composition**

ADDRESS

Room 13, Steinert Building, Boston

ELLA BACKUS-BEHR

PIANIST

**Sixty-nine West Eighty-eighth Street
NEW YORK**

As Vocal Coach refers to

Mme. Louise Homer Mr. Bechtal Alcock and
Mrs. Merle Tillotson-Alcock Mr. Frederic Martin

MUSICAL INSTRUCTION

WILHELM HEINRICH

Teacher of Singing and Tenor Soloist
Oratorio, Concert
Church Engagements made

178A Tremont Street Telephone
Boston, Mass. Cable, Tonehein, Bost.
Rooms 44-45 Adams Cable Code
Advantages for summer European travel. Study
in music and art centers arranged for.
Send for prospectus.

Claude Maitland Griffeth

PIANO INSTRUCTION

Studio, 133 Carnegie Hall, New York
Mon. and Thurs. Afternoons
Pouch Gallery, Brooklyn

PERRY AVERILL

BARITONE

Prepares Singers for the profession
Studio, 220 West 59th Street
Phone 1097 Col.

ARTHUR D. WOODRUFF

TEACHER OF SINGING

5 West 38th Street
NEW YORK CITY

Miss M. GRACE DASCHBACH

In charge of Vocal Department Teachers
College, Columbia University

SOPRANO

TEACHER OF SINGING

401 Carnegie Hall . New York City

GEO. HARRIS, Jr.

TENOR

Soloist with Boston Symphony Orchestra,
Cecilia Society
and with New York Symphony Orchestra
Management:
M. H. HANSON, 437 5th Avenue, New York

MASTER MUSIC STUDIOS

2789 Broadway, at 108th Street . New York
M. DUBLE-SCHEELE, Director
STEINWAY PIANO USED

SUMMER COURSE

GMUNDEN, AUSTRIA

RESIDENCE, SCHLOSS ORTH

CATALOG

Telephone, Riverside 6836

CARL E. DUFFT

BASSO

Vocal Instruction

1 East 40th Street . New York City

NEW NATIONAL THEATRE, WASHINGTON

Thirty-first Season, 1911-1912

Boston Symphony Orchestra

MAX FIEDLER, Conductor

Programme of the
FIRST MATINEE

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

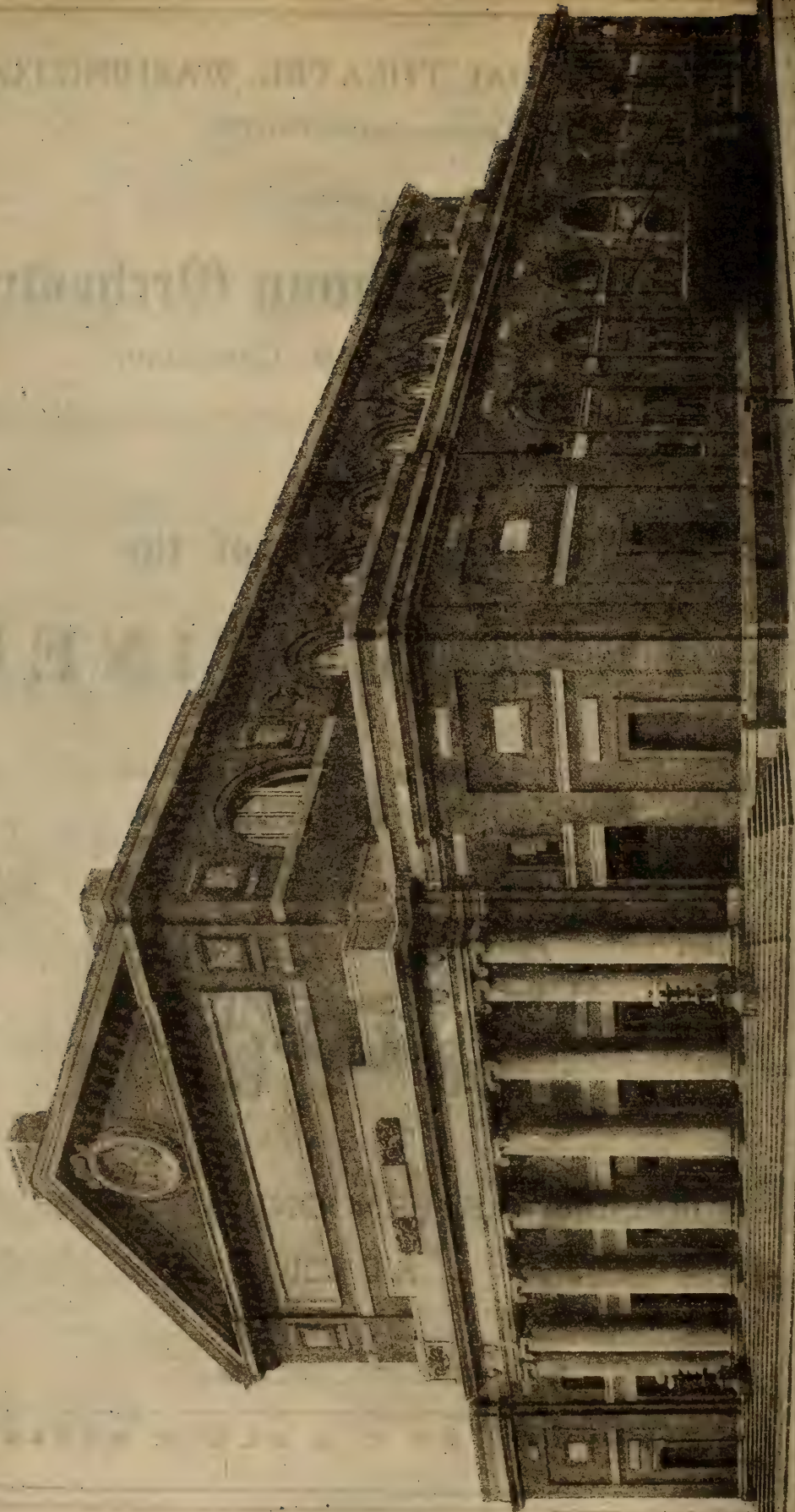


TUESDAY AFTERNOON, NOVEMBER 7

AT 4.30

COPYRIGHT, 1911, BY C. A. ELLIS

PUBLISHED BY C. A. ELLIS, MANAGER



SYMPHONY HALL, BOSTON, THE HOME OF THE BOSTON SYMPHONY, ORCHESTRA

Boston Symphony Orchestra

PERSONNEL

Thirty-first Season, 1911-1912

MAX FIEDLER, Conductor

VIOLINS.

Witek, A., <i>Concert-master.</i>	Roth, O.	Hoffmann, J.	Theodorowicz, J.
Noack, S.	Kuntz, D.	Krafft, F. W.	Mahn, F.
Strube, G.	Rissland, K.	Ribarsch, A.	Traupe, W.
Eichheim, H.	Bak, A.	Mullaly, J.	Goldstein, H.
Barleben, K.	Akeroyd, J.	Fiedler, B.	Berger, H.
Fiumara, P.	Currier, F.	Marble, E.	Eichler, J.
Tischer-Zeitz, H.	Kurth, R.	Fabrizio, C.	
Goldstein, S.	Werner, H.	Grünberg, M.	

VIOLAS.

Ferir, E.	Spoor, S.	Pauer, O. H.	Kolster, A.	VanWynbergen, C.
Gietzen, A.	Hoyer, H.	Kluge, M.	Forster, E.	Kautzenbach, W.

VIOLONCELLOS.

Schroeder, A.	Keller, J.	Barth, C.	Belinski, M.	Warnke, J.
Warnke, H.	Nagel, R.	Nast, L.	Hadley, A.	Smalley, R.

BASSES.

Kunze, M.	Agnesy, K.	Seydel, T.	Ludwig, O.
Gerhardt, G.	Jaeger, A.	Huber, E.	Schurig, R.

FLUTES.

OBOES.

CLARINETS.

BASSOONS.

Maquarre, A.	Longy, G.	Grisez, G.	Sadony, P.
Brooke, A.	Lenom, C.	Mimart, P.	Mueller, E.
Battles, A.	Sautet, A.	Vannini, A.	Regestein, E.
Fox, P.			

ENGLISH HORN.

BASS CLARINET.

CONTRA-BASSOON.

Mueller, F.

Stumpf, K.

Mosbach, J.

HORNS.

HORNS.

TRUMPETS.

TROMBONES.

TUBA.

Hess, M.	Wendler, G.	Kloepfel, L.	Hampe, C.	Lorenz, O.
Loibeer, H.	Gebhardt, W.	Mann, J.	Alloo, M.	
Hain, F.	Hackebarth, A.	Heim, G.	Mäusebach, A.	
Phair, J.	Schumann, C.	Merrill, C.	Kenfield, L.	

HARP.

TYMPANI.

PERCUSSION.

Schuecker, H.	Neumann, S.	Rettberg, A.	Senia, T.
	Kandler, F.	Zahn, F.	Burkhardt, H.

ORGAN.

Marshall, J. P.

LIBRARIAN.

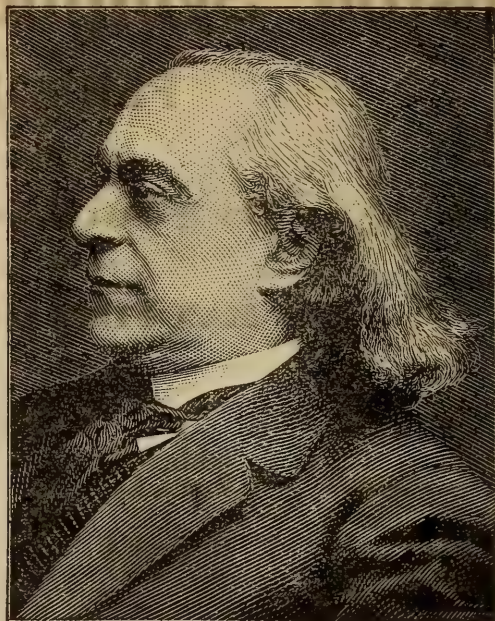
Sauerquell, J.

Vladimir De Pachmann

*The Greatest Pianist
Of the 20th Century*

ON TOUR
IN THE
UNITED STATES

SEASON: 1911-1912



For generations the appearance of new stars on the musical firmament has been announced—then they came with a temporary glitter—soon to fade and to be forgotten.

De Pachmann has outlived them all. With each return he won additional resplendence and to-day he is acknowledged by the truly artistic public to be the greatest exponent of the piano of the twentieth century. As Arthur Symons, the eminent British critic, says:

"Pachmann is the Verlaine or Whistler of the Pianoforte the greatest player of the piano now living."

Pachmann, as before, uses the BALDWIN PIANO for the expression of his magic art, the instrument of which he himself says:

" It cries when I feel like crying, it sings joyfully when I feel like singing. It responds—like a human being—to every mood. I love the Baldwin Piano."

Every lover of the highest type of piano music will, of course, go to hear Pachmann—to revel in the beauty of his music and to marvel at it.

It is the beautiful tone quality, the voice which is music itself, and the wonderfully responsive action of the Baldwin Piano, by which Pachmann's miraculous hands reveal to you the thrill, the terror and the ecstasy of a beauty which you had never dreamed was hidden in sounds.

Sole Representative

HUGO WORCH

1110 G STREET

-

-

WASHINGTON, D.C.

Eighty-eighth performance in Washington

Boston Symphony Orchestra

Thirty-first Season, 1911-1912

MAX FIEDLER, Conductor

FIRST MATINEE

TUESDAY AFTERNOON, NOVEMBER 7

AT 4.30

PROGRAMME

Beethoven Symphony No. 3, in E-flat major, "Eroica," Op. 55

- I. Allegro con brio.
- II. Marcia funebre: Adagio assai.
- III. Scherzo: Allegro vivace; Trio.
- IV. Finale: Allegro molto.

Bruch Andromache's Lament, from "Achilles"
(Part III., No 16), Op. 50

Debussy Prelude to "The Afternoon of a Faun (after
the Eclogue of Stéphane Mallarmé)"

Songs with Orchestra:

- a. Wagner "Träume" (Orchestrated by Felix Mottl)
- b. Schubert "Die junge Nonne" (Orchestrated by Franz Liszt)
- c. Liszt "Die drei Zigeuner"

Liszt "Les Préludes," Symphonic Poem No. 3

SOLOIST

Mme. SCHUMANN-HEINK, Contralto

There will be an intermission of ten minutes after the symphony



E. F. DROOP & SONS CO.

1300 G Street

Established in 1857, this house has for 54 years maintained its prestige in the musical circles of Washington, because of continued adherence to the policy of always selling reliable, satisfying merchandise. Everything purchased here is warranted.

**EXCLUSIVE REPRESENTATIVES
IN WASHINGTON FOR**

STEINWAY and SONS AND OTHER LEADING PIANOS

**STEINWAY PIANOLA PIANOS
FARRAND CECILIAN PIANOS**

THE WELTE MIGNON

**VICTOR-VICTROLAS
RECORDS**

MUSIC

Musical Instruments of every description

SYMPHONY NO. 3, IN E-FLAT MAJOR, "EROICA," OP. 55.

LUDWIG VAN BEETHOVEN

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827.)

Anton Schindler wrote in his *Life of Beethoven* (Münster, 1840): "First in the fall of 1802 was his [Beethoven's] mental condition so much bettered that he could take hold afresh of his long-formulated plan and make some progress: to pay homage with a great instrumental work to the hero of the time, Napoleon. Yet not until 1803 did he set himself seriously to this gigantic work, which we now know under the title of 'Sinphonia Eroica': on account of many interruptions it was not finished until the following year. . . . The first idea of this symphony is said to have come from General Bernadotte, who was then French Ambassador at Vienna, and highly treasured Beethoven. I heard this from many friends of Beethoven. Count Moritz Lichnowsky, who was often with Beethoven in the company of Bernadotte, . . . told me the same story." Schindler also wrote, with reference to the year 1823: "The correspondence of the King of Sweden led Beethoven's memory back to the time when the King, then General Bernadotte, Ambassador of the French Republic, was at Vienna, and Beethoven had a lively recollection of the fact that Bernadotte indeed first awakened in him the idea of the 'Sinphonia Eroica.'"

These statements are direct. Unfortunately, Schindler, in the third edition of his book, mentioned Beethoven as a visitor at the house of Bernadotte in 1798, repeated the statement that Bernadotte inspired the idea of the symphony, and added: "Not long afterward the idea blossomed into a deed"; he also laid stress on the fact that Beethoven was a staunch republican, and cited, in support of his admiration of

"OLD VIOLINS"

C. H. Hildebrandt & Son

321 N. HOWARD STREET

Established 1838

BALTIMORE, MD.

Napoleon, passages from Beethoven's own copy of Schleiermacher's translation of Plato.

Thayer admits that the thought of Napoleon may have influenced the form and the contents of the symphony, and that the composer may have based a system of politics on Plato; "but," he adds, "Bernadotte had been long absent from Vienna before the Consular form of government was adopted at Paris, and before Schleiermacher's Plato was published in Berlin."

The symphony was composed in 1803-04. The story is that the title-page of the manuscript bore the word "Buonaparte" and at the bottom of the page "Luigi van Beethoven"; "and not a word more," said Ries, who saw the manuscript. "I was the first," also said Ries, "who brought him the news that Bonaparte had had himself declared Emperor, whereat he broke out angrily: 'Then he's nothing but an ordinary man! Now he'll trample on all the rights of men to serve his own ambition; he will put himself higher than all others and turn out a tyrant!'"

Furthermore, there is the story that, when the death of Napoleon at St. Helena was announced, Beethoven exclaimed, "Did I not foresee the catastrophe when I wrote the funeral march in the 'Eroica'?"

The original score of the symphony was bought in 1827 by Joseph



THE BRADBURY PIANO

Master musicians as well as amateurs are enthusiastic in their praise of the admirable musical merits of the famous BRADBURY Piano. As manufacturers of the BRADBURY Piano we always show a complete line of all the newest models in Uprights, Grands, and Player Pianos, both in polished and art finishes.

These instruments are sold under our manufacturer's guarantee at actual Factory prices.

THE F. G. SMITH PIANO CO.
1217 F STREET WASHINGTON, D.C.

Dessauer for three florins, ten kreuzers, at auction in Vienna. On the title-page stands "Sinfonia grande." Two words that should follow immediately were erased. One of these words is plainly "Bonaparte," and under his own name the composer wrote in large characters with a lead-pencil: "Written on Bonaparte."

Thus it appears there can be nothing in the statements that have come down from Czerny, Dr. Bartolini, and others: the first allegro describes a sea-fight; the funeral march is in memory of Nelson or General Abercrombie, etc. There can be no doubt that Napoleon, the young conqueror, the Consul, the enemy of kings, worked a spell over Beethoven, as over Berlioz, Hazlitt, Victor Hugo; for, according to W. E. Henley's paradox, although, as despot, Napoleon had "no love for new ideas and no tolerance for intellectual independence," yet he was "the great First Cause of Romanticism."

The symphony was first performed at a private concert at Prince Lobkowitz's in December, 1804. The composer conducted, and in the second half of the first allegro he brought the orchestra to grief, so that a fresh start was made. The first performance in public was at a concert given by Clement at the Theater an der Wien, April 7, 1805. The symphony was announced as "A new grand Symphony in D-sharp by Herr Ludwig van Beethoven, dedicated to his Excellence

FRANZ LISZT CENTENARY

EVERY lover of Liszt should commemorate his hundredth anniversary by the purchase of these matchless **MUSICIANS LIBRARY** volumes.

THIRTY SONGS (High Voice, Low Voice). Edited by Carl Ambruster.

TEN HUNGARIAN RHAPSODIES. Edited by August Spanuth and John Orth.

TWENTY ORIGINAL PIANO COMPOSITIONS. Edited by August Spanuth.

TWENTY PIANO TRANSCRIPTIONS. Edited by August Spanuth.

PRICES: Paper, \$1.50; cloth, gilt, \$2.50; postpaid.

Descriptive booklets with portraits of editors sent on request.

FRANZ LISZT: The Story of His Life, by Raphael Ledos de Beaufort, to which is added **FRANZ LISZT IN ROME,** by Nadine Helbig.

Price, postpaid, \$1.25



OLIVER DITSON COMPANY

150 TREMONT STREET, BOSTON

CHAS. H. DITSON & CO. . . NEW YORK

Prince von Lobkowitz." Beethoven conducted. Czerny remembered that some one shouted from the gallery: "I'd give another kreuzer if they would stop." Beethoven's friends declared the work a masterpiece. Some said it would gain if it were shortened, if there was more "light, clearness, and unity." Others found it a mixture of the good, the grotesque, the tiresome.

The symphony was published in October, 1806. The title in Italian stated that it was to celebrate the memory of a great man. And there was this note: "Since this symphony is longer than an ordinary symphony, it should be performed at the beginning rather than at the end of a concert, either after an overture or an aria, or after a concerto. If it be performed too late, there is the danger that it will not produce on the audience, whose attention will be already wearied by preceding pieces, the effect which the composer purposed in his own mind to attain."

*
*
*

The first movement, Allegro con brio, E-flat major, 3-4, opens with two heavy chords for full orchestra, after which the chief theme is given out by the 'cellos. This theme is note for note the same as that of the first measures of the Intrade written by Mozart in 1786 at Vienna for his one-act operetta, "Bastien et Bastienne," performed in 1786

THE FUNCTIONS OF TRUST COMPANIES

Banking, Trustee, Agency, Safe Deposit, etc.,
are explained in an attractive booklet that
will be sent on request.

American Security and Trust Co.

N.W. corner Fifteenth Street and Pennsylvania Avenue

Opposite United States Treasury

Capital and Surplus \$5,000,000

CHARLES J. BELL . . . President

at a Viennese garden-house (K. 50). Mozart's theme is in G major. Beethoven's theme is finished by the violins and developed at length. There is a subsidiary theme, which begins with a series of detached phrases distributed among wood-wind instruments and then the violins. The second theme, of a plaintive character, is given out alternately by wood-wind and strings. The development is most elaborate, full of striking contrasts, rich in new ideas. The passage in which the horn enters with the first two measures of the first theme in the tonic chord of the key, while the violins keep up a tremolo on A-flat and B-flat, has given rise to many anecdotes and provoked fierce discussion. The coda is of unusual length.

The funeral march, Adagio assai, C minor, 2-4, begins, pianissimo e sotto voce, with the theme in the first violins, accompanied by simple chords in the other strings. The theme is repeated by the oboe, accompanied by wood-wind instruments and strings; and the strings give the second portion of the theme. A development by full orchestra follows. The second theme is in C major. Phrases are given out by various wood-wind instruments in alternation, accompanied by triplet arpeggios in the strings. This theme, too, is developed; and there is a return to the first theme in C minor in the strings. There is fugal development at length of a figure that is not closely connected with

When you want to ship goods abroad—
a parcel or a carload—our foreign forwarding department can serve you economically and well.

Packers experienced for years in foreign packing.
Marine and Transit Insurance. Lift Vans.



Successors to Storage Department, American Security and Trust Company

1140 FIFTEENTH STREET

WASHINGTON

either of the two themes. The first theme reappears for a moment, but strings and brass enter fortissimo in A-flat major. This episode is followed by another; and at last the first theme returns in fragmentary form in the first violins, accompanied by a pizzicato bass and chords in oboes and horns.

Scherzo: Allegro vivace, E-flat major, 3-4. Strings are pianissimo and staccato, and oboe and first violins play a gay theme which Marx says is taken from an old Austrian folk-song. This melody is the basic material of the scherzo. The trio in E-flat major includes hunting-calls by the horns, which are interrupted by passages in wood-wind instruments or strings.

Finale: Allegro molto, E-flat major, 2-4. A theme, or, rather, a double theme, with variations; and Beethoven was fond of this theme, for he had used it in the finale of his ballet, "Die Geschöpfe des Prometheus," in the Variations for pianoforte, Op. 35, and in a country dance. After a few measures of introduction, the bass to the melody which is to come is given out, as though it were an independent theme. The first two variations in the strings are contrapuntal. In the third the tuneful second theme is in the wood-wind against runs in the first violins. The fourth is a long fugal development of the first theme against a counter-subject found in the first variation. Variations in G minor follow, and the second theme is heard in C major. There is a new fugal development of the inverted first theme. The tempo changes to poco andante, wood-wind instruments play an expressive version of the second theme, which is developed to a coda for full orchestra, and the symphony ends with a joyful glorification of the theme.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, three horns, two trumpets, kettledrums, and strings.

The **COSTLIEST PIANO** in the **WORLD**
IS THE
MASON & HAMLIN

UPRIGHTS	-	-	\$550 UP
GRANDS	-	-	\$800 UP

We are the Exclusive Washington and Baltimore Distributors

PERCY S. FOSTER PIANO CO.
FOSTER BUILDING - - - - **1330 G STREET**

What strange and even grotesque "explanations" of this symphony have been made!

At the second concert of the Philharmonic Society of New York, February 18, 1843, the following comments were printed on the programme: "This great work was commenced when Napoleon was first Consul, and was intended to portray the workings of that extraordinary man's mind. In the first movement, the simple subject, keeping its uninterrupted way through harmonies that at times seem in almost chaotic confusion, is a grand idea of Napoleon's determination of character. The second movement is descriptive of the funeral honors paid to one of his favorite generals, and is entitled 'Funeral March on the Death of a Hero.' The winding up of this movement represents the faltering steps of the last gazers into the grave, and the listener hears the tears fall on the coffin ere the funeral volley is fired, and repeated faintly by an echo. The third movement (Minuet and Trio) describes the homeward march of the soldiery, and the Finale is a combination of French Revolutionary airs put together in a manner that no one save a Beethoven could have imagined." And this note, Mr. Krehbiel tells us, was inserted in the programme for several, even twenty-five, years after.

F O R D

5 PASS. LIGHT TOURING CAR .	\$690.00
3 PASS. LIGHT ROADSTER . .	\$950.00
6 PASS. TOWN CAR . . .	\$900.00

ALL MODELS FULLY EQUIPPED

ECONOMY, DURABILITY AND SERVICE

MILLER BROS.

AUTOMOBILE AND SUPPLY HOUSE

1105-1107 Fourteenth Street, N.W., WASHINGTON, D.C.

Marx saw in the first movement of the symphony the incidents of a battle as it is preconceived in the mind of the conqueror. The different incidents are characterized by the chief themes and their developments. The ending with the return of the first theme is the triumph of the victor's plan. The funeral march pictures Night spreading her shade over the battlefield, which is covered with the corpses of those who died for glory; in the scherzo are heard the rejoicings of the soldiery homeward bound; and the finale is Peace consecrating the victories of the hero.

Griepenkerl preferred to see in the fugued passage of the first movement the entrance of the nineteenth century.

Berlioz insisted that there should be no thought of battles or triumphant marches, but rather profound reflections, melancholy recollections, imposing ceremonies,—in a word, the funeral oration over a hero.

Wagner wrote: "The designation 'heroic' is to be taken in its widest sense, and in no wise to be conceived as relating merely to a military hero. If we broadly connote by 'hero' ('*Held*') the whole, the full-fledged *man*, in whom are present all the purely human feelings—of love, of grief, of force—in their highest fill and strength, then we shall rightly grasp the subject which the artist lets appeal to us in the speaking accents of his tone-work. The artistic space of this work is filled with all the varied, intercrossing feelings of a strong, a consummate Individuality, to which nothing human is a stranger, but which includes within itself all truly Human, and utters it in such a fashion that, after frankly manifesting every noble passion, it reaches a final rounding of its nature, wherein the most feeling softness is wedded

'PHONE,
MAIN-
6995

"THINGS
RUBBER"

WASHINGTON RUBBER CO.

10TH & F STS. WASHINGTON, D.C.

with the most energetic force. The heroic tendency of this art work is the progress toward that rounding off" (Englished by Mr. W. A. Ellis). And Wagner explained on these lines each movement. As the second shows the "deeply, stoutly suffering man," so the scherzo reveals the "gladly, blithely doing man"; while the finale shows us finally "the man entire, harmoniously at one with self, in those emotions where the Memory of Sorrow becomes itself the shaping-force of noble Deeds."

Nor should the "rededication" of the "Eroica" to Bismarck by von Bülow, *cher unique*, as Liszt frequently called him, be forgotten. Von Bülow said, at a concert of the Philharmonic Orchestra of Berlin (May 28, 1892): "Yes, the hero was the quintessence of the world to Beethoven. We cannot know, we cannot surmise, what slumbered in his soul. Perhaps there slumbered the picture of the great American citizen, George Washington. But he looked for a hero of his own time, a European hero; and his eyes fell on the great star of Bonaparte."

And there von Bülow might have stopped where Beethoven began.

SANDERS & STAYMAN CO.

————— No. 1327 "F" STREET, N.W. —————

THE HOME OF THE

Weber Piano

Known the world over for its great tone. In the tone of the **WEBER PIANO** is an alluring sweetness hard to define, a humanly sympathetic quality that charms and holds the listener. You should hear it before you decide on any other make. We also have the **STEINWAY PIANOLA PIANOS** in latest models.

ANDROMACHE'S LAMENT, FROM "ACHILLES" (PART III., NO. 16), OP. 50.
MAX BRUCH

(Born at Cologne, January 6, 1838; now living at Friedenau—Berlin.)

"Achilleus," poem based by Heinrich Bulthaupt on Homer's Iliad, music by Bruch, was produced at a concert of the Lower Rhine Festival at Bonn, June 28, 1885. The composer conducted. The solo singers were Mme. Schröder-Hanfstängl, Amalie Joachim, Emil Götze, Georg Henschel, Josef Hofmann. The first performance of the whole work in the United States was by the Liederkranz, New York, November 28, 1886, when Reinhold Herrmann conducted, and the solo singers were Miss Beebe, Miss Winant, Messrs. Zobel, Treumann, Max Heinrich; but orchestral excerpts, "Honors of War to Patroclus" (Part III.), were played by Theodore Thomas's Orchestra (twenty-second matinée of the Thomas popular series), April 1, 1886.

Bruch's "Achilles" is divided into three parts. The first treats the material of the opening book of the Iliad. In the second Andromache bewails the war; she and Hector part; Hector is killed. The third part portrays the funeral of Patroclus, the meeting of Achilles and Priam, the lamentation of Andromache over Hector's body.

C minor, Andante, 4-4; Allegro molto, 2-2; Andante, Andante sostenuto, 4-4, Allegro, 4-4.

Aus der Tiefe des Grames, was schreckt mich empor? Was weinen die Schwestern?
Was klagen die Brüder? Wohin drängt jammernd der Menge Gewühl?
Auf gold'nem Wagen der König— Was birgt das Tuch ihm zur Seite? Weh mir!
Weh!

Erloschene Augen, zerschlagene Glieder,
Geliebtester Gatte, so seh' ich dich wieder,
Dein armes zertretenes Weib!

CAFÉ REPUBLIQUE

A POLITE PLACE TO DINE

Cuisine and Service the Best

AFTERNOON TEA, 4 to 6

SPECIAL MUSIC

F AND 15th, WASHINGTON, D.C.

Nicht hast du mir liebeich vom Lager
 Die Hand zum letzten Abschied gereicht!
 Kein Weisheitswort sprach dein sterbender Mund,
 Dess ich ewig gedächte, die leidvollen Tage,
 Die endlosen Nächte, in Thränen der Wehmuth versenkt.
 Nacht ist's um mich! Mein Stab zerbrach,
 Verlassen starr' ich, trostberaubt, der versunkenen Sonne nach.

Trau're, mein Knabe!
 Ruhmward und Ehre des Schicksals Spiel!
 Was stünde fest, da der Herrliche fiel?
 Er sank, und dem Fall erzittert die Stadt!
 Zerbrecht, ihr Männer, die krieg'rische Wehr!
 Das dunkle Verhängniss, es naht!
 Vom Haupte den prangenden Schmuck herab!
 Ihr Frauen, ihr Bräute, zerreisst das Gewand!
 Es wogt wie von Rauch und Flammen!
 Ilium! Ilium! Du sinkst in Asche zusammen!

The following translation into English is by Mrs. John P. Morgan:—

From the deep of my sorrow, what vision affrights me? The sisters, why mourn they? Why mourn ye, O brothers? Wherefore lamenting thron'g all the folk? On golden chariot the king cometh— What hides that cloth at his side? Woe me! Woe!

With closed eyes and broken body,
 Beloved husband, so see I thee again,
 Thy sorrowing, heart-broken wife!

PRIZE MEDALS

Philadelphia - 1876
 Paris - - - - 1878
 Atlanta - - - - 1881
 Boston - - - - 1881

Stieff

Established 1842

PRIZE MEDALS

New Orleans, 1884-85
 Chicago - - - - 1893
 Charleston - - - 1902
 Jamestown - - - 1907

The Artistic PIANO



WASHINGTON
 WAREROOMS
 1008-10 F Street
 N.W.

J. C. CONLIFF, Manager



Not even thy loving hand from thy couch in last sad parting to give!
 No word of wisdom from thy dying lips, that I might ever treasure
 In the sorrowful days, the nights unending,
 In anguish of weeping o'erwhelm'd!
 Night falleth on me! My staff is broken!
 I gaze forsaken, robb'd of all hope, at the setting sun!

Mourn, thou my boy!
 Honor and fame were the play of fate.
 Who shall stand when the highest fall?
 He fell, and his fall the city hath shaken!
 Oh, break, ye warriors, your arms and your armor!
 Her dark mystic doom is near!
 From your heads cast ye off all your shining away!
 Enshrouded in smoke and flame,
 Ilium! Ilium! Thou in ashes art fallen!

The score calls for two flutes, two oboes, two clarinets, two bassoons,
 four horns, two trumpets, three trombones, kettledrums, strings.

PRELUDE TO "THE AFTERNOON OF A FAUN (AFTER THE ECLOGUE OF
 STÉPHANE MALLARMÉ)" ACHILLE CLAUDE DEBUSSY

(Born at St. Germain (Seine and Oise), August 22, 1862; now living at Paris.)

"Prélude à l'Après-Midi d'un Faune (Églogue de S. Mallarmé)" * was
 played for the first time at a concert of the National Society of Music,

* Stéphane Mallarmé was born at Paris in 1842; he died at Valvins in 1898. He taught English at French provincial towns and then for thirty years (1862-92) in Paris at a college. In 1874-75 he edited *La Dernière Mode*. The list of his works is as follows: "Le Corbeau" (translation into French prose of Poe's "Raven"), 1875; preface to Beckford's "Vathek," 1876; "L'Après-Midi d'un Faune," 1876; "Petite Philologie à l'Usage des Classes et du Monde: Les Mots Anglais," 1877; "Poésies Complètes" (photo-lithographed from the original manuscript), 1887; "Les Poèmes de Poe" (translation into French prose), 1888; "Le Ten o'Clock de M. Whistler," 1888; "Pages," 1891; "Les Miens: Villiers de l'Isle Adam," 1892; "Vers et Prose," 1892; "La Musique et les Lettres" (lectures delivered at Oxford and Cambridge), 1894; "Divagations," 1897; "Poésies," 1899.

At first a Parnassian, he became recognized as a chief of the Symbolists. For discussions of Mallarmé see Gosse's "Questions at Issue," 1893; Vittorio Pica's "Letteratura d'Eccezione," 1890; Arthur Symon's essay, "Mallarmé," in "The Symbolist Movement in Literature" (1899); George Moore's "Confessions of a Young Man"; Teodor de Wyzewa's "Nos Maîtres" (Paris, 1895); Paul Verlaine's "Les Poètes Maudits" (Paris, 1888); Gustave Kahn's "Symbolistes et Décadents" (Paris, 1902), an invaluable book to students of modern French poetry; Vance Thompson's "French Portraits" (1900).

In 1896 Mallarmé was named "poet of poets" at an election in which almost every Frenchman known in letters voted.

G. SCHIRMER (Inc.), 3 East 43d Street, NEW YORK

JUST PUBLISHED

CONCERTO IN G MINOR

OP. 17

By

ARNE OLDBERG

For Piano and Orchestra

Arranged for Two Pianos, in Score

Net \$3.00

This Concerto is justly entitled to the distinction of being one of the small number of compositions in symphonic form, for piano and orchestra, by an American, that deserve the widest appreciation by reason of the beauty of their content and the musicianly skill of its disposition.

MEMENTO MORI

**A Symphonic Composition for Violin
 and Orchestra**

By

MAX VOGRICH

Arranged for Violin and Piano

\$1.50

**(Orchestral Score and Parts to be had
 of the publishers)**

This is a composition of severe and majestic imaginative power and of bold originality in the development of its interesting thematic content. It is especially suited for public performance.

Paris, December 23, 1894. The conductor was Gustave Doret. The second performance was at a Colonne Concert, Paris, October 20, 1895.

The first performance in Boston—it was also the first in the United States—was at a concert of the Boston Orchestral Club, Mr. Longy conductor, April 1, 1902.

Stéphane Mallarmé formulated his revolutionary ideas concerning style about 1875, when the *Parnasse Contemporain* rejected his first poem of true importance, "L'Après-Midi d'un Faune." The poem was published in 1876 as a quarto pamphlet, illustrated by Manet. The eclogue is to the vast majority cryptic. The poet's aim, as Mr. Edmund Gosse expresses it, was "to use words in such harmonious combinations as will suggest to the reader a mood or a condition which is not mentioned in the text, but is nevertheless paramount in the poet's mind at the moment of composition." Mallarmé, in a letter to Mr. Gosse, accepted with delight this understanding of his purpose: "I make music, and do not call by this name that which is drawn from the euphonic putting together of words,—this first requirement is taken for granted; but that which is beyond, on the other side, and produced magically by certain dispositions of speech and language, is then only a means of material communication with the reader, as are the keys of the pianoforte to a hearer."

Let us read Mr. Gosse's explanation of the poem that suggested music to Debussy: "It appears in the *florilège* which he has just published, and I have now read it again, as I have often read it before. To say that I understand it bit by bit, phrase by phrase, would be excessive. But, if I am asked whether this famous miracle of unintelligibility gives me pleasure, I answer, cordially, Yes. I even fancy that I obtain from it as definite and as solid an impression as M. Mal-

THREE WASHINGTON CONCERTS

By New York's Foremost Orchestra

The PHILHARMONIC SOCIETY OF NEW YORK

JOSEF STRANSKY, Conductor

Soloists: Mme. Lillian Nordica, Prima Donna Soprano; Mr. Efrem Zimbalist, Violinist; and Mr. Josef Lhevinne, Pianist.

NEW NATIONAL THEATRE

Tuesday Afternoons, November 28, January 16, and March 5

At 4.30 o'clock

Management - - - LOUDON CHARLTON

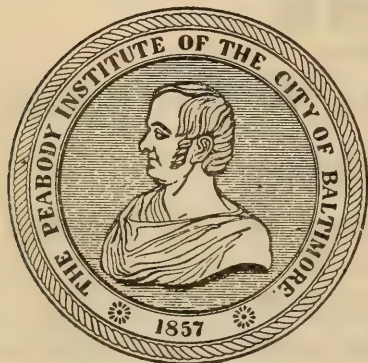
Series tickets, \$2 to \$6. Subscriptions may now be sent to Mr. T. Arthur Smith, No. 1327 F Street, Washington.

larmé desires to produce. This is what I read in it: A faun—a simple, sensuous, passionate being—wakens in the forest at daybreak and tries to recall his experience of the previous afternoon. Was he the fortunate recipient of an actual visit from nymphs, white and golden goddesses, divinely tender and indulgent? Or is the memory he seems to retain nothing but the shadow of a vision, no more substantial than the 'arid rain' of notes from his own flute? He cannot tell. Yet surely there was, surely there is, an animal whiteness among the brown reeds of the lake that shines out yonder? Were they, are they, swans? No! But Naiads plunging? Perhaps! Vaguer and vaguer grows the impression of this delicious experience. He would resign his woodland godship to retain it. A garden of lilies, golden-headed, white-stalked, behind the trellis of red roses? Ah! the effort is too great for his poor brain. Perhaps if he selects one lily from the garth of lilies, one benign and beneficent yielder of her cup to thirsty lips, the memory, the ever-receding memory, may be forced back. So, when he has gluttoned upon a bunch of grapes, he is wont to toss the empty skins into the air and blow them out in a visionary greediness. But no, the delicious hour grows vaguer; experience or dream, he will never know which it was. The sun is warm, the grasses yielding; and he curls himself up again, after worshipping the efficacious star of wine, that he may pursue the dubious ecstasy into the more hopeful boskages of sleep.

"This, then, is what I read in the so excessively obscure and unintelligible 'L'Après-Midi d'un Faune'; and, accompanied as it is with a perfect suavity of language and melody of rhythm, I know not what more a poem of eight pages could be expected to give. It supplies a simple and direct impression of physical beauty, of harmony, of color; it is exceedingly mellifluous, when once the ear understands that the poet, instead of being the slave of the Alexandrine, weaves his variations round it, like a musical composer."

* * *

"The Afternoon of a Faun" is scored for three flutes, two oboes, one



PEABODY CONSERVATORY OF MUSIC

OF BALTIMORE

Mt. Vernon Place

HAROLD RANDOLPH, Director

ENDOWED. the Conservatory offers every advantage for musical culture and maintains a Staff of 60 eminent European and American Masters, including

Otis B. Boise
George F. Boyle
Adelin Fermin

Theodor Hemberger
Ernest Hutcheson
Pietro Minetti
Harold Phillips

J. C. Van Hulsteyn
Emmanuel Wad
Bart Wirtz

Scholarships, Diplomas, Teachers' Certificates

Catalogues mailed

English horn, two clarinets, two bassoons, four horns, two harps, small antique cymbals,* strings. It is dedicated to Raymond Bonheur.

The chief theme is announced by the flute, *très modéré*, E major, 9-8. Louis Laloy gives the reins to his fancy. "One is immediately transported into a better world; all that is leering and savage in the snub-nosed face of the faun disappears; desire still speaks, but there is a veil of tenderness and melancholy. The chord of the wood-wind, the distant call of the horns, the limpid flood of harp-tones, accentuate this impression. The call is louder, more urgent, but it almost immediately dies away, to let the flute sing again its song. And now the theme is developed: the oboe enters in, the clarinet has its say; a lively dialogue follows, and a clarinet phrase leads to a new theme which speaks of desire satisfied; or it expresses the rapture of mutual emotion rather than the ferocity of victory. The first theme returns, more languorous, and the croaking of muted horns darkens the horizon. The theme comes and goes, fresh chords unfold themselves; at last a solo 'cello joins itself to the flute; and then everything vanishes, as a mist that rises in the air and scatters itself in flakes."

* Small cymbals, as well as the large cymbals, were used habitually in the bands of the janizaries from the time of organization in the seventeenth century. The ancient ones found at Pompeii were of bronze, connected by a bronze chain of twenty-four rings. Mahillon says that the sound is pitched approximately to the first E above the treble staff. [F. A. Lampe thought it worth while to write a book of 420 pages. "De Cymbalis Veterum" (1703).] Berlioz speaks of them in his Treatise on Instrumentation: "I have seen some in the Pompeian Museum at Naples, which were no larger than a dollar. The sound of these is so high and so weak that it could hardly be distinguished without a complete silence of the other instruments. These cymbals served in ancient times to mark the rhythm of certain dances, as our modern castanets, doubtless. In the fairy-like scherzo of my 'Romeo and Juliet' symphony, I have employed two pairs of the dimension of the largest of the Pompeian cymbals; that is to say, rather less than the size of the hand, and tuned a fifth one with the other." (They were tuned to B-flat and F above the treble staff.) "To make them vibrate, well, the player should, instead of striking the cymbals full one against the other, strike them merely by one of their edges. They should be of at least three lines and a half in thickness." Chausson introduced antique cymbals in his symphonic poem, "Viviane," and Loeffler uses them in his "Pagan Poem."

HOTEL LENOX

2 minutes from Back Bay Stations

Fireproof Modern Convenient

250 Rooms; 125 with Private Bath

Superior Cuisine and Service

Boylston and Exeter Streets

BOSTON

POEM, "DREAMS," FOR A WOMAN'S VOICE AND ORCHESTRA ACCOMPANIMENT (ACCOMPANIMENT SCORED BY FELIX MOTTI, 1856-1911).
RICHARD WAGNER

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

This song is No. 5 of a set entitled "Fünf Gedichte für eine Frauenstimme in Musik gesetzt von Richard Wagner." The set includes: "Der Engel," "Stehe still!" "Im Treibhaus," "Schmerzen," "Träume."

TRÄUME.

Sag', welch wundebare Träume
Halten meinem Sinn umfängen,
Dass sie nicht wie leere Schäume
Sind in ödes Nichts vergangen?

Träume, die in jeder Stunde,
Jedem Tage schöner blüh'n,
Und mit ihrer Himmelskunde
Selig durch's Gemüthe ziehn?

Träume, die wie hehre Strahlen
In die Seele sich versenken,
Dort ein ewig Bild zu malen:
Allvergessen, Eingedenken!

Träume, wie wenn Frühlingssonne
Aus dem Schnee die Blüten küsst,
Dass zu nie geahnter Wonne
Sie der neue Tag begrüsst,

Das sie wachsen, dass sie blühen,
Träumend spenden ihre Duft,
Sanft an deiner Brust verglüh'n,
Und dann sinken in die Gruft.

DREAMS.

Say, oh, say, what wondrous dreamings
Keep my inmost soul revolving,
That they not like empty gleamings
Into nothing are dissolving?

Dreamings that with every hour,
Every day, in brightness grow.
And with their celestial power
Sweetly through the bosom flow?

Dreamings that like rays of splendor
Fill the bosom, never waning,
Lasting image there to render:
All forgetting, one retaining!

Dreamings like the sun that kisses
From the snow the buds new born,
That to strange and unknown blisses
They are greeted by the morn,

That expand they may and blossom,
Dreaming spend their odors suave,
Gently die upon thy bosom,
And then vanish in the grave.

The words of these five poems are by Mathilde Wesendonck (1828-1902). Born Luckemeyer, she was married to Otto Wesendonck in 1848. When she first met Wagner in 1852, she was, in her own words,

HOTEL PURITAN

COMMONWEALTH AVENUE

100 yards from Massachusetts Avenue car lines



A Distinctive Boston House

For transient and permanent guests who demand the best and prefer good taste to display. Several desirable rooms and suites at modest prices.

Afternoon tea daily, with music, in the unique Sun Parlor

"a blank page." She wrote dramas and dramatic poems, tales and verses. The story of her connection with Wagner is best told in the volume "Richard Wagner to Mathilde Wesendonck," translated, prefaced, etc., by William Ashton Ellis (New York, 1905).

The following quotation from pages 16, 17, is of interest:—

[DECEMBER, 1857.]

"[The following is a memorandum by Frau Wesendonck herself, found in company of the said two additional closes to 'Schmerzen,' the last whereof is the same as that now in use. The difference between the first and second versions of 'Träume' consists in addition of the sixteen introductory bars, the first version having commenced with our bar 17.—TR.]

"On the 30th of November, 1857, Richard Wagner wrote the music to the song 'In der Kindheit frühen Tagen' (= 'Der Engel').

"December 4, 1857, the first sketch for 'Sag', welch' wunderbare Träume?'

"December 5, 1857, the second version of 'Träume.'

"December 17, 1857, 'Schmerzen,' with a second, somewhat lengthened close. This was soon followed by a third close, beneath which stood the words: 'It must become finer and finer!'

"After a beautiful, refreshing night, my first waking thought was this amended postlude: we'll see whether it pleases Frau Calderon, if I let it sound up to her to-day.' *

"February 22, 1858, 'Sausendes, brausendes Rad der Zeit' [= 'Stehe still'].

"May 1, 1858, 'Im Treibhaus.'

"All five songs subsequently came out at Schott's Sons, Maince

* "Träume" was also scored for a small orchestra, and, conducting eighteen picked Zürich bandmen, Wagner performed it beneath Frau Wesendonck's window, as a birthday greeting, December 23, 1857: possibly he played or sang "Schmerzen" on the same occasion.—TR.

A Most Effectual Throat Relief

Hoarseness, coughs, inflammation of the throat, bronchial and asthmatic troubles are relieved promptly by the use of

BROWN'S BRONCHIAL TROCHES

For over half a century recognized throughout the world as the staple throat remedy. Especially convenient to carry in purse or pocket ready for use whenever required to check a cough or give relief in any throat trouble.

Entirely free from opiates in any form. Fine for singers and speakers to clear the voice. Sold everywhere in boxes—never in bulk.

Price 25c, 50c and \$1.00
Sample sent free on request

JOHN I. BROWN & SON, BOSTON, MASS.

BROWN'S

CAMPHORATED
SAPONACEOUS

DENTIFRICE

is an article of superior merit. Used daily, will keep the teeth sound, prevent accumulation of tartar, and give firmness to the gums. It leaves a particularly clean and pleasant feeling in the mouth.

For sale by druggists and dealers in toilet articles, or sent on receipt of price, 25 cents. Sample sent on request.

Manufactured by JOHN I. BROWN & SON

CURTIS & BROWN
MFG. CO., Ltd.

NEW YORK, N.Y.

(1862), by the master's own instructions. Before their publication 'Träume' and 'Im Treibhaus' were named by himself 'Studien zu "Tristan und Isolde."'"

Wagner wrote in his Venetian diary, December 22, 1858, the diary intended for Mrs. Wesendonck, that he had been plodding at a passage in his "Tristan und Isolde,"—"wen du umfängen, wem du gelacht," and 'In deinen Armen, dir geweiht,' but could make no progress, until suddenly the thought came to him, and he wrote it down quickly. "A severe critic will find a touch of reminiscence in it. The 'Träume' flit close by, but thou'lt forgive me that—my darling! Nay, ne'er repent thy love of me: 'tis heavenly!"

And in Vienna, September 28, 1861, he wrote to Mathilde that he had been looking through the contents of his big green portfolio. "The pencilling of the song—I found that too—whence sprang the Night Scene (in 'Tristan und Isolde'). God knows, this song 'Träume' has pleased me better than the whole proud scene! Heavens, it's finer than all I have made! It thrills me to my deepest nerve to hear it! And to carry such an omnipresent after-feeling in one's heart without one's being overjoyed!"

"THE YOUNG NUN," OP. 43, NO. 1 FRANZ SCHUBERT

(Born at Lichtenthal, Vienna, January 31, 1797; died at Vienna, November 19, 1828.)

"Die junge Nonne," poem by J. N. Craigher, was composed at Vienna in April, 1825.

The original key is F minor; mässig, 12-8.

Wie braust durch die Wipfel der heulende Sturm!
Es klirren die Balken, es zittert das Haus!
Es rollet der Donner, es leuchtet der Blitz!
Und finster die Nacht wie das Grab!

Immerhin, immerhin! So tobt' es auch jüngst noch in mir!
Es brauste das Leben, wie jetzo der Sturm!
Es bebten die Glieder, wie jetzo das Haus!
Es Flaminte die Liebe, wie jetzo der Blitz!
Und finster die Brust, wie das Grab!

Music teaches most exquisitely the art of development.—D'ISRAELI

MUSIC EDUCATION

CALVIN B. GADY. Studios { Boston, 90th Beacon Street
New York, 15 Claremont Avenue

Pianoforte, Harmony, etc., and Normal Courses

Address Teachers College, Columbia University, New York, for Syllabus of Course in Music Education.

Address Clayton F. Summy Co., Chicago, Ill., for Poetic Folk Dances, Books I. and II., Folk Songs for Ten Fingers, First Home Studies, Music Education, An Outline, Books I. and II.

Summer Normal, Portland, Oregon, in July

Nun tobe, du wilder, gewalt'ger Sturm!
 Im Herzen ist Friede, im Herzen ist Ruh'!
 Des Bräutigam's harret die liebende Braut,
 Gereinigt in prüfender Gluth,
 Der ewigen Liebe getraut.

Ich harre, mein Heiland, mit Sehnen dem Blick;
 Komm, himmlischer Bräutigam, hole die Braut!
 Erlöse die Seele von irdischer Haft!
 Horch! Friedlich ertönet das Glöcklein vom Thurm;
 Es lockt mich das süsse Getön
 Allmächtig zu ewigen Höhn.
 Alleluja!

Now roars through the tree-tops the loud howling storm!
 The rafters are creaking and shivers the house!
 The thunder peals loudly, the red lightnings flash,
 And dark is the night as the grave!

Well and good! So raged once the tempest in me,
 The frenzy of living waxed fierce as the storm,
 My limbs were all trembling as quivers this house,
 My heart flamed with love, e'en as yon lightnings flash,
 And dark was my soul as the grave.

Now rage on thy way, O thou mighty storm,
 My bosom is tranquil, my heart is at rest;
 The bride for the Bridegroom will patiently wait;
 Her spirit is tried in cleansing fires,
 She trusts to his infinite love.

I wait for thy coming with longing full sore:
 O Bridegroom of Heaven, come for thy bride,
 My spirit set free from its prison of clay.
 Hark, peacefully sounds now the bell from yon tow'r!
 It calls to my soul, in sweetest tone,
 To seek Heav'n's eternal throne.
 Alleluia!*

* *

Liszt in 1860 arranged for a small orchestra the pianoforte accompaniments of these songs by Schubert: (1) "Die junge Nonne," (2) "Gretchen am Spinnrad," (3) "Lied der Mignon," (4) "Erlkönig," (5) "Der Doppelgänger," (6) "Abschied." The first four were published in 1863.

* Translated into English by Arthur Westbrook for "Fifty Songs by Franz Schubert" (Oliver Ditson Company).

WILFRIED KLAMROTH

TEACHER of SINGING IN ALL OF ITS BRANCHES

RICCARDO MARTIN'S OPINION:

"He has the real secret and knows how to teach it."

Studio, 11 1-2 West 37th Street . . . NEW YORK

(Born at Raiding, near Oedenburg, Hungary, October 22, 1811; died at Bayreuth, July 31, 1886.)

Liszt set music to Lenau's* "Die drei Zigeuner" in 1860. The original version was for voice and pianoforte.

DIE DREI ZIGEUNER.

Drei Zigeuner fand ich einmal
Liegen an einer Weide,
Als mein Fuhrwerk mit müder Qual
Schlich durch sandige Haide.

Hielt der Eine für sich allein
In den Händen die Fiedel,
Spielte, umglüht vom Abendschein,
Sich ein feuriges Liedel.

Hielt der Zweite die Pfeif' im Mund,
Blickte nach seinem Rauche,
Froh, als ob er vom Erdenrund
Nichts zum Glücke mehr brauche.

Und der Dritte behaglich schlief,
Und sein Cymbal am Baum hing.
Über die Saiten der Windhauch lief,
Über sein Herz ein Traum ging.

An den Kleidern trugen die drei
Löcher und bunte Flicker;
Aber sie boten trotzig frei
Spott den Erdengeschicken.

Dreifach haben sie mir gezeigt,
Wenn das Leben uns nachtete:
Wie man's verschläft, verraucht, vergeigt,
Und es dreifach verachtet.

Nach den Zigeunern lang noch schau'n
Musst' ich im Weiterfahren;
Nach den Gesichtern dunkelbraun,
Den schwarzlockigen Haaren.

The following translation into English by "H. F." was published in the *Westminster Gazette* (London):—

Wearily my horse one day plodded through the heather,
When we chanced on gypsies three, lounging there together.

From his fiddle one drew sounds sweet as song of lyre,
Round him, as he gayly played, flamed the sunset fire.

* Nicolaus Lenau, whose true name was Nicolaus Niernbsch von Strehlenau, was born at Cstated, Hungary, August 13, 1802. He studied law and medicine at Vienna, but practised neither. In 1832 he visited the United States. In October, 1844, he went mad, and his love for Sophie von Löwenthal had much to do with the wretched mental condition of his later years. He died at Oberdöbling, near Vienna, August 22, 1850. He himself called "Don Juan" his strongest work.

One puffed at his earthen pipe, watched the smoke ascending,
Merry-eyed as if his bliss knew no change, no ending.

One lay stretched upon the grass, comfortably sleeping,
O'er his harp, slung on a branch, summer winds were sweeping.

Wild, dishevelled were the three, rags and tatters wearing,
But they proudly faced their fate, kept their lordly bearing.

Of the three I learnt that day lessons of sound reason:
How to fiddle, smoke, or sleep through the barren season.

Oftentimes my gaze turns back to the figures burly
Of the gypsies, brown of face, black of locks and curly.

C. G. Leland's translation may be of interest:—

I saw three gypsy men, one day,
Camped in a field together,
As my wagon went its weary way
All over the sand and heather.

And one of the three whom I saw there
Had his fiddle just before him,
And played for himself a stormy air,
While the evening-red shone o'er him.

And the second puffed his pipe again
Serenely and undaunted,
As if he at least of earthly men
Had all the luck that he wanted.

In sleep and comfort the last was laid,
In a tree his cymbal lying,
Over its strings the breezes played,
O'er his heart a dream went flying.

FAELTEN

PIANOFORTE SCHOOL

CARL FAELTEN, Director

30 HUNTINGTON AVENUE, BOSTON

Professional training for
Pianists and
Music Teachers. Special department for children. Call or write for information.



DE MERITTE SCHOOL

815 BOYLSTON STREET, BOSTON
Twelfth Year

A preparatory school for boys who want an education.

The **Upper Grade** prepares for college and the scientific schools

The **Lower Grade** gives to boys from ten to fourteen years of age a careful training for the work of the upper grade.

EDWIN DE MERITTE, A. B., Prin.

VICTOR S. FLECHTER

Rare Old Violins, Violas, Cellos,
Finest Italian Strings, Bows,
Boxes, Highest Grade Repairing

23 UNION SQUARE, NEW YORK

Telephone

The Refinements of Our Work



Are most apparent when compared with the work of ordinary cleaners. Unexcelled facilities up-to-the-minute equipment and years of experience in



Cleansing and Dyeing

make our work distinctive in its thoroughness

ARTICLES RETURNED IN A SHORT TIME

CURTAINS

GOWNS

MENS CLOTHES

BLANKETS

WAISTS

OVERCOATS

DRAPERIES

SASHES

SUITS GLOVES

Carefully cleansed properly finished and inspected before returning

LEWANDOS

Washington Shop

1337 G Street North West

COLORADO BUILDING

Telephone Main 3

BOSTON SHOPS

284 Boylston Street

17 Temple Place

New York City
Albany
Rochester

Philadelphia
Baltimore
Providence

Worcester
Springfield
Newport

Hartford
Bridgeport
New Haven

Roxbury
Cambridge

Watertown
South Boston
Portland

Salem
Lynn

Bundles called for and delivered by our own teams and motors

EXECUTIVE OFFICES 286 BOYLSTON STREET BOSTON U S A

NEW NATIONAL THEATRE, WASHINGTON

SECOND MATINEE

BY THE

BOSTON
SYMPHONY ORCHESTRA

MAX FIEDLER, Conductor

Tuesday Afternoon, December 5

AT 4.30

SOLOIST

Miss KATHLEEN PARLOW, Violinist

Ragged enough were all the three,
Their garments in holes and tatters;
But they seemed to defy right sturdily
The world and all worldly matters.

Thrice to the soul they seemed to say,
When earthly trouble tries it,
How to fiddle, sleep it and smoke it away,
And so in three ways despise it.

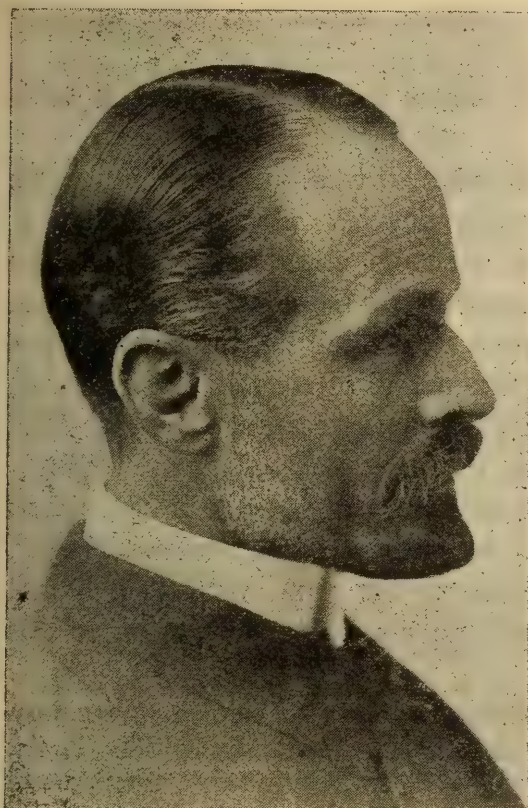
Liszt wrote to the Princess Carolyne Sayn-Wittgenstein, May 28, 1860: "The fancy has come into my head to set music to Lenau's 'Zigeuner'—and I have quickly found at the piano the whole outline. If it comes of itself, without my meeting in the middle of it one of those fierce and tenacious resistances which are the hardest tests to which an artist is obliged to submit, I shall at once go to work." He wrote to her on June 17 of the same year: "I completed yesterday Lenau's 'Trois Bohémiens' and flatter myself it will not displease you." On December 18, 1860, he wrote to her: "I have decided to orchestrate a half-dozen songs of Schubert and three of mine: 'Mignon,' 'Loreley,' and the 'Drei Zigeuner.' It has seemed to me for some time that I should do this, *nebenbei*." But he wrote to the publisher Kahnt on December 19, 1860, from Weimar that he had already orchestrated these songs. It would appear from a letter to Dr. Franz Brendel that Miss Genast sang "Die drei Zigeuner" at a *soirée* of the Euterpe, Leipsic, January 29, 1861.

SYMPHONIC POEM NO. 3, "THE PRELUDES" FRANZ LISZT

(Born at Raiding, near Oedenburg, Hungary, October 22, 1811; died at Bayreuth, July 31, 1886.)

According to statements of Richard Pohl, this symphonic poem was begun at Marseilles in 1834, and was completed at Weimar in 1850. According to L. Ramann's chronological catalogue of Liszt's works, "The Preludes" was composed in 1854 and published in 1856.

Ramann tells the following story about the origin of "The Preludes." Liszt, it seems, began to compose at Paris, about 1844, choral music for a poem by Aubray, and the work was entitled "Les 4 Éléments (la Terre, les Aquilons, les Flots, les Astres)." The cold stupidity of the poem discouraged him, and he did not complete the cantata. He told his troubles to Victor Hugo, in the hope that the poet would take the hint and write for him; but Hugo did not or would not understand his meaning, so Liszt put the music aside. Early in 1854 he thought of using the abandoned work for a Pension Fund concert of the Court Orchestra at Weimar, and it then occurred to him to make the music, changed and enlarged, illustrative of a passage in Lamartine's "Mé-



BURTON HOLMES

TRAVELOGUES

MAGNIFICENTLY ILLUSTRATED

COLORED VIEWS AND MOTION PICTURES

Columbia Theatre

2 COURSES EXACTLY ALIKE

COURSE A

FIVE Sunday EVENINGS at 8.15

COURSE B

FIVE Monday MATINEES at 3.00

Glimpses of **Spain and Portugal** SUN. EVE., NOV. 19, at 8.15
MON. MAT., NOV. 20, at 3.00

The Cruise to **South America** SUN. EVE., NOV. 26, at 8.15
MON. MAT., NOV. 27, at 3.00

The American Paris **Buenos Aires** SUN. EVE., DEC. 3, at 8.15
MON. MAT., DEC. 4, at 3.00

Over the ANDES **Argentina to Chile** SUN. EVE., DEC. 10, at 8.15
MON. MAT., DEC. 11, at 3.00

Beautiful BRAZIL **Rio de Janeiro** SUN. EVE., DEC. 17, at 8.15
MON. MAT., DEC. 18, at 3.00

SALE OF COURSE TICKETS, \$4, \$3, and \$2.50, opens TUESDAY, NOVEMBER 14, at the Box Office at 9 a.m., and closes THURSDAY, NOVEMBER 16.

SINGLE TICKETS, \$1.00, 75c., and 50c., on sale FRIDAY, NOVEMBER 17.

UNRESERVED SEATS, 25c., sold on day of Travelogue.

MAIL ORDERS, accompanied by cheque, addressed to The Burton Holmes Lectures, Columbia Theatre, will receive attention in the order of their receipt in advance of regular sale.

ditions poétiques." The symphonic poem entitled "The Preludes" was then produced at this concert at Weimar, February 23, 1854. The first performance in Boston was at a Philharmonic concert, December 3, 1859, when Mr. Arthur Napoleon,* pianist, made his first appearance here.

The passage from Lamartine that serves as motto has thus been Englished:—

"What is our life but a series of preludes to that unknown song, the first solemn note of which is sounded by death? Love forms the enchanted daybreak of every life; but what is the destiny where the first delights of happiness are not interrupted by some storm, whose fatal breath dissipates its fair illusions, whose fell lightning consumes its altar? and what wounded spirit, when one of its tempests is over, does not seek to rest its memories in the sweet calm of country life? Yet man does not resign himself long to enjoy the beneficent tepidity which first charmed him on Nature's bosom; and when 'the trumpet's loud clangor has called him to arms,' he rushes to the post of danger, whatever may be the war that calls him to the ranks to find in battle the full consciousness of himself and the complete possession of his strength."

"The Preludes" is scored for three flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, a set of three kettledrums, snare-drum, bass drum, cymbals, harp, and strings.

The symphonic poem begins Andante, C major, 4-4, with a solemn motive, the kernel of the chief theme. This motive is played softly by all the strings, answered by the wood-wind in harmony, and developed in a gradual crescendo until it leads to an Andante maestoso, C major, 12-8, when a new phase of the theme is given out fortissimo by 'cellos, double-basses, bassoons, trombones, and tuba, against sustained harmonies in other wind instruments and arpeggios in violins and violas. The development of this phase leads by a short decrescendo to a third phase, a gentle phrase (9-8) sung by second violins and 'cellos against an accompaniment in the first violins. The basses and bassoons enter after every phrase with the first figure of the original solemn phase.

The development of this third phase of the chief theme leads to the

* Arthur Napoleao (Napoleone) was born at Oporto, March 6, 1843. He made a sensation as a boy pianist at Lisbon, London (1851), Berlin (1854), studied with Charles Hallé at Manchester, made tours throughout Europe and North and South America, and about 1868 settled in Rio de Janeiro as a dealer in music and musical instruments. After his retirement from the concert stage he composed pieces for pianoforte and orchestra, pianoforte pieces, and he served as a conductor.

AMERICAN INSTITUTE OF APPLIED MUSIC (METROPOLITAN COLLEGE OF MUSIC)

212 West 59th Street, New York City

Twenty-sixth year. Thorough instruction in all branches of music. **SPECIAL COURSE** for piano teachers in the Breithaupt Method by the foremost authorized exponents in America. Send for Circulars and Catalogue.

KATE S. CHITTENDEN - **Dean of the Faculty**

entrance of the second theme, E major, 12-8, given out by horn quartet and a quartet of muted violas (divided) against arpeggios in the violins and harp. (This phrase bears a striking resemblance to the phrase "Idole si douce et si pure," sung by Fernando in the duet with Balthasar (act i., No. 2) in Donizetti's "La Favorite." * The theme is played afterward by oboes, clarinets, and bassoons, against a more elaborate accompaniment, while violins and flutes introduce flowing passages between the phrases. The horn brings back the third phase of the chief theme, pianissimo, while the violins are loath to leave the initial figures of the second theme. The third phase of the theme dies away in flutes and clarinets.

Allegro ma non troppo, 2-2. The working-out section is occupied chiefly with the development of the first theme, and the treatment is free. The initial figure of this theme is the basis of a stormy passage, and during the development a warlike theme is proclaimed by the brass over an arpeggio string accompaniment. There is a lull in the storm; the third phase of the chief theme is given to oboes, then to strings.

There is a sudden change to A major, *Allegretto pastorale*, 6-8. A pastoral melody, the third theme, is given in fragments alternately to horn, oboe, and clarinet, and then developed by wood-wind and strings. It leads to a return of the second theme in the violins, and there is development at length and in a crescendo until it is sounded in C major by horns and violas, and then by wood-wind and horns.

Allegro marziale, animato, in C major, 2-2. The third phase of the chief theme is in horns and trumpets against ascending and descending scales in the violins. It is now a march, and trombones, violas, and basses sound fragments of the original phase between the phrases. There is a brilliant development until the full orchestra has a march movement in which the second theme and the third phase of the chief theme are united. There are sudden changes of tonality,—C major, E-flat major, F-sharp major. The second phase of the chief theme returns fortissimo in basses, bassoons, trombones, tuba, C major, 12-8, against the harmonies in other wind instruments and arpeggios in violins and violas that are found near the beginning of the work.

* "La Favorite," opera in four acts, text by A. Royer and Gustav Waëz, music by Donizetti, was produced at the Opéra, Paris, December 2, 1840. It was written originally in three acts for the Renaissance Theatre, Paris, and entitled "L'Ange de Nisida." Scribe collaborated in writing the text of the fourth act. The subject was taken from Baculard-Darnaud's tragedy, "Le Comte de Comminges." The part of Fernando was created by Gilbert Duprez (1806-96); the parts of Léonor, Alphonse, and Balthasar were created respectively by Rosine Stoltz, Barroilhet, and Levasseur.

CLARA TIPPETT

Teacher of Singing

Assistant, GRACE R. HORNE

312 Pierce Building
Copley Square, Boston

WASHINGTON MUSIC TEACHERS

Mrs. WILSON-GREENE

TEACHER OF SINGING

(Pupil of William Shakespeare)

2647 Connecticut Avenue

'Phone N. 2712

THOMAS EVANS GREENE

TENOR SOLOIST

TEACHER OF

Singing, Acting, and Repertoire

Pupils coached for Grand Opera, Oratorio,
and Recital

Head of the Vocal Department
Chevy Chase College and Seminary

2647 Connecticut Avenue

'Phone N. 2712

ELOCUTION and SINGING

Mondays at the Fredericksburg (Va.) College.

Tuesdays to Saturdays at the Studio of

Mrs. Emily Frech Barnes

143 Eleventh Street N.E.

'Phone Linc. 1739

CHARLES LEE TRACY

Pianoforte Instruction

Certificated Teacher of the **Leschetitzky Method**

Studio, Carnegie Hall

New York City

MUSICAL INSTRUCTION

Miss CLARA E. MUNGER

TEACHER OF SINGING

Century Building

177 Huntington Avenue, Boston

Miss PRISCILLA WHITE

TEACHER OF SINGING

602 Pierce Building

Copley Square, BOSTON

Miss KATHERINE LINCOLN

TEACHER OF SINGING

SOPRANO

514 Pierce Building

Copley Square, BOSTON

Management, Mrs. PAUL SUTORIUS

1 West 34th Street, New York

Saturdays and Mondays in New York

Representing Miss Clara E. Munger

Studio, 254 West 85th Street

BERTHA CUSHING CHILD

67 MOUNT VERNON STREET

TEACHING AT

LANG STUDIOS

6 NEWBURY STREET, BOSTON

WILLIAM ALDEN PAUL

TEACHER OF SINGING

312 PIERCE BUILDING, COPLEY SQUARE, BOSTON

Monday and Thursday P.M. and by appointment

Address, Instructor in Music, Episcopal Theological School

Telephone, 2816 R Cambridge

FREDERICK N. WATERMAN

BARITONE SOLOIST

and TEACHER OF SINGING

NEW CENTURY BUILDING
177 HUNTINGTON AVENUE - BOSTON
Room 10

**Howell School of Lyric and
Dramatic Art**

CAROLINE WOODS-HOWELL, Directress

**De Reszke Method of
SINGING**

30 Huntington Avenue, Boston
518 Main Street, Worcester
At Boston Studio, Tuesday, Friday, Saturday
At Worcester Studio, Monday, Wednesday, Thursday

Miss ANNA MILLER WOOD

Mezzo-Contralto, Soloist and Teacher

Soloist; Boston Symphony Orchestra
Chicago Symphony Orchestra
Kneisel Quartet, etc.

Studio, Pierce Building, Copley Square, Boston

WILHELM HEINRICH

Teacher of Singing and Tenor Soloist
Oratorio, Concert
Church Engagements made

178A Tremont Street Telephone
Boston, Mass. Cable, Toneheim, Bost.
Rooms 44-45 Adams Cable Code

Advantages for summer European travel. Study
in music and art centers arranged for.
Send for prospectus.

Miss MARY INGRAHAM

PIANIST and TEACHER
Lang Studios

6 NEWBURY STREET

Tuesdays, 9 A.M.—4 P.M.
Fridays and Saturdays, 9 A.M.—6 P.M.
Other hours by appointment

Mr. C. M. CHASE

Teacher of Pianoforte Playing

ASSISTED BY
MILDRED HARLOWE COOK and others
Studio, Steinert Hall Annex, Boston
NEW YORK CITY, WEDNESDAYS

F. S. CONVERSE

Will receive pupils in all branches
of musical composition

ADDRESS

Room 13, Steinert Building, Boston

ELLA BACKUS-BEHR

PIANIST

Sixty-nine West Eighty-eighth Street
NEW YORK

As Vocal Coach refers to
Mme. Louise Homer Mr. Bechtal Alcock and
Mrs. Merle Tillotson-Alcock Mr. Frederic Martin

MUSICAL INSTRUCTION

Claude Maitland Griffeth

PIANO INSTRUCTION

Studio, 133 Carnegie Hall, New York

Mon. and Thurs. Afternoons

Pouch Gallery, Brooklyn

PERRY AVERILL

BARITONE

Prepares Singers for the profession

Studio, 220 West 59th Street

Phone 1097 Col.

ARTHUR D. WOODRUFF

TEACHER OF SINGING

5 West 38th Street

NEW YORK CITY

Miss M. GRACE DASCHBACH

In charge of Vocal Department Teachers
College, Columbia University

SOPRANO

TEACHER OF SINGING

401 Carnegie Hall . New York City

GEO. HARRIS, Jr.

TENOR

Soloist with Boston Symphony Orchestra,
Cecilia Society
and with New York Symphony Orchestra
Management:

M. H. HANSON, 437 5th Avenue, New York

MASTER MUSIC STUDIOS

2789 Broadway, at 108th Street . New York

M. DUBLE-SCHEELE, Director

STEINWAY PIANO USED

SUMMER COURSE

GMUNDEN, AUSTRIA

RESIDENCE, SCHLOSS ORTH

CATALOG

Telephone, Riverside 6836

CARL E. DUFFT

BASSO

Vocal Instruction

1 East 40th Street . New York City

LESLEY MARTIN

Bel Canto

Studio: 1425 Broadway, New York

SINGERS—Suzanne Baker Watson, Cora Cross, Nellie Hart, Willette Kershaw, Gertrude Hutcheson, Ivy Scott, Marion Stanley, Estelle Ward, Mabel Wilbur, Flora Zabelle, Edward Foley, George Gilbert, John Hendricks, Andrew Mack, Dr. Eugene Walton Marshall, Fiske O'Hara, Umberto Sacchetti, Ellis Rhodes, Albert Wallerstedt, and many other singers now before the public in operatic and church work

THE LYRIC THEATRE . BALTIMORE

Thirty-first Season, 1911-1912

Boston Symphony Orchestra

MAX FIEDLER, Conductor

Programme of the
FIRST CONCERT

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE



WEDNESDAY EVENING, NOVEMBER 8

AT 8.15

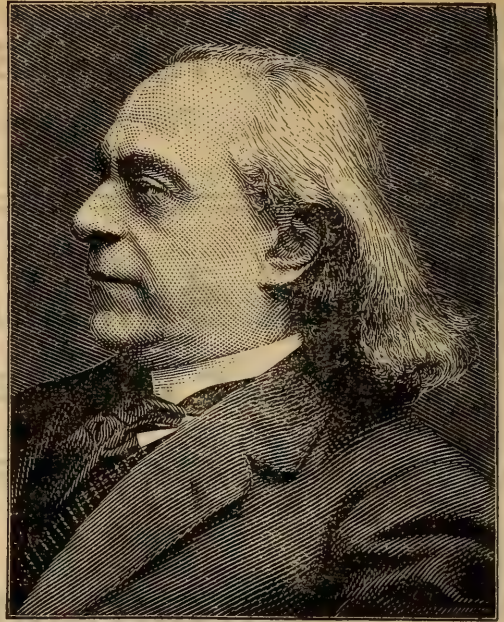
COPYRIGHT, 1911, BY C. A. ELLIS

PUBLISHED BY C. A. ELLIS, MANAGER

Vladimir De Pachmann

*The Greatest Pianist
Of the 20th Century*

ON TOUR
IN THE
UNITED STATES



SEASON? 1911-1912

For generations the appearance of new stars on the musical firmament has been announced—then they came with a temporary glitter—soon to fade and to be forgotten.

De Pachmann has outlived them all. With each return he won additional resplendence and to-day he is acknowledged by the truly artistic public to be the greatest exponent of the piano of the twentieth century. As Arthur Symons, the eminent British critic, says:

“Pachmann is the Verlaine or Whistler of the Pianoforte the greatest player of the piano now living.”

Pachmann, as before, uses the **BALDWIN PIANO** for the expression of his magic art, the instrument of which he himself says:

“ It cries when I feel like crying, it sings joyfully when I feel like singing. It responds—like a human being—to every mood. I love the Baldwin Piano.”

Every lover of the highest type of piano music will, of course, go to hear Pachmann—to revel in the beauty of his music and to marvel at it.

It is the beautiful tone quality, the voice which is music itself, and the wonderfully responsive action of the Baldwin Piano, by which Pachmann's miraculous hands reveal to you the thrill, the terror and the ecstasy of a beauty which you had never dreamed was hidden in sounds.

Sole Representatives

W. F. KUNKEL & CO.

119 NORTH LIBERTY STREET, BALTIMORE, MD.

Boston Symphony Orchestra

PERSONNEL

Thirty-first Season, 1911-1912

MAX FIEDLER, Conductor

VIOLINS.

Witek, A., <i>Concert-master.</i>	Roth, O.	Hoffmann, J.	Theodorowicz, J.
Noack, S.	Kuntz, D.	Krafft, F. W.	Mahn, F.
Strube, G.	Rissland, K.	Ribarsch, A.	Traupe, W.
Eichheim, H.	Bak, A.	Mullaly, J.	Goldstein, H.
Barleben, K.	Akeroyd, J.	Fiedler, B.	Berger, H.
Fiumara, P.	Currier, F.	Marble, E.	Eichler, J.
Tischer-Zeitz, H.	Kurth, R.	Fabrizio, C.	
Goldstein, S.	Werner, H.	Grünberg, M.	

VIOLAS.

Ferir, E.	Spoor, S.	Pauer, O. H.	Kolster, A.	VanWynbergen, C.
Gietzen, A.	Hoyer, H.	Kluge, M.	Forster, E.	Kautzenbach, W.

VIOLONCELLOS.

Schroeder, A.	Keller, J.	Barth, C.	Belinski, M.	Warnke, J.
Warnke, H.	Nagel, R.	Nast, L.	Hadley, A.	Smalley, R.

BASSES.

Kunze, M.	Agnesy, K.	Seydel, T.	Ludwig, O.
Gerhardt, G.	Jaeger, A.	Huber, E.	Schurig, R.

FLUTES.

Maquarre, A.
Brooke, A.
Battles, A.
Fox, P.

OBOES.

Longy, G.
Lenom, C.
Sautet, A.

CLARINETS.

Grisez, G.
Mimart, P.
Vannini, A.

BASSOONS.

Sadony, P.
Mueller, E.
Regestein, E.

ENGLISH HORN.

Mueller, F.

BASS CLARINET.

Stumpf, K.

CONTRA-BASSOON.

Mosbach, J.

HORNS.

Hess, M.
Loeber, H.
Hain, F.
Phair, J.

HORNS.

Wendler, G.
Gebhardt, W.
Hackebarth, A.
Schumann, C.

TRUMPETS.

Kloepfel, L.
Mann, J.
Heim, G.
Merrill, C.

TROMBONES.

Hampe, C.
Alloo, M.
Mäusebach, A.
Kenfield, L.

TUBA.

Lorenz, O.

HARP.

Schuecker, H.

TYMPANI.

Neumann, S.
Kandler, F.

PERCUSSION.

Rettberg, A.
Zahn, F.
Senia, T.
Burkhardt, H.

ORGAN.

Marshall, J. P.

LIBRARIAN.

Sauerquell, J.

The Knabe

MIGNONETTE GRAND

In Fancy \$700
Mahogany,



5 feet 2 inches

Where *others have failed* to build a
Small and Perfect Grand Piano
meeting with present-day requirements, the House of Knabe,
after *years of research and experiment*, has succeeded
in producing

The World's Best Grand Piano
as attested by many of the World's best musicians, grand
opera artists, stars, composers, etc. The Knabe Mignonette
Grand is *indispensable where space is limited*—desirable
in the highest degree where an abundance of space exists.

Wm. KNABE & Co.

Fayette Street and Park Avenue - BALTIMORE, MD.

Established 1837

Mount Royal and Maryland Avenues

Twenty-seventh Season in Baltimore

Boston Symphony Orchestra

Thirty-first Season, 1911-1912

MAX FIEDLER, Conductor

FIRST CONCERT**WEDNESDAY EVENING, NOVEMBER 8****AT 8.15****PROGRAMME**

Mendelssohn . . . Overture to "A Midsummer Night's Dream," Op. 21

Strauss Tone Poem, "Thus spake Zarathustra" (freely
after Friedr. Nietzsche), Op. 30Wagner a. Erda's Scene from "Das Rheingold," Scene IV.
b. Waltraute's Narrative from "Götterdämmer-
ung," Act I, Scene 3

Bossi Goldonian Intermezzi, Op. 127

- I. Preludio e Minuetto.
- II. Gagliardi.
- V. Serenatina.
- VI. Burlesca.

Wagner Scene, "Just God!" and Aria, "My Life fades in its
Blossom," from "Rienzi," Act III., No. 9

Weber Overture to the Opera "Oberon"

SOLOIST**Madame SCHUMANN-HEINK, Contralto**

Mason & Hamlin Liszt Organ Used

There will be an intermission of ten minutes after the Strauss selection

OVERTURE, "A MIDSUMMER NIGHT'S DREAM," OP. 21.

FELIX MENDELSSOHN-BARTHOLDY

(Born at Hamburg, February 3, 1809; died at Leipzig, November 4, 1847.)

Translations by Schlegel and Tieck of Shakespeare's plays were read by Mendelssohn and his sister Fanny in 1826. The overture, "A Midsummer Night's Dream," was written that year, the year of the String Quintet in A (Op. 18), the Sonata in E (Op. 6), and some minor pieces. Klingemann tells us that part of the score was written "in the summer, in the open air, in the Mendelssohns' garden at Berlin, for I was present." This garden belonged to a house in the Leipziger Strasse (No. 3). It was near the Potsdam gate, and when Abraham Mendelssohn, the father, bought it, his friends complained that he was moving out of the world. There was an estate of about ten acres. In the house was a room for theatrical performances; and the centre of the garden-house formed a hall which held several hundred, and it was here that Sunday music was performed. In the time of Frederick the Great this garden was part of the Thiergarten. In the summer houses were writing materials, and Felix edited a newspaper, called in summer *The Garden Times*, and in the winter *The Snow and Tea Times*.

Mendelssohn told Hiller that he had worked long and eagerly on the overture: "How in his spare time between the lectures at the

CAPITAL, \$1,000,000

PROFITS and SURPLUS, \$735,000

We Extend the Accommodations of a Strong and Well Equipped Bank

THE NATIONAL
EXCHANGE
BANK

HOPKINS PLACE, GERMAN and LIBERTY STREETS

The growing financial strength and careful management of this bank warrant your confidence and patronage. We solicit your business, small or large, and invite an interview.

SAFE DEPOSIT BOXES in modern fire and
burglar proof vaults at small annual rentals.

OFFICERS

WALDO NEWCOMER, President
SUMMERFIELD BALDWIN, Vice-President

R. VINTON LANSDALE, Cashier
CLINTON G. MORGAN, Asst. Cashier

Berlin University he had gone on extemporizing at it on the pianoforte of a beautiful woman who lived close by; 'for a whole year, I hardly did anything else,' he said; and certainly he had not wasted his time."

It is said that Mendelssohn made two drafts of the overture, and discarded the first after he completed the first half. The earlier draft began with the four chords and the fairy figure; then followed a regular overture, in which use was made of a theme typical of the loves of Lysander and Hermia and of kin to the "love melody" of the present version.

The overture was first written as a pianoforte duet, and it was first played to Moscheles in that form by the composer and his sister, November 19, 1826. It was performed afterward by an orchestra in the garden-house. The first public performance was at Stettin on February 20, 1827, when Karl Löwe conducted.* The critic was not hurried in those days, for an account of the concert appeared in the *Harmonicon* for December of that year. The critic had had time to think the matter over, and his conclusion was that the overture was of little importance.

In 1843 King Frederick William the Fourth of Prussia wished Mendelssohn to compose music for the plays, "Antigone," "A Midsummer Night's Dream," "Athalie," which should be produced in September. During the summer of that year Mendelssohn composed the additional music for Shakespeare's play. The rehearsals began in an upper story of the royal palace at Berlin, because the height of the room permitted the use of scenery much higher than that found ordinarily in theatres. Tieck had divided the play into three acts, and had said nothing to the composer about the change. Mendelssohn had composed with reference to the original division. The first performance was at the New Palace, Potsdam, October 14, 1843. Joachim, then an infant phenomenon, went from Leipsic to hear it. Fanny wrote to her sister at Rome: "Never did I hear an orchestra play so pianissimo. The dead-march for Thisbe and Pyramus is really stupendous; I could scarcely believe up to the last that Felix would have the impudence to bring it before the public, for it is exactly like the mock preludes

*Löwe is named as the conductor by Theodor Müller-Reuter in his "Lexikon der deutschen Konzert-literatur" (Leipsic, 1909). Mendelssohn went to Stettin to play Weber's Konzertstück, and with Löwe a double concerto of his own. The statement has been made that Mendelssohn then conducted the overture.

Exquisite in its purity of tone, elasticity of touch, and artistic design,

THE STIEFF PIANO

has a charm that appeals irresistibly to all who hear it.

CHARLES M. STIEFF

(Established 1842)

9 North Liberty Street

- - -

BALTIMORE, MD.

he plays when you cannot get him to be serious." The play was performed at the King's Theatre, Berlin, on October 18 and the three following nights. The play puzzled, and highly respectable persons pronounced it vulgar; but the music pleased.

The overture was played in England for the first time on June 24 (Midsummer Day), 1829, at a concert given by Louis Drouet,* when Mendelssohn played for the first time in that country Beethoven's Pianoforte Concerto in E-flat. Sir George Smart, who returned from the concert with Mendelssohn, left the score of the overture in a hackney coach. So the story is told; but is it not possible that the blameless Mendelssohn left it? The score was never found and Mendelssohn rewrote it. The overture was played in England for the first time in connection with Shakespeare's work at London in 1840, when Mme. Vestris appeared in the performance at Covent Garden.

* *

Mendelssohn's sister Fanny once wrote: "We have grown up from childhood in the 'Midsummer Night's Dream,' so to speak, and Felix has really made it so wholly his own that he has simply reproduced in music what Shakespeare produced in words, from the splendid and really festal wedding march to the mournful music on 'Thisbe's death, the delightful fairy songs and dances and entr'actes—all men, spirits, and clowns, he has set forth in precisely the same spirit in which Shakespeare had before him." And does not the biographer, Mr. Lampadius, insist that the play of Shakespeare, who was discovered by daring German explorers in the jungles of foreign literature, has gained by Mendelssohn's music?

* *

The overture is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, ophicleide, kettledrums, and strings. The score of the whole of the music to "A Midsummer Night's Dream"—overture included—is dedicated to Heinrich Conrad Schleinitz.†

The overture opens Allegro di molto, E major, 2-2, with four prolonged chords in the wood-wind. On the last of these follows immediately a pianissimo chord of E minor in violins and violas. This is

* Louis Drouet, distinguished flute player, was born at Amsterdam in 1792, the son of a barber. He died at Bern in 1873. A pupil of the Paris Conservatory, "he played there and at the Opéra when he was seven years old." From 1807 to 1810 he was teacher to King Louis of Holland; in 1811 he was flute player to Napoleon and later to Louis XVIII. He went to London in 1815, and then travelled extensively as a virtuoso. In 1836 he was appointed conductor at Coburg, and in 1854 he visited the United States. He composed over one hundred and fifty pieces for the flute, and it is said that he wrote "Partant pour la Syrie" from Queen Hortense's dictation.

† Schleinitz (1802-81) was a counsellor of justice (in England king's counsel) and one of the board of directors of the Gewandhaus at Leipsic. After Mendelssohn's death he was director of the Leipsic Conservatory. Moscheles says in his diary that Schleinitz had "a lovely tenor voice."

European Conservatory of Music



J. HENRI WEINREICH, Director

811 N. Calvert Street, Baltimore, Md.

FACULTY: ARTHUR CONRADI, Violin; CLIFTON DAVIS, Voice; LORAIN HOLLOWAY, Organ; HENRI WEINREICH, Piano and Harmony; and Assistants.

Catalogues mailed

followed by the "fairy music" in E minor, given out and developed by divided violins with some pizzicati in the violas. A subsidiary theme is given out fortissimo by full orchestra. The melodious second theme, in B major, begun by the wood-wind, is then continued by the strings and fuller and fuller orchestra. Several picturesque features are then introduced: the Bergomask* dance from the fifth act of the play; a curious imitation of the bray of an ass in allusion to Bottom, who is, according to Maginn's paradox, "the blockhead, the lucky man, on whom Fortune showers her favors beyond measure"; and the quickly descending scale-passage for 'cellos, which was suggested to the composer by the buzzing of a big fly in the Schoenhauser Garden. The free fantasia is wholly on the first theme. The third part of the overture is regular, and there is a short coda. The overture ends with the four sustained chords with which it opened.

SYMPHONIC POEM, "THUS SPAKE ZARATHUSTRA," OP. 30.

RICHARD STRAUSS

(Born at Munich on June 11, 1864; now living at Charlottenburg, Berlin.)

The full title of this composition is "Also sprach Zarathustra, Tondichtung (frei nach Friedr. Nietzsche) für grosses Orchester." Composition was begun at Munich, February 4, 1896, and completed there August 24, 1896. The first performance was at Frankfort-on-the-Main, November 27 of the same year. The composer conducted, and also at Cologne, December 1.

* Bergomask, or, properly, Bergamask Dance: A rustic dance of great antiquity, framed in imitation of the people of Bergamo, ridiculed as clownish in their manners and dialect. The buffoons throughout Italy delighted in imitating the jargon of these peasants, subject to the Venetians, and the custom of imitating their dancing spread from Italy to England. (Piaatti, a native of Bergamo, took a peculiar pleasure in arranging Mendelssohn's dance for 'cello and pianoforte.) But see Verlaine's lines:—

Votre âme est un paysage choisi
Que vont charmant masques et bergamasques
Jouant du luth et dansant et quasi
Tristes sous leurs déguisements fantasques.

"OLD VIOLINS"

The Ernest Tonk Piano

C. H. Hildebrandt & Son

321 N. HOWARD STREET

Established 1838

Friedrich Nietzsche conceived the plan of his "Thus spake Zarathustra: A Book for All and None" in August, 1881, as he was walking through the woods near the Silvaplana Lake in the Engadine, and saw a huge, tower-like crag. He completed the first part in February, 1883, at Rapallo, near Genoa; he wrote the second part in Sils Maria in June and July, the third part in the following winter at Nice, and the fourth part, not then intended to be the last, but to serve as an interlude, from November, 1884, till February, 1885, at Mentone. Nietzsche never published this fourth part; it was printed for private circulation, and not publicly issued till after he became insane. The whole of "Zarathustra" was published in 1892. A translation into English by Alexander Tille, Ph.D., lecturer at the University of Glasgow, was published in 1896, and the quotations in this article are from Dr. Tille's translation. A revised translation by T. Common, with introduction and commentary by A. M. Ludovici, was published by T. N. Foulis (Edinburgh and London, 1909).

* * *

"Thus spake Zarathustra" is scored for one piccolo, three flutes (one interchangeable with a second piccolo), three oboes, one English horn, two clarinets in B-flat, one clarinet in E-flat, one bass clarinet, three bassoons, one double-bassoon, six horns, four trumpets, three trombones, two bass tubas, kettledrums, bass drum, cymbals, triangle,

MEHLIN PIANOS

always respond to the most exacting demands made upon them. For this reason they are preferred by musicians, in fact Mehlin Pianos are often called

"The Musicians' Ideal"

The Mehlin "Inverted Grand" is the only "Upright" built on the principle of the Grand. It has the Grand Scale, Sounding Board and Tone.

For Art Catalog and full particulars apply to

KRANZ-SMITH PIANO CO., 100 N. Charles Street,
BALTIMORE, MD.

Glockenspiel, a low bell in E, two harps, organ, sixteen first violins, sixteen second violins, twelve violas, twelve 'cellos, eight double-basses.

On a fly-leaf of a score is printed the following excerpt from Nietzsche's book, the first section of "Zarathustra's Introductory Speech":—

"Having attained the age of thirty, Zarathustra left his home and the lake of his home and went into the mountains. There he rejoiced in his spirit and his loneliness, and for ten years did not grow weary of it. But at last his heart turned—one morning he got up with the dawn, stepped into the presence of the Sun and thus spake unto him: 'Thou great star! What would be thy happiness, were it not for those for whom thou shinest? For ten years thou hast come up here to my cave. Thou wouldst have got sick of thy light and thy journey but for me, mine eagle and my serpent. But we waited for thee every morning, and receiving from thee thine abundance, blessed thee for it. Lo! I am weary of my wisdom, like the bee that hath collected too much honey; I need hands reaching out for it. I would fain grant and distribute until the wise among men could once more enjoy their folly, and the poor once more their riches. For that end I must descend to the depth as thou dost at even, when sinking behind the sea, thou givest light to the lower regions, thou resplendent star! I must, like thee, go down,* as men say—men to whom I would descend. Then bless me, thou impassive eye, that canst look without envy even upon over-much happiness. Bless the cup which is about to overflow, so that the water golden-flowing out of it may carry everywhere the reflection of thy rapture. Lo! this cup is about to empty itself again, and Zarathustra will once more become a man.—Thus Zarathustra's going down began."

This prefatory note in Strauss's tone-poem is not a "programme" of the composition itself. It is merely an introduction, and the sub-

* Mr. Apthorp to his translation, "Like thee I must go down, as men call it," added a note: "The German word is *untergehen*; literally to go below." It means both "to perish" and "to set" (as the sun sets).—P. H.

FRANZ LISZT CENTENARY

EVERY lover of Liszt should commemorate his hundredth anniversary by the purchase of these matchless MUSICIANS LIBRARY volumes.

THIRTY SONGS (High Voice, Low Voice). Edited by Carl Ambruster.
TEN HUNGARIAN RHAPSODIES. Edited by August Spanuth and John Orth.
TWENTY ORIGINAL PIANO COMPOSITIONS. Edited by August Spanuth.
TWENTY PIANO TRANSCRIPTIONS. Edited by August Spanuth.

PRICES: Paper, \$1.50; cloth, gilt, \$2.50; postpaid.

Descriptive booklets with portraits of editors sent on request.

FRANZ LISZT: The Story of His Life, by Raphael Ledos de Beaufort, to which is added FRANZ LISZT IN ROME, by Nadine Helbig.

Price, postpaid, \$1.25



OLIVER DITSON COMPANY

150 TREMONT STREET, BOSTON

CHAS. H. DITSON & CO. . . . NEW YORK

captions of the composer in the score indicate that the music after the short musical introduction begins where the quotation ends.

Zarathustra stepped down from the mountains. After strange talk with an old hermit he arrived at a town where many were gathered in the market-place, for a rope dancer had promised a performance.

And Zarathustra thus spake unto "the folk: '*I teach you beyond* man.* Man is a something that shall be surpassed.

. . . "What with man is the ape? A joke or a sore shame. Man shall be the same for beyond-man, a joke or a sore shame. Ye have made your way from worm to man and much within you is still worm. Once ye were apes, even now man is ape in a higher degree than any ape. He who is the wisest among you is but a discord and hybrid of plant and ghost. . . . Beyond-man is the significance of earth. . . . I conjure you, my brethren, *remain faithful to earth* and do not believe those who speak unto you of superterrestrial hopes! . . . Once soul looked contemptuously upon body; that contempt then being the highest ideal, soul wished the body meagre, hideous, starved. Thus soul thought it could escape body and earth. Oh! that soul was itself meagre, hideous, starved; cruelty was the lust of that soul! But ye also, my brethren, speak; what telleth your body of your soul? Is your soul not poverty and dirt and a miserable ease? Verily a muddy sea is man. One must be a sea to be able to receive a muddy stream without becoming unclean. Behold I teach you beyond-man; he is that sea, in him your great contempt can sink. . . . Man is a rope connecting animal and beyond-man—a rope over a precipice. Dangerous over, dangerous on-the-way, dangerous looking backward, dangerous shivering and making a stand. What is great in man is that he is a bridge and not a goal; what can be loved in man is that he is a *transition* and a *downfall*. . . . It is time for man to mark out his goal. It is time for man to plant the germ of his highest hope. His soul is still rich enough for that purpose. But one day that soil will be impoverished and tame, no high tree being any longer able to grow from it.'"

* * *

There is a simple but impressive introduction, in which there is a solemn trumpet motive, which leads to a great climax for full orchestra and organ on the chord of C major. There is this heading, "VON DEN HINTERWELTLERN" (Of the Dwellers in the Rear World). These are they who sought the solution in religion. Zarathustra, too, had once dwelt in this rear-world. (Horns intone a solemn Gregorian "Credo.")

* "Overman," or, as Mr. George Bernard Shaw prefers, "Superman." Muret and Sanders define the word "Uebermensch": "Demigod, superhuman being, man without a model and without a shadow; godlike man."—P. H.

MANN PIANO CO.
JOSEPH M. MANN PROPRIETOR

RIGHT PIANOS
AT RIGHT PRICES

"The Little Store With
The Big Business"

ONE PRICE
TO ALL

JUST OFF THE HIGH PRICED RENT DISTRICT

PIANOS

-10 EAST LEXINGTON STREET-

"Then the world seemed to me the work of a suffering and tortured God. A dream then the world appeared to me, and a God's fiction; colored smoke before the eyes of a godlike discontented one. . . . Alas! brethren, that God whom I created was man's work and man's madness, like all Gods. Man he was, and but a poor piece of man and the I. From mine own ashes and flame it came unto me, that ghost, aye verily! It did not come unto me from beyond! What happened, brethren? I overcame myself, the sufferer, and carrying mine own ashes unto the mountains invented for myself a brighter flame. And lo! the ghost *departed* from me."

The next heading is "VON DER GROSSEN SEHNSUCHT" (Of the Great Yearning). This stands over an ascending passage in B minor in 'cellos and bassoons, answered by wood-wind instruments in chromatic thirds. The reference is to the following passage:—

. . . "O my soul, I understand the smile of thy melancholy. Thine over-great riches themselves now stretch out longing hands! . . . And, verily, O my soul! who could see thy smile and not melt into tears? Angels themselves melt into tears, because of the over-kindness of thy smile. Thy kindness and over-kindness wanteth not to complain and cry! And yet, O my soul, thy smile longeth for tears, and thy trembling mouth longeth to sob. . . . Thou liketh better to smile than to pour out thy sorrow. . . . But if thou wilt not cry, nor give forth in tears thy purple melancholy, thou wilt have to *sing*, O my soul! Behold, I myself smile who foretell such things unto thee. . . . O my soul, now I have given thee all, and even my last, and all my hands have been emptied by giving unto thee! *My bidding thee sing*, lo, that was the last thing I had!"

The next section begins with a pathetic cantilena in C minor (second violins, oboes, horn), and the heading is: "VON DEN FREUDEN UND LEIDENSCHAFTEN" (Of Joys and Passions).

"Once having passions thou calledst them evil. Now, however, thou hast nothing but thy virtues: they grew out of thy passions. Thou laidest thy highest goal upon these passions: then they became thy virtues and delights. . . . My brother, if thou hast good luck, thou hast one virtue and no more; thus thou walkest more easily over the bridge. It is a distinction to have many virtues, but a hard lot; and many having gone to the desert killed themselves, because they were tired of being the battle and battlefield of virtues."

"GRABLIED" (Grave Song). The oboe has a tender cantilena over the Yearning motive in 'cellos and bassoons.

G. SCHIRMER (Inc.), 3 East 43d Street, NEW YORK

JUST PUBLISHED

CONCERTO IN G MINOR

OP. 17

By

ARNE OLDBERG

For Piano and Orchestra

Arranged for Two Pianos, in Score

Net \$3.00

This Concerto is justly entitled to the distinction of being one of the small number of compositions in symphonic form, for piano and orchestra, *by an American*, that deserve the widest appreciation by reason of the beauty of their content and the musicianly skill of its disposition.

MEMENTO MORI

A Symphonic Composition for Violin and Orchestra

By

MAX VOGRICH

Arranged for Violin and Piano

\$1.50

(Orchestral Score and Parts to be had of the publishers)

This is a composition of severe and majestic imaginative power and of bold originality in the development of its interesting thematic content. It is especially suited for public performance.

“Yonder is the island of graves, the silent. Yonder also are the graves of my youth. Thither will I carry an evergreen wreath of life.’ Resolving this in my heart I went over the sea. Oh, ye, ye visions and apparitions of my youth! Oh, all ye glances of love, ye divine moments! How could ye die so quickly for me! This day I think of you as my dead ones. From your direction, my dearest dead ones, a sweet odour cometh unto me, an odour setting free heart and tears. . . . Still I am the richest, and he who is to be envied most—I, the loneliest! For I *have had* you, and ye have me still.” . . .

“VON DER WISSENSCHAFT” (Of Science). The fugued passage begins with ‘cellos and double-basses (divided). The subject of this fugato contains all the diatonic and chromatic degrees of the scale, and the real responses to this subject come in successively a fifth higher.

“Thus sang the Wizard. And all who were there assembled, fell unawares like birds into the net of his cunning. . . . Only the conscientious one of the spirit had not been caught. He quickly took the harp from the wizard, crying: ‘Air! Let good air come in! Let Zarathustra come in! Thou makest this cave sultry and poisonous, thou bad old wizard! Thou seducest, thou false one, thou refined one, unto unknown desires and wilderness . . . Alas, for all free spirits who are not on their guard against *such* wizards! Gone is their freedom. Thou teachest and thereby allurest back into prisons! We seem to be very different. And, verily, we spake and thought enough together . . . to enable me to know we *are different*. We *seek* different things . . . ye and I. For I seek more *security*. . . . But, when I see the eyes ye make, methinketh almost ye seek *more insecurity*.’” . . .

Much farther on a passage in the strings, beginning in the ‘cellos and violas, arises from B minor. “DER GENESENDE” (The Convalescent):—

“Zarathustra jumped up from his couch like a madman. He cried with a terrible voice, and behaved as if some one else was lying on the couch and would not get up from it. And so sounded Zarathustra’s voice that his animals ran unto him in terror, and that from all caves and hiding places which were nigh unto Zarathustra’s cave all animals hurried away . . . he fell down like one dead, and remained long like one dead. At last, after seven days, Zarathustra rose on his couch, took a rose apple in his hand, smelt it, and found its odour sweet. Then his animals thought the time had come for speaking unto him. . . . ‘Speak not further, thou convalescent one! . . . but go out where the world waiteth for thee like a garden. Go out unto the roses and bees and flocks of doves! But especially unto the singing birds, that thou mayest learn *singing* from them. For singing is good for the convalescent; the healthy one may speak. And when the healthy one wanteth songs also, he wanteth other songs than the convalescent one. . . . For thy new songs, new lyres are requisite. Sing and foam over, O Zarathustra, heal thy soul with new songs, that thou mayest carry thy great fate that hath not yet been any man’s fate!’ . . . Zarathustra . . . lay still with his eyes closed, like one asleep, although he did not sleep. For he was communing with his soul.”

TANZLIED. The dance song begins with laughter in the wood-wind.

BALTIMORE'S BEST STORE

Hochschild, Kohn & Co.

HOWARD AND LEXINGTON

"One night Zarathustra went through the forest with his disciples, and when seeking for a well, behold! he came unto a green meadow which was surrounded by trees and bushes. There girls danced together. As soon as the girls knew Zarathustra, they ceased to dance; but Zarathustra approached them with a friendly gesture and spake these words: 'Cease not to dance, ye sweet girls! . . . I am the advocate of God in the presence of the devil. But he is the spirit of gravity. How could I, ye light ones, be an enemy unto divine dances? or unto the feet of girls with beautiful ankles? . . . He who is not afraid of my darkness findeth banks full of roses under my cypresses. . . . And I think he will also find the tiny God whom girls like best. Beside the well he lieth, still with his eyes shut. Verily, in broad daylight he fell asleep, the sluggard! Did he perhaps try to catch too many butterflies? Be not angry with me, ye beautiful dancers, if I chastise a little the tiny God! True, he will probably cry and weep; but even when weeping he causeth laughter! And with tears in his eyes shall he ask you for a dance; and I myself shall sing a song unto his dance.'"

NACHTLIED (Night "Song").

"Night it is: now talk louder all springing wells.
And my soul also is a springing well.

Night it is: now only awake all songs of the loving.
And my soul also is a song of one loving.

Something never stilled, never to be stilled, is within me
Which longs to sing aloud;
A longing for love is within me,
Which itself speaks the language of love.

Night it is."

"NACHTWANDLERLIED" ("The Song of the Night Wanderer," though Nietzsche in later editions changed the title to "The Drunken Song"). The song comes after a fortissimo stroke of the bell, and the bell, sounding twelve times, dies away softly.

"Sing now yourselves the song whose name is
'Once more,' whose sense is 'For all Eternity!'
Sing, ye higher men, Zarathustra's roundelay!
ONE!

O man, take heed!
TWO!

THE STAFFORD

WASHINGTON PLACE

BALTIMORE

EUROPEAN PLAN

ABSOLUTELY FIRE-PROOF

Cuisine and Service the very best

Special attention to after-the-concert parties

Restaurant open until 1 a.m.

R. S. DOWNS, Manager

What saith the deep midnight?
THREE!

'I have slept, I have slept!—
FOUR!

From deep dream I woke to light.
FIVE!

The world is deep.
SIX!

And deeper than the day thought for.
SEVEN!

Deep is its woe,—
EIGHT!

And deeper still than woe—delight.'
NINE!

Saith woe: 'Vanish!'
TEN!

Yet all joy wants eternity.
ELEVEN!

Wants deep, deep eternity!"
TWELVE!

The mystical conclusion has excited much discussion. The ending is in two keys,—in B major in the high wood-wind and violins, in C major in the basses, pizzicati. "The theme of the Ideal sways aloft in the higher regions in B major; the trombones insist on the unresolved chord of C, E, F-sharp; and in the double-basses is repeated, C, G, C, the World Riddle." This riddle is unsolved by Nietzsche, by Strauss, and even by Strauss's commentators.

THREE BALTIMORE CONCERTS

By New York's Foremost Orchestra

The PHILHARMONIC SOCIETY OF NEW YORK

JOSEF STRANSKY, Conductor

Famous Soloists, including Mme. Lillian Nordica, Prima Donna Soprano (Wagner program); Mr. Ernest Hutcheson, Pianist; and Mr. Efrem Zimbalist, Violinist.

LYRIC THEATRE

Monday Nights, November 27, January 15, and March 4

Series tickets, \$3.50 to \$6.00. Subscriptions may now be sent to the Baltimore Committee of The New York Philharmonic Society, Miss Rosalie Tunstall Smith, Secretary, No. 107 North Avenue, West, Baltimore, Md.

Management - - - LOUDON CHARLTON

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

Wotan has refused to surrender to Fasolt and Fafner the magic ring which he and Loge have obtained from Alberich by trickery. The ring is needed to complete the hoard of the Nibelungs; which is the ransom demanded by the giants of Freia, the goddess of youth, whom Fafner and Fasolt carried away as payment for Walhalla. As Fasolt turns to take away the goddess again, a bluish light glows in a rocky cleft at the side, and suddenly in the glow Wotan perceives Erda, whose form is half revealed as she rises from the earth.

ERDA.

(Die Hand mahnend gegen Wotan ausstreckend.)

Weiche, Wotan! weiche!
Flieh' des Ringes Fluch!
Rettungslos dunk'lem Verderben
Weih't dich sein Gewinn.

WOTAN.

Wer bist du, mahnendes Weib?

ERDA.

Wie alles war, weiss ich;
Wie alles wird,
Wie alles sein wird
Seh' ich auch.
Der ew'gen Welt,
Urwala,
Erda, mahnt deinen Muth.
Drei der Töchter,
Urschaffne,
Gebar mein Schoos;

ERDA.

(Stretching her hand toward Wotan as though warning him.)

Wisely, Wotan, wisely,
Flee the fateful ring!
Dark the doom,
Ruthless the ruin,
Soon the gold must bring.

WOTAN.

Who art thou, warning of woe?

ERDA.

Whate'er hath been, know I;
Whate'er can be,
What all must come to,
Clear I see:
The endless world's
All-wise One,
Erda, bids thee beware.
Three the daughters,
Ere the ages,
My womb did bear.

HOTEL JOYCE

EUROPEAN PLAN

Nos. 312 and 314 Camden Street, BALTIMORE, MD.

Opposite Camden Station, Main Depot, B. & O. R.R.

Restaurant open from 6 a.m. to 12 p.m.

JEROME H. JOYCE, Proprietor

Was ich sehe,
Sagen dir nächtl'ich die Nornen.
Doch höchste Gefahr
Führt mich
Heut' selbst zu dir her.
Höre! Höre! Höre!
Alles was ist, endet!
Ein düstrer Tag dämmert den Göttern:
Dir rath' ich, meide den Ring!

(Erda versinkt langsam bis an die Brust,
während der bläuliche Schein zu
dunklen beginnt.)

WOTAN.

Geheimniss hehr
Hallt mir dein Wort.
Weile, dass mehr ich wisse.

ERDA.

(*Im Versinken.*)

Ich warnte dich;
Du weisst genug.
Sinn' in Sorg' und Furcht.
(*Sie verschwindet gänzlich.*)

Norns in the night to thee whisper.
Thy danger and need
Bring me here.
Now to thine aid.
Hear me! Hear me! Hear me!
All that now is, endeth!
A day of gloom dawns for our godhoods.
I warn thee, dread thou the ring.

(She sinks slowly till her breast is level
with the ground, while the bluish
glow grows dimmer.)

WOTAN.

An awful knell
Rings in thy words.
Wait, for I need thy wisdom.

ERDA.

(*As she disappears.*)

I warned thee well—
Thou'rt wise enow:
Ponder now and pause.
(*She disappears.*)

Translated by Charles Henry Meltzer.

The part of Erda was first taken by Miss Seehofer at the Royal Court Theater, Munich, September 22, 1869. Luise Jäide took the part at the first authorized performance of "Das Rheingold," Bayreuth, August 13, 1876. Hedwig Reil was the Erda when the music drama was first performed in America (Metropolitan Opera House, New York, January 4, 1889).

A Most Effectual Throat Relief

Hoarseness, coughs, inflammation of the throat, bronchial and asthmatic troubles are relieved promptly by the use of

BROWN'S BRONCHIAL TROCHES

For over half a century recognized throughout the world as the staple throat remedy. Especially convenient to carry in purse or pocket ready for use whenever required to check a cough or give relief in any throat trouble. Entirely free from opiates in any form. Fine for singers and speakers to clear the voice. Sold everywhere in boxes—never in bulk.

Price 25c, 50c and \$1.00
Sample sent free on request

JOHN I. BROWN & SON, BOSTON, MASS.

BROWN'S

CAMPHORATED
SAPONACEOUS

DENTIFRICE

is an article of superior merit. Used daily, will keep the teeth sound, prevent accumulation of tartar, and give firmness to the gums. It leaves a particularly clean and pleasant feeling in the mouth. For sale by druggists and dealers in toilet articles, or sent on receipt of price, 25 cents. Sample sent on request.

Manufactured by JOHN I. BROWN & SON

CURTIS & BROWN
MFG. CO., Ltd.

NEW YORK, N.Y.

WALTRAUTE SCENE FROM "DUSK OF THE GODS." . RICHARD WAGNER

(Born at Leipsic, May 22, 1818; died at Venice, February 13, 1883.)

Brünnhilde is waiting at the Valkyr Rock for the return of Siegfried, who has left her to go in quest of further adventures. Before parting he gave her the magic Ring of the Nibelungs to hold as a pledge of his love. While she waits, the sky grows dark with storm clouds, in which comes her sister Waltraute to entreat her to return the Ring to its lawful guardians, the Rhine-daughters, and thus lift the curse from the Æsir.

Höre mit Sinn, was ich dir sage!
Seit er von dir geschieden, zur Schlacht nicht mehr schickte uns Wotan;
Irr' und rathlos ritten wir ängstlich zu Heer;
Walhall's muthige Helden mied Walvater.
Einsam zu Ross, ohne Ruh' noch Rast, durchstreift' er als Wanderer die Welt.
Jüngst kehrte er heim;
In der Hand hielt er seines Speeres Splitter,
Die hatte ein Held ihm geschlagen.
Mit stummen Wink Walhall's Edle wies er zum Forst, die Weltesche zu fällen.
Des Stammes Scheite hiess er sie schichten zu ragendem Hauf rings um den Saal.
Der Götter Rath liess er berufen,
Den Hochsitz nahm heilig er ein;
Ihm zu Seiten hiess er die bangen sich setzen,
In Ring und Reih' die Hall' erfüllen die Helden.
So sitzt er, sagt kein Wort,
Auf hehrem Sitze stumm und ernst;
Des Speeres Splitter fest in der Faust;
Holda's Aepfel rührt er nicht an.
Staunen und Bangen binden starr die Götter.
Seine Raben beide, sandt' er auf Reise;
Kehrten die einst mit guter Kunde zurück;
Dann noch einmal zum letzen Mal lächelte ewig der Gott.
Seine Knie umwindend liegen wir Walküren;
Blind bleibt er den flehenden Blicken:
Uns alle verzehrt Zagen und endlose Angst.
An seine Brust presst' ich mich weinend;
Da brach sich sein Blick; er gedachte, Brünnhilde, dein!

HOTEL LENOX

2 minutes from Back Bay Stations

Fireproof Modern Convenient

250 Rooms; 125 with Private Bath

Superior Cuisine and Service

Boylston and Exeter Streets

BOSTON

Tief seufzt' er auf, schloss das Auge,
Und wie im Traume raunt' er das Wort;
Des tiefen Rheines Töchtern gäbe den Ring sie wieder zurück,
Von des Fluches Last erlöst war Gott und Welt!

Hearken with heed to what I tell thee!
Since from thee Wotan turned him,
To battle no more hath he sent us:
Dazed with fear, bewildered we rode to the field;
Walhall's heroes no more may meet War Father.
Lonely to horse, without pause or rest,
As Wand'rer he swept through the world,
Home came he at last;
In his hand holding the spear-shaft's splinters,
A hero had struck it asunder.
With silent sign, Walhall's heroes sent he
To hew the world ash-tree in pieces.

The sacred stem at his command
Was riven and raised in a heap
Round about the hall of the blest
The holy host called he together
The god on his throne took his place.
In dismay in and fear of his word they assembled;
Around him ranged, the hall was filled by his heroes.

So sits he, speaks no word,
On high enthroned, grave and mute;
The shattered spear-shaft fast in his grasp;
Holda's apples tastes he no more.
Awe-struck and shrinking, sit the gods in silence.

Forth on quest from Walhall sent he his ravens;
If with good tidings back the messengers come,
Then forever shall smiles of joy
Gladden the face of the god.

Round his knees entwining cower we Valkyries;
Naught reck's he, nor knows our anguish:
We all are consumed by terror and ne'er-ending fear
Upon his breast, weeping, I pressed me;
Then soft grew his look;
He remembered, Brünnhilde, thee!
He closed his eyes, deeply sighing,
And as in slumber spoke he the words;

"If e'er the river-maidens win from her hand again the Ring,
From the curse's load released were god and world."

Translated by Frederick Jameson

Music teaches most exquisitely the art of development.—D'ISRAELI

MUSIC EDUCATION

CALVIN B. CADY. Studios { Boston, 900 Beacon Street
New York, 15 Claremont Avenue

Pianoforte, Harmony, etc., and Normal Courses

Address Teachers College, Columbia University, New York, for Syllabus of Course in Music Education.

Address Clayton F. Summy Co., Chicago, Ill., for Poetic Folk Dances, Books I. and II., Folk Songs for Ten Fingers, First Home Studies, Music Education, An Outline, Books I. and II.

Summer Normal, Portland, Oregon, in July

GOLDONIAN INTERMEZZI FOR STRINGS, Op. 127 . . . ENRICO BOSSI

(Born at Salò, on the Lake of Garda, April 25, 1861; now living at Bologna.)

Bossi's "Intermezzi Goldoniani" were performed for the first time at a symphony concert of the Oratorio Society at Augsburg, January 10, 1906. (At the same concert, led by Wilhelm Weber, the conductor of the society, a violin concerto in C major, Op. 15, by Renzo Bossi,* a son of Enrico, was performed for the first time. Miss Tilde Scamoni, of Milan, was the violinist.) The Intermezzi are dedicated to Wilhelm Weber.

These Intermezzi were composed in honor of the Italian playwright, Carlo Goldoni, who was born at Venice, February 25, 1707, and died at Paris, February 6, 1793. He was the founder of modern Italian comedy, which superseded the old Italian comedy with Harlequin, Pantalone, and other typical characters. Goldoni began by writing tragedies. He wrote over one hundred and twenty comedies, among which "La Locandiera," "Ventaglio," "Le Baruffe chiozzotte," "La

* Renzo Bossi has also written Fantasia Sinfonica for orchestra, Op. 6; "La Leggenda d' un Fiore," lyric scene for tenor, soprano, mixed chorus, and orchestra (text by E. Vittà; German by W. Weber, "Ein Blumen-märchen"), Op. 8; "Corolle gemmate," six pieces for pianoforte, Op. 13, and songs.

DAY AND NIGHT

OUR
PHONES
MT.VERNON 11
ST. PAUL 4013-4014
STEWARTS
TAXI
BLUE BODY-RED WHEELS



STEWARTS TAXI RATES THE SAME

Bottega di Baffe," are well known. Comedies by Goldoni have been played in Boston by Mme. Duse and Mr. Novelli. Liberettos have been based on plays by Goldoni even within a few years, as that of Wolf-Ferrari's "Die neugierigen Frauen" (Munich, November 27, 1903), based by Luigi Sugana on Goldoni's "Donne curiose" (German text by Hermann Teibler), and the same composer's "Die vier Grobiane" (Munich, March 19, 1906), based on a comedy by Goldoni by Giuseppe Pizzolato, German text by Teibler.

Bossi has used forms of the old suite to suggest the spirit of Goldoni's time, as Delibes did in the suite from the music to Victor Hugo's "Le Roi s'amuse," and as Grieg did in his suite in honor of Holberg.

I. Preludio e Minuetto: Allegro con fuoco, D minor, 2-4. The introduction is a unison passage for violins. After twenty measures or so, violas and 'cellos hint at the minuet, but in 2-4 time and in minor, moderato. These sections are twice repeated, but the furious passages are each time shorter, and the minuet theme has each time a more definite shape.

Minuetto: Con grazia, D major, 3-4. The trio, poco più mosso, with viola solo, has a somewhat more serious character.

II. Gagliarda: Vivace, D minor, 6-8. A gay theme begins at once. In the second section the theme is treated in a somewhat free contrary motion, as was usually the case in the gigue of old days.

V. Serenatina: Allegretto tranquillo, G major, 3-4. A melody for solo viola d' amore (or viola or violin) is accompanied by a guitar-like figure.

VI. Burlesca: Con molto brio, D major, 2-4. The movement opens with a short and riotous theme. In a contrasting section a second theme appears in syncopated rhythm. The chief theme is further developed and brings the end, after the second theme has again been used, this theme in D major.

Burla, Burlesca, Burleske, is a term given to "a musical joke or playful composition." J. G. Walther, in 1732, described an "ouverture burlesque": a farcical and jocular overture in which ridiculous melodies, founded on parallel octaves and fifths, were put side by side with serious matters. There is a burlesca in Bach's Partita, 3, in A minor, and Schumann wrote a Burla, op. 124, No. 12. The term has been given by more recent composers to pianoforte pieces. Richard Strauss's Burleske in D minor for pianoforte and orchestra was performed in Boston at a concert of the Boston Symphony Orchestra, April 18, 1903 (Mr. Gebhard, pianist).

HOTEL PURITAN

COMMONWEALTH AVENUE

100 yards from Massachusetts Avenue car lines



A Distinctive Boston House

For transient and permanent guests who demand the best and prefer good taste to display. Several desirable rooms and suites at modest prices.

Afternoon tea daily, with music, in the unique Sun Parlor

SCENA, "GERECHTER GOTT!" AND ARIA, "IN SEINER BLÜTHE," FROM
"RIENZI," ACT III., No. 9 RICHARD WAGNER

(Born at Leipsic on May 22, 1813; died at Venice on February 13, 1883.)

"Rienzi, der Letzte der 'Tribunen," grand opera in five acts, based on Bulwer's novel, libretto and music by Wagner, was produced at the Court Theatre in Dresden on October 20, 1842. The chief singers were Tichatschek (Rienzi), Miss Wüst (Irene), Dettmer (Colonna), Mme. Schröder-Devrient (Adriano), Wächter (Orsini). Carl Gottlieb Reisseger conducted.

The first performance in New York was on March 4, 1878, when Charles R. Adams, Miss Herman, H. Wiegand, Eugenia Pappenheim (Adriano), and A. Blum were the chief singers. Max Maretzek conducted.

"The situation of the scene sung at this concert is, briefly, this: Adriano Colonna, a young Roman nobleman, is in love with, and beloved by, Rienzi's sister, Irene; Rienzi has been chosen Tribune of the People, and his assassination has been attempted by the Colonna-Orsini faction; the recreant nobles have been pardoned, but have again banded together against the Tribune; civil war is imminent; Adriano, whose father, Stefano Colonna, is one of the chiefs of the noble faction, is torn with conflicting feelings of loyalty to his father (whose head is forfeit, if the nobles are vanquished) and love for Irene, Rienzi's sister."

The text is as follows:—

ADRIANO (*tritt auf*).

Scena.

Gerechter Gott, so ist's entschieden schon!
Nach Waffen schreit das Volk,—kein Traum ist's mehr!
O Erde, nimm mich Jammervollen auf!
Wo giebt's ein Schicksal, das dem meinen gleicht?
Wer liess mich dir verfallen, finst're Macht?
Rienzi, Unheilvoller, welch' ein Loos
Beschwurst du auf diess unglücksel'ge Haupt!
Wohin wend ich die irren Schritte?
Wohin diess Schwert, des Ritters Zier?
Wend' ich's auf dich, Irenens Bruder . . .
Zieh' ich's auf meines Vaters Haupt?—

(*Er lässt sich erschöpft auf einer umgestürzten Säule nieder.*)

FAELTEN

PIANOFORTE SCHOOL

CARL FAELTEN, Director

30 HUNTINGTON AVENUE, BOSTON

Professional training for
Pianists and
Music Teach-
ers. Special de-
partment for
children. Call or
write for infor-
mation.



DE MERITTE SCHOOL

815 BOYLSTON STREET, BOSTON
Twelfth Year

A preparatory school for boys who want an education.

The **Upper Grade** prepares for college and the scientific schools.

The **Lower Grade** gives to boys from ten to fourteen years of age a careful training for the work of the upper grade.

EDWIN DE MERITTE, A. B., Prin.

VICTOR S. FLECHTER

Rare Old Violins, Violas, Cellos,
Finest Italian Strings, Bows,
Boxes, Highest Grade Repairing

23 UNION SQUARE, NEW YORK

Telephone

The Refinements of Our Work



Are most apparent when compared with the work of ordinary cleaners. Unexcelled facilities up-to-the-minute equipment and years of experience in



Cleansing and Dyeing

make our work distinctive in its thoroughness

ARTICLES RETURNED IN A SHORT TIME

CURTAINS

GOWNS

MENS CLOTHES

BLANKETS

WAISTS

OVERCOATS

DRAPERIES

SASHES

SUITS GLOVES

Carefully cleansed properly finished and inspected before returning

LEWANDOS

Washington Shop

1337 G STREET North West Colorado Building

Telephone Main 3

Philadelphia Shop

1633 CHESTNUT STREET

Telephones Bell Spruce 4679 Keystone Race 907

BOSTON SHOPS

284 Boylston Street

17 Temple Place

New York City
Albany
Rochester

Providence
Newport

Worcester
Springfield

Hartford
Bridgeport
New Haven

Roxbury
Cambridge

Watertown
South Boston
Portland

Salem
Lynn

Bundles called for and delivered by our own teams and motors

EXECUTIVE OFFICES 286 BOYLSTON STREET BOSTON U S A

THE LYRIC THEATRE - BALTIMORE

SECOND CONCERT

BY THE

BOSTON
SYMPHONY ORCHESTRA

MAX FIEDLER, Conductor

Wednesday Evening, December 6

AT 8.15

SOLOIST

Miss KATHLEEN PARLOW, Violinist

Aria.

In seiner Blüthe bleicht mein Leben
Dahin ist all' mein Ritterthum;
Der Thaten Hoffnung ist verloren,
Mein Haupt krönt nimmer Glück und Ruhm.
Mit trübem Flor umhüllet sich
Mein Stern im ersten Jugendglanz;
Durch düst're Gluthen dringet selbst
Der schönsten Liebe Strahl in's Herz.—
(*Man hört Signale geben von der Sturmglocke.*)
Wo bin ich? Ha, wo war ich jetzt?—
Die Glocke—! Gott, es wird zu spät!
Was nun beginnen!—Ha, nur Ein's!
Hinaus zum Vater will ich flieh'n;
[Versöhnung glückt vielleicht dem Sohne.
Er muss mich hören, denn sein' Knie
Umfassend sterbe willig ich.]
Auch der Tribun wird milde sein;
Zum Frieden wandl' ich glüh'nden Hass!
Du Gnadengott, zu dir fleh' ich,
Der Lieb' in jeder Brust entflammt:
Mit Kraft und Segen rüste mich,
Versöhnung sei mein heilig Amt!

(*Er eilt ab.*)

The English prose of which is:—

ADRIANO (*enters*).

Scena.

Just God, so 'tis already decided! The people cry for arms,—'tis no longer a dream! O Earth, engulf me, lamentable one! Where is a fate that's like to mine? Who let me fall thy victim, dark Power? Rienzi, thou disastrous one, what a fate didst thou conjure upon this hapless head! Whither shall I wend my wandering steps? Whither this sword, the knight's adornment? Shall I turn it toward thee, Irene's brother? . . . Shall I draw it against my father's head?—

(*He falls exhausted upon an overturned column.*)

Aria.

My life fades in its blossom, all my knighthood is gone; the hope of deeds is lost, happiness and fame shall never crown my head. My star shrouds itself in murky crape in its first brightness of youth; through sombre glows even the ray of the beautifullest love pierces me to the heart.—(*Tocsin signals are heard.*) Where am I? Ha! where was I but now?—The tocsin—! God, 'tis soon too late! What shall I do!—Ha! only one thing! I will flee outside the walls to my father; [perhaps his son will succeed in reconciliation. He must hear me, for I will die willingly, grasping his knees.] The Tribune, too, will be merciful; I will turn glowing hatred to peace! Thou God of mercy, to Thee I pray, who inflamest every bosom, with love: arm me with strength and blessing, let reconciliation be my sacred office! (*He hurries off.*)*

The introductory scena is marked *Molto agitato* (2-2 time); the aria is in two parts: *Andante* in G major (4-4 time) and *Allegro* in F minor and B-flat major (2-2 time), followed by *Maestoso* in G major (4-4

* Translation by Mr. W. F. Apthorp.

BALTIMORE CHOIR BUREAU

17 E. MT. VERNON PLACE

Headquarters for available organists and choir singers

Telephone, Mt. Vernon 2370

Registration blanks on request

time) and Vivace in G major (2-2 time). "The orchestral part is scored for full modern grand orchestra, with a bell in low D-flat."

Wilhelmina Schröder-Devrient, who created the part of Adriano, was first of all a play-actress, who for some strange reason preferred the opera-house to the theatre. She was irresistible in "Fidelio," and her Lady Macbeth in Chelard's forgotten opera was "one of those visions concerning which young men are apt to rave and old men to dote."

Chorley first heard her in London in 1832. What he then wrote of her is well worth reading and consideration, especially in these days, when rough, uncontrolled temperament is accepted as an excuse for vocal indifference or ignorance.

She was a pale woman. Her face a thoroughly German one, though plain, was pleasing, from the intensity of expression which her large features and deep, tender eyes conveyed. She had profuse fair hair, the value of which she thoroughly understood, delighting, in moments of great emotion, to fling it loose with the wild vehemence of a *mænad*. Her figure was superb, though full, and she rejoiced in its display. Her voice was a strong soprano, not comparable in quality to other German voices of its class (those, for instance, of Madame Stockl-Heinefetter, Madame Burde-Ney, Mademoiselle Tietjens), but with an inherent expressiveness which made it more attractive on the stage than many a more faultless organ. Such training as had been given to it belonged to that false school which admits of such a barbarism as the defence and admiration of 'Nature-Singing.'

Berlioz also heard her in Dresden: "She played in 'Rienzi' the part of a young lad; the costume did not suit the matronly curves of her body. She seemed to be much better placed in 'The Flying Dutchman' in spite of certain affected postures and the spoken interjections which she thought herself obliged to introduce everywhere." Berlioz praised Tichatschek as Rienzi, but of Miss Wiest (*sic*) he remarked: "She as Rienzi's sister had almost nothing to sing. The composer writing the part suited exactly the resources of the singer."

See also Alfred Freiherr von Wolzogen's "W. Schröder-Devrient," pp. 304-307 (Leipsic, 1863), and Claire von Glüner's "Erinnerungen and W. Schröder-Devrient" (Leipsic, 1862).

In the rehearsals of "Rienzi" Mme. Schröder-Devrient was irritable. She found the music, especially that of the last act, trying. On one occasion she threw down the music of her part, and said she would not sing. On another she made a coarse jest* that spoiled the effect of a tragic situation in the third act. But at the first performance she is described as "full of inspiration, particularly in the monologue or aria of Adriano in the third act."

* The curious reader will find this specimen of German wit in Glasenapp's "Wagner," translated by W. A. Ellis.

WILFRIED KLAMROTH

TEACHER of SINGING

IN ALL OF ITS
BRANCHES

RICCARDO MARTIN'S OPINION:

"He has the real secret and knows how to teach it."

Studio, 11 1-2 West 37th Street

NEW YORK

Wagner read Bärmann's translation into German of Bulwer's historical romance at Dresden in 1837. He wrote out the libretto at Riga in July, 1838, and began to compose the music toward the end of that month. The opera was completed in Paris, November 19, 1840.

OVERTURE TO THE OPERA "OBERON" . . CARL MARIA VON WEBER

(Born at Eutin, Oldenburg, December 18, 1786; died at London, June 5, 1826.)

"Oberon; or, the Elf-king's Oath," a romantic opera in three acts, book by James Robinson Plancé, music by Carl Maria von Weber, was first performed at Covent Garden, London, on April 12, 1826. Weber conducted the performance. The first performance in Boston was at Music Hall by the Parepa Rosa Company, May 23, 1870.

Weber was asked by Charles Kemble in 1824 to write an opera for Covent Garden. A sick and discouraged man, he buckled himself to the task of learning English, that he might know the exact meaning of the text. He therefore took one hundred and fifty-three lessons of an Englishman named Carey, and studied diligently, anxiously. Planché sent the libretto an act at a time. Weber made his first sketch on January 23, 1825. The autograph score contains this note at the end of the overture: "Finished April 9, 1826, in the morning, at a quarter of twelve, and with it the whole opera. *Soli Deo Gloria!!!*—C. M. V. Weber." This entry was made at London.

The overture is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettledrums, strings. The overture begins with an introduction (*Adagio sostenuto ed il tutto pianissimo possibile*, D major, 4-4). The horn of Oberon is answered by muted strings. The figure for flutes and clarinets is taken from the first scene of the opera (Oberon's palace; introduction and chorus of elfs). After a *pianissimo* little march there is a short dreamy passage for strings, which ends in the violas. There is a full orchestral crashing chord, and the main body of the overture begins (*Allegro con fuoco* in D major, 4-4). The brilliant opening measures are taken from the accompaniment figure of the quartet, "Over the dark blue waters," sung by Rezia, Fatime, Huon, Scherasmin (act ii., scene x.). The horn of Oberon is heard again; it is answered by the skipping fairy figure. The second theme (A major, sung first by the clarinet, then by the first violins) is taken from the first measures of the second part of Huon's air (act i., No. 5). And then a theme taken from the peroration, *presto con fuoco*, of Rezia's air, "Ocean! Thou mighty monster" (act ii., No. 13), is given as a conclusion to the violins. This theme ends the first part of the overture. The free fantasia begins with soft repeated chords in bassoons, horns, drums, basses. The first theme is worked out in short periods; a new theme is introduced and treated in fugato against a running contrapuntal counter-theme in the strings. The second theme is treated, but not elaborately; and then the Rezia motive brings the spirited end.

At the first performance of the opera the overture was repeated.

The first performance of "Oberon" in the United States was at New

York, October 9, 1828, at the Park Theatre. Mrs. Austin was the heroine, and Horn the Sir Huon. (There was a performance of "Oberon," a musical romance, September 20, 1826; but it was not Weber's opera. It may have been Cooke's piece, which was produced at London early in that year.) This performance was "for the benefit of the beautiful Mrs. Austin." An admirer, whose name is now lost, spoke of her "liquid voice coming as softly on the sense of hearing as snow upon the waters or dew upon the flowers." White says that her voice was a mezzo-soprano of delicious quality. "She was very beautiful, in what is regarded as the typical Anglo-Saxon style of beauty,—'divinely fair,' with blue eyes softly bright, golden brown hair, and a well-rounded figure." She was praised lustily in print by a Mr. Berkeley, "a member of a noble English family, who accompanied her, and managed all her affairs with an ardent devotion far beyond that of an ordinary man of business. She visited Boston during the season of 1828-29, and she sang here in later years. White says that she was not appreciated at first in New York, because she had made her début at Philadelphia. "For already had the public of New York arrogated to themselves the exclusive right of deciding upon the merits of artists of any pretensions who visited the country professionally. And it is true that, if they received the approbation of New York, it was a favorable introduction to the public of other towns. Not so, however, with those who chose Philadelphia or Boston as the scene of their début. The selection was in itself regarded by the Manhattanese as a tacit acknowledgment of inferiority or as a slight to their pretensions as arbiters; and in such cases they were slow at bestowing their approval, however well it might be deserved."

I doubt whether "Oberon" was performed in New York exactly as Weber wrote it, for it was then the fashion to use the framework and some of the songs of an opera and to introduce popular airs and incongruous business. "Oberon" was in all probability first given in this country in 1870. Performances, however, have been few. There were some at San Francisco in December, 1882, when the part of Rezia was taken alternately by Miss Lester and Miss Leighton.

CLARA TIPPETT

Teacher of Singing

Assistant, GRACE R. HORNE

312 Pierce Building
Copley Square, Boston

MUSICAL INSTRUCTION

Miss CLARA E. MUNGER

TEACHER OF SINGING

Century Building

177 Huntington Avenue, Boston

Miss PRISCILLA WHITE

TEACHER OF SINGING

602 Pierce Building

Copley Square, BOSTON

Miss KATHERINE LINCOLN

SOPRANO

Management, Mrs. PAUL SUTORIUS

1 West 34th Street, New York

TEACHER OF SINGING

514 Pierce Building

Copley Square, BOSTON

Saturdays and Mondays in New York

Representing Miss Clara E. Munger

Studio, 254 West 85th Street

BERTHA CUSHING CHILD

67 MOUNT VERNON STREET

TEACHING AT
LANG STUDIOS

6 NEWBURY STREET, BOSTON

WILLIAM ALDEN PAUL

TEACHER OF SINGING

312 PIERCE BUILDING, COPLEY SQUARE, BOSTON

Monday and Thursday P.M. and by appointment

Address, Instructor in Music, Episcopal Theological School

Telephone, 2816 R Cambridge

FREDERICK N. WATERMAN

BARITONE SOLOIST

and TEACHER OF SINGING

NEW CENTURY BUILDING

177 HUNTINGTON AVENUE - BOSTON

Room 10

Howell School of Lyric and
Dramatic Art

CAROLINE WOODS-HOWELL, Directress

De Reszke Method of
SINGING

30 Huntington Avenue, Boston

518 Main Street, Worcester

' At Boston Studio, Tuesday, Friday, Saturday

At Worcester Studio, Monday, Wednesday, Thursday

Miss ANNA MILLER WOOD

Mezzo-Contralto, Soloist and Teacher

Soloist; Boston Symphony Orchestra
Chicago Symphony Orchestra
Kneisel Quartet, etc.

Studio, Pierce Building, Copley Square, Boston

WILHELM HEINRICH

Teacher of Singing and Tenor Soloist
Oratorio, Concert
Church Engagements made

178A Tremont Street

Boston, Mass.

Rooms 44-45

Telephone

Cable, Toneheim, Bost.

Adams Cable Code

Advantages for summer European travel. Study
in music and art centers arranged for.

Send for prospectus.

Miss MARY INGRAHAM

PIANIST and TEACHER

Lang Studios

6 NEWBURY STREET

Tuesdays, 9 A.M.—4 P.M.

Fridays and Saturdays, 9 A.M.—6 P.M.

Other hours by appointment

Mr. C. M. CHASE

Teacher of Pianoforte Playing

ASSISTED BY

MILDRED HARLOWE COOK and others

Studio, Steinert Hall Annex, Boston

NEW YORK CITY, WEDNESDAYS

F. S. CONVERSE

Will receive pupils in all branches
of musical composition

ADDRESS

Room 13, Steinert Building, Boston

MARIE THERÈSE BRAZEAU

PIANISTE

SYMPHONY CHAMBERS, BOSTON, MASS.

In PROVIDENCE, 41 CONRAD BUILDING

On Saturdays

ELLA BACKUS-BEHR

PIANIST

Sixty-nine West Eighty-eighth Street
NEW YORK

As Vocal Coach refers to

Mme. Louise Homer Mr. Bechtal Alcock and
Mrs. Merle Tillotson-Alcock Mr. Frederic Martin

AMERICAN INSTITUTE OF
APPLIED MUSIC

METROPOLITAN COLLEGE OF MUSIC
212 West 59th Street, New York City

Thorough instruction in all branches of music.
Personal attention to individual pupils
Twenty-sixth year began October 2, 1911.

KATE S. CHITTENDEN, Dean of the Faculty

MUSICAL INSTRUCTION

PIANO INSTRUCTION

Claude Maitland Griffeth

Studio, 133 Carnegie Hall, New York

Mon. and Thurs. Afternoons

Pouch Gallery, Brooklyn

BARITONE

PERRY AVERILL

Prepares Singers for the profession

Studio, 220 West 59th Street

'Phone 1097 Col.

TEACHER OF SINGING

ARTHUR D. WOODRUFF

5 West 38th Street

NEW YORK CITY

Miss M. GRACE DASCHBACH

In charge of Vocal Department Teachers
College, Columbia University

SOPRANO

TEACHER OF SINGING

401 Carnegie Hall . New York City

TENOR

GEO. HARRIS, Jr.

Soloist with Boston Symphony Orchestra
Cecilia Society
and with New York Symphony Orchestra
Management:

M. H. HANSON, 437 5th Avenue, New York

MASTER MUSIC STUDIOS

2789 Broadway, New York

M. DUBLE-SCHEELE, Director

Write for information to Schloss Ort Department.

STEINWAY PIANO USED

SUMMER COURSE
GMUNDEN, AUSTRIA

RESIDENCE, SCHLOSS ORT

Rare opportunity for teachers and students

BASSO

CARL E. DUFFT

Vocal Instruction

1 East 40th Street . New York City

LESLEY MARTIN

Bel Canto

Studio: 1425 Broadway, New York

SINGERS—Suzanne Baker Watson, Cora Cross, Nellie Hart, Willette Kershaw, Gertrude Hutcheson, Ivy Scott, Marion Stanley, Estelle Ward, Mabel Wilbur, Flora Zabelle, Edward Foley, George Gilbert, John Hendricks, Andrew Mack, Dr. Eugene Walton Marshall, Fiske O'Hara, Umberto Sacchetti, Ellis Rhodes, Albert Wallerstedt, and many other singers now before the public in operatic and church work

CARNEGIE HALL

NEW YORK

Twenty-sixth Season in New York

Boston Symphony Orchestra

MAX FIEDLER, Conductor

Programmes of the

FIRST CONCERT

THURSDAY EVENING, NOVEMBER 9

AT 8.15

AND THE

FIRST MATINEE

SATURDAY AFTERNOON, NOVEMBER 11

AT 2.30

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

COPYRIGHT, 1911, BY C. A. ELLIS

PUBLISHED BY C. A. ELLIS, MANAGER

The Knabe

MIGNONETTE
GRAND

In Fancy \$700
Mahogany,



5 feet 2 inches

Where *others have failed* to build a
Small and Perfect Grand Piano
meeting with present-day requirements, the House of Knabe,
after *years of research and experiment*, has succeeded
in producing

The World's Best Grand Piano
as attested by many of the World's best musicians, grand
opera artists, stars, composers, etc. The Knabe Mignonette
Grand is *indispensable where space is limited*—desirable
in the highest degree where an abundance of space exists.

Wm. KNABE & Co.
5th Avenue and 39th Street - - NEW YORK CITY
Established 1837

Boston Symphony Orchestra

PERSONNEL

Thirty-first Season, 1911-1912

MAX FIEDLER, Conductor

VIOLINS.

Witek, A., <i>Concert-master.</i>	Roth, O. Kuntz, D.	Hoffmann, J. Kraft, F. W.	Theodorowicz, J. Mahn, F.
Noack, S.	Rissland, K. Bak, A.	Ribarsch, A. Mullaly, J.	Traupe, W. Goldstein, H.
Strube, G. Eichheim, H.	Akeroyd, J. Currier, F.	Fiedler, B. Marble, E.	Berger, H. Eichler, J.
Barleben, K. Fiumara, P.	Kurth, R. Werner, H.	Fabrizio, C. Grünberg, M.	
Tischer-Zeitz, H. Goldstein, S.			

VIOLAS.

Ferir, E. Gietzen, A.	Spoor, S. Hoyer, H.	Pauer, O. H. Kluge, M.	Kolster, A. Forster, E.	VanWynbergen, C. Kautzenbach, W.
--------------------------	------------------------	---------------------------	----------------------------	-------------------------------------

VIOLONCELLOS.

Schroeder, A. Warnke, H.	Keller, J. Nagel, R.	Barth, C. Nast, L.	Belinski, M. Hadley, A.	Warnke, J. Smalley, R.
-----------------------------	-------------------------	-----------------------	----------------------------	---------------------------

BASSES.

Kunze, M. Gerhardt, G.	Agnesy, K. Jaeger, A.	Seydel, T. Huber, E.	Ludwig, O. Schurig, R.
---------------------------	--------------------------	-------------------------	---------------------------

FLUTES.

Maquarre, A.
Brooke, A.
Battles, A.
Fox, P.

OBOES.

Longy, G.
Lenom, C.
Sautet, A.

CLARINETS.

Grisez, G.
Mimart, P.
Vannini, A.

BASSOONS.

Sadony, P.
Mueller, E.
Regestein, E.

ENGLISH HORN.

Mueller, F.

BASS CLARINET.

Stumpf, K.

CONTRA-BASSOON.

Mosbach, J.

HORNS.

Hess, M.
Lorbeer, H.
Hain, F.
Phair, J.

HORNS.

Wendler, G.
Gebhardt, W.
Hackebarth, A.
Schumann, C.

TRUMPETS.

Kloepfel, L.
Mann, J.
Heim, G.
Merrill, C.

TROMBONES.

Hampe, C.
Alloo, M.
Mäusebach, A.
Kenfield, L.

TUBA.

Lorenz, O.

HARP.

Schuecker, H.

TYMPANI.

Neumann, S.
Kandler, F.

PERCUSSION.

Rettberg, A.
Zahn, F.

Senia, T.
Burkhardt, H.

ORGAN.

Marshall, J. P.

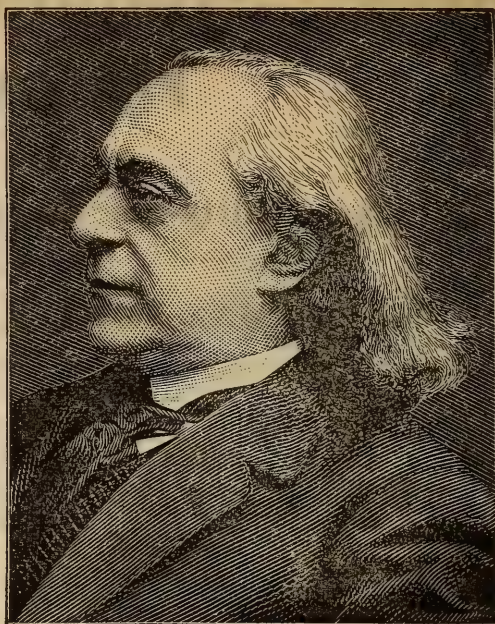
LIBRARIAN.

Sauerquell, J.

Vladimir De Pachmann

*The Greatest Pianist
Of the 20th Century*

ON TOUR
IN THE
UNITED STATES



SEASON: 1911-1912

For generations the appearance of new stars on the musical firmament has been announced—then they came with a temporary glitter—soon to fade and to be forgotten.

De Pachmann has outlived them all. With each return he won additional resplendence and to-day he is acknowledged by the truly artistic public to be the greatest exponent of the piano of the twentieth century. As Arthur Symons, the eminent British critic, says:

"Pachmann is the Verlaine or Whistler of the Pianoforte the greatest player of the piano now living."

Pachmann, as before, uses the BALDWIN PIANO for the expression of his magic art, the instrument of which he himself says:

" It cries when I feel like crying, it sings joyfully when I feel like singing. It responds—like a human being—to every mood. I love the Baldwin Piano."

Every lover of the highest type of piano music will, of course, go to hear Pachmann—to revel in the beauty of his music and to marvel at it.

It is the beautiful tone quality, the voice which is music itself, and the wonderfully responsive action of the Baldwin Piano, by which Pachmann's miraculous hands reveal to you the thrill, the terror and the ecstasy of a beauty which you had never dreamed was hidden in sounds.

The Baldwin Company

8 EAST 34th STREET, NEW YORK

Boston Symphony Orchestra

Thirty-first Season, 1911-1912

MAX FIEDLER, Conductor

FIRST CONCERT

THURSDAY EVENING, NOVEMBER 9

AT 8.15

PROGRAMME

Reger A Comedy Overture, Op. 120

Strauss Tone Poem, "Thus spake Zarathustra" (freely
after Friedr. Nietzsche), Op. 30

Bruch Andromache's Lament, from "Achilles"
(Part III., No. 16), Op. 50

Bossi Goldonian Intermezzi, Op. 127
I. Preludio e Minuetto.
II. Gagliardi.
V. Serenatina.
VI. Burlesca.

Songs with Orchestra:

- a. Wagner "Träume" (Orchestrated by Felix Mottl)
b. Liszt "Die drei Zigeuner"

Weber Overture to the Opera "Oberon"

SOLOIST

Madame SCHUMANN-HEINK, Contralto

There will be an intermission of ten minutes after the Strauss selection

(Born at Brand, Bavaria, March 19, 1873; living at Leipsic.)

Eine Lustspiel Ouverture, dedicated to Ernst von Schuch, the distinguished general music director of the royal opera at Dresden, has just been published, and it will be performed at these concerts for the first time.

The overture is scored for two flutes, two oboes, two clarinets, two bassoons, two trumpets, four horns, kettledrums, triangle, and the usual strings.

It begins vivace, D major, 2-4, with the chief theme fortissimo. The chief second theme, molto grazioso, is announced by the first violins and the violoncellos. Other themes and fragments of themes are treated with the elaboration that is characteristic of Reger. The spirit of comedy is preserved throughout.

* * *

Reger is still a much-discussed man. Some regard him as the greatest living composer, for there are passionate Regerites; others admit his facility, and find no other quality in his voluminous works.

His mother began to give him piano lessons when he was about five years old. His father, Joseph Reger (1847-1905), was a school-teacher, and the family moved to Weiden in 1874, a year after Max was born. At Weiden, Max studied the pianoforte with A. Lindner and harmony and the organ with his father. In August, 1888, he visited Bayreuth, and there heard an orchestra for the first time, in performances of "Parsifal" and "The Mastersingers of Nuremberg." He then began to compose, and he wrote songs, preludes, and fugues for the pianoforte, a pianoforte quartet, a string quartet, and an overture, "Héroïde funèbre." No one of these works has been published. He

G. SCHIRMER (Inc.), 3 East 43d Street, NEW YORK

JUST PUBLISHED

CONCERTO IN G MINOR

OP. 17

By

ARNE OLDBERG

For Piano and Orchestra

Arranged for Two Pianos, in Score

Net \$3.00

This Concerto is justly entitled to the distinction of being one of the small number of compositions in symphonic form, for piano and orchestra, by an American, that deserve the widest appreciation by reason of the beauty of their content and the musicianly skill of its disposition.

MEMENTO MORI

A Symphonic Composition for Violin and Orchestra

By

MAX VOGRICH

Arranged for Violin and Piano

\$1.50

(Orchestral Score and Parts to be had of the publishers)

This is a composition of severe and majestic imaginative power and of bold originality in the development of its interesting thematic content. It is especially suited for public performance.

had attended the Royal Preparatory School at Weiden, and in August, 1889, he passed his examination at the Royal Training College for Teachers at Amberg, but Dr. Hugo Riemann (1824-96) persuaded him to become a professional musician, and in 1890 Reger entered the Conservatory of Music at Sondershausen, where he studied theory, the pianoforte, and the organ with Dr. Riemann. Late in 1890 or in 1891 he followed his teacher to Wiesbaden, where he became teacher of the pianoforte and the organ at the Conservatory there. In 1891 some of his compositions were published. He began to teach theory, but in 1896-97 he performed his military service. Soon afterwards he was sick nigh unto death. After his convalescence (1898) he went back to Weiden, and composed industriously. In 1901 he moved to Munich, and there took to himself a wife (1902), and joined the faculty of the Royal Academy of Music. In 1907 he was called to Leipsic as Music Director of the University and teacher of composition at the Conservatory. He resigned his position at the University toward the end of 1908. He received the title of Royal Saxon Professor in 1908, and the University of Jena gave him the degree of Dr. Phil. Hon. Causa. The University of Berlin gave him the title of Doctor of Medicine in 1910. After the death of Wilhelm Berger in January, 1911, Reger was appointed Generalmusikdirektor at Meiningen.

The list of his works is a long one, and he is continually adding to it. It includes Sinfonietta for orchestra (1905); Serenade for orchestra (1906), Op. 95; Variations and Fugue on a Merry Theme by J. A. Hiller, Op. 100 (1907); Symphonic Prologue to a Tragedy, Op. 108 (1909); Concerto for pianoforte and orchestra, Op. 114 (1910); Trio

The ORATORIO SOCIETY

OF NEW YORK

THIRTY-NINTH SEASON

FRANK DAMROSCH - - Conductor

PROGRAMME FOR SEASON 1911-1912, CARNEGIE HALL

"THE MESSIAH" - - - - - Handel

WEDNESDAY AFTERNOON, DECEMBER 27, 1911

FRIDAY EVENING - - - DECEMBER 29, 1911

BRAHMS FESTIVAL

With NEW YORK SYMPHONY SOCIETY

WALTER DAMROSCH, Conductor

"NANIE" and "SONG OF TRIUMPH"

MONDAY EVENING - - - - - MARCH 25, 1912

"A GERMAN REQUIEM"

SATURDAY EVENING - - - - MARCH 30, 1912

TWO SYMPHONIC CONCERTS

WEDNESDAY AFTERNOON - - MARCH 27, 1912

FRIDAY AFTERNOON - - - MARCH 29, 1912

Subscription Tickets now on sale at the Ticket Office of the Oratorio Society,
No. 1 West 34th Street, New York.

E. T. Slattery Co.

OPPOSITE BOSTON COMMON
154 and 155 TREMONT STREET

THE ART OF DRESSING WELL



is dependent on selections made in a proper atmosphere.

E. T. SLATTERY CO. exercise the same care in the selection of their gowns, wraps, suits, furs, millinery, blouses, lingerie, etc., that the management of the Boston Symphony Orchestra take in the choice of their concert numbers.

It is equally as unpleasant to look through a collection where good and bad are intermingled as to listen through a program carelessly planned.

E. T. SLATTERY CO. through their association with the master designers of Europe are enabled to present at all times a display of advanced models that is unrivalled in exclusiveness, richness, and correctness.

Foreign Offices: Paris, Berlin, Vienna, Frankfort, London, Leeds, Bradford, and Dublin.

Serenade, Op. 102; Six Preludes and Fugues for pianoforte, Op. 99; 100th Psalm; Violin Concerto, Op. 101; Violin Sonatas, Op. 1, 3, 41, 72, 84; Four Sonatas for violin alone, Op. 42; Seven Sonatas for violin alone, Op. 91; Prelude and Fugue for violin alone; Three Sonatas for clarinet and pianoforte, Op. 49, 107; Two Violin Romances, Op. 50; Trio with viola, pianoforte quartet, Op. 113; Three String Quartets, Op. 64; String Quartet, Op. 109; String Quintet, Op. 64; Violoncello Sonatas, Op. 5, 28, 78, 116; Songs, Op. 4, 8, 12, 15, 23, 31, 35, 37, 43, 48, 51, 55, 66, 68, 70, 97; and other songs; Four-voiced Songs with pianoforte, Op. 6; Duets, Op. 14; Sacred Songs with organ, Op. 19; Hymn, "An den Gesang," Op. 21, for male chorus and orchestra; "Gesang der Verklärten," Op. 71, for chorus of five voices and orchestra; Folk-songs for male chorus and also for mixed chorus; "Palmsonntagmorgen" (five voices a cappella); choral cantata, "Meinen Jesum lass' ich nicht"; 100th Psalm for chorus, orchestra, and organ; "Die Nonnen," for mixed chorus; "Suite im alten Stil," for violin and piano, Op. 93; many organ pieces of all sorts, Op. 7, 16, 27, 29, 30, 33, 40, 46, 47, 52, 57, 60, 63, 67, 69, 73, 92. He has arranged for the organ preludes and fugues written by Bach for the clavichord; organ works of Bach for the pianoforte (two and four hands); and Bach's two-voiced Inventions as trios for organ. He has also written much music for the pianoforte, both for two and four hands: Op. 9, 10, 11, 13, 17, 18, 20, 22, 24, 25, 26, 32, 36, 44, 45, 53, 59, 62, 65, 82, 94, 96, 99, 115. He has transcribed for the pianoforte songs of Hugo Wolf, Jensen, and Brahms; orchestral pieces by Bach, Wolf, d'Albert. This list is by no means complete. In 1903 he published "Beiträge zur Modulationslehre." Dr. Riemann said that Reger has won his reputation by expressing his own individuality in a language that comes from deep study of Bach, Beethoven, and Brahms.

There is a biographic sketch of Reger's life with a review of his works by Richard Braungart.

A Max Reger Festival was held at Dortmund, May 7, 8, 9, 1910, and similar festivals have since been held in various cities of Germany.

BELASCO THEATRE - 44th STREET, NEAR BROADWAY

Fifth Season, 1911-1912

DAVID and CLARA MANNES

Three Sonata Recitals **For Violin and Piano**

Sonatas by Bach, Beethoven, Brahms, Corelli, Lekeu, Mozart, Reger, Schumann, and Wolf-Ferrari.

Subscription tickets for the series of three concerts, \$4.00, \$3.00, \$1.50. On sale at 1 West 34th Street, Room 1103. Telephone 5340 Murray Hill.

Direction, **FRANCES SEAYER**

(Born at Munich on June 11, 1864; now living at Charlottenburg, Berlin.)

The full title of this composition is "Also sprach Zarathustra, Tondichtung (frei nach Friedr. Nietzsche) für grosses Orchester." Composition was begun at Munich, February 4, 1896, and completed there August 24, 1896. The first performance was at Frankfort-on-the-Main, November 27 of the same year. The composer conducted, and also at Cologne, December 1.

Friedrich Nietzsche conceived the plan of his "Thus spake Zarathustra: A Book for All and None" in August, 1881, as he was walking through the woods near the Silvaplana Lake in the Engadine, and saw a huge, tower-like crag. He completed the first part in February, 1883, at Rapallo, near Genoa; he wrote the second part in Sils Maria in June and July, the third part in the following winter at Nice, and the fourth part, not then intended to be the last, but to serve as an interlude, from November, 1884, till February, 1885, at Mentone. Nietzsche never published this fourth part; it was printed for private circulation, and not publicly issued till after he became insane. The whole of "Zarathustra" was published in 1892. A translation into English by Alexander Tille, Ph.D., lecturer at the University of Glasgow, was published in 1896, and the quotations in this article are from Dr. Tille's translation. A revised translation by T. Common, with introduction and commentary by A. M. Ludovici, was published by T. N. Foulis (Edinburgh and London, 1909).

* *

"Thus spake Zarathustra" is scored for one piccolo, three flutes (one interchangeable with a second piccolo), three oboes, one English horn, two clarinets in B-flat, one clarinet in E-flat, one bass clarinet, three bassoons, one double-bassoon, six horns, four trumpets, three trombones, two bass tubas, kettledrums, bass drum, cymbals, triangle, Glockenspiel, a low bell in E, two harps, organ, sixteen first violins, sixteen second violins, twelve violas, twelve 'cellos, eight double-basses.

On a fly-leaf of a score is printed the following excerpt from Nietzsche's book, the first section of "Zarathustra's Introductory Speech":—

"Having attained the age of thirty, Zarathustra left his home and the lake of his home and went into the mountains. There he rejoiced in his spirit and his loneliness, and for ten years did not grow weary of it. But at last his heart turned—one morning he got up with the dawn, stepped into the presence of the Sun and thus spake unto him: 'Thou great star! What would be thy happiness, were it not for those for whom thou shinest? For ten years thou hast come up here to my cave. Thou wouldst have got sick of thy light and thy journey but for me, mine eagle and my serpent. But we waited for thee every morning, and receiving from thee thine

Claude Maitland Griffeth

==== Piano Instruction =====

Studio, 133 Carnegie Hall - NEW YORK

Mon. and Thurs. Afternoons, Pouch Gallery - Brooklyn

abundance, blessed thee for it. Lo! I am weary of my wisdom, like the bee that hath collected too much honey; I need hands reaching out for it. I would fain grant and distribute until the wise among men could once more enjoy their folly, and the poor once more their riches. For that end I must descend to the depth as thou dost at even, when sinking behind the sea, thou givest light to the lower regions, thou resplendent star! I must, like thee, go down,* as men say—men to whom I would descend. Then bless me, thou impassive eye, that canst look without envy even upon over-much happiness. Bless the cup which is about to overflow, so that the water golden-flowing out of it may carry everywhere the reflection of thy rapture. Lo! this cup is about to empty itself again, and Zarathustra will once more become a man.—Thus Zarathustra's going down began."

This prefatory note in Strauss's tone-poem is not a "programme" of the composition itself. It is merely an introduction, and the sub-captions of the composer in the score indicate that the music after the short musical introduction begins where the quotation ends.

Zarathustra stepped down from the mountains. After strange talk with an old hermit he arrived at a town where many were gathered in the market-place, for a rope dancer had promised a performance.

And Zarathustra thus spake unto "the folk: '*I teach you beyond† man*. Man is a something that shall be surpassed.

. . . "What with man is the ape? A joke or a sore shame. Man shall be the same for beyond-man, a joke or a sore shame. Ye have made your way from worm to man and much within you is still worm. Once ye were apes, even now man is ape in a higher degree than any ape. He who is the wisest among you is but a discord and hybrid of plant and ghost. . . . Beyond-man is the significance of earth. . . . I conjure you, my brethren, *remain faithful to earth* and do not believe those who speak unto you of superterrestrial hopes! . . . Once soul looked contemptuously upon body; that contempt then being the highest ideal, soul wished the body meagre, hideous, starved. Thus soul thought it could escape body and earth. Oh! that soul was itself meagre, hideous, starved; cruelty was the lust of that soul! But ye also, my brethren, speak; what telleth your body of your soul? Is your soul not poverty and dirt and a miserable ease? Verily a muddy sea is man. One must be a sea to be able to receive a muddy stream without becoming unclean. Behold I teach you beyond-man; he is that sea, in him your great contempt can sink. . . . Man is a rope connecting animal and beyond-man—a rope over a precipice. Dangerous over, dangerous on-the-way, dangerous looking backward, dangerous shivering and making a stand. What is great in man is that he is a bridge and not a goal; what can be loved in man is that he is a *transition* and a *downfall*. . . . It is time for man to mark out his goal. It is time for man to plant the germ of his highest hope. His soul is still rich enough for that purpose. But one day that soil will be impoverished and tame, no high tree being any longer able to grow from it.'"

* * *

There is a simple but impressive introduction, in which there is a

* Mr. Apthorp to his translation, "Like thee I must *go down*, as men call it," added a note: "The German word is *untergehen*; literally to go below." It means both "to perish" and "to set" (as the sun sets).—P. H.

† "Overman," or, as Mr. George Bernard Shaw prefers, "Superman." Muret and Sanders define the word "Uebermensch": "Demigod, superhuman being, man without a model and without a shadow; godlike man."—P. H.

MASTER MUSIC STUDIOS

2789 Broadway at 108th Street, NEW YORK

M. DUBLE-SCHEELE, Director

Instruction in all branches of music

Mr. MAX HEINRICH has charge of the Department of Singing and
Dramatic Reading to Music

CHILDREN'S DEPARTMENT

CATALOGUE ON APPLICATION

STEINWAY PIANO USED

Telephone Riverside 6836

solemn trumpet motive, which leads to a great climax for full orchestra and organ on the chord of C major. There is this heading, "VON DEN HINTERWELTLERN" (Of the Dwellers in the Rear World). These are they who sought the solution in religion. Zarathustra, too, had once dwelt in this rear-world. (Horns intone a solemn Gregorian "Credo.")

"Then the world seemed to me the work of a suffering and tortured God. A dream then the world appeared to me, and a God's fiction; colored smoke before the eyes of a godlike discontented one. . . . Alas! brethren, that God whom I created was man's work and man's madness, like all Gods. Man he was, and but a poor piece of man and the I. From mine own ashes and flame, it came unto me, that ghost, aye verily! It did not come unto me from beyond! What happened, brethren? I overcame myself, the sufferer, and carrying mine own ashes unto the mountains invented for myself a brighter flame. And lo! the ghost *departed* from me."

The next heading is "VON DER GROSSEN SEHNSUCHT" (Of the Great Yearning). This stands over an ascending passage in B minor in 'cellos and bassoons, answered by wood-wind instruments in chromatic thirds. The reference is to the following passage:—

. . . "O my soul, I understand the smile of thy melancholy. Thine over-great riches themselves now stretch out longing hands! . . . And, verily, O my soul! who could see thy smile and not melt into tears? Angels themselves melt into tears, because of the over-kindness of thy smile. Thy kindness and over-kindness wanteth not to complain and cry! And yet, O my soul, thy smile longeth for tears, and thy trembling mouth longeth to sob. . . . Thou liketh better to smile than to pour out thy sorrow. . . . But if thou wilt not cry, nor give forth in tears thy purple melancholy, thou wilt have to sing, O my soul! Behold, I myself smile who foretell such things unto thee. . . . O my soul, now I have given thee all, and even my last, and all my hands have been emptied by giving unto thee! *My bidding thee sing*, lo, that was the last thing I had!"

MEHLIN

PIANOS

always respond to the most exacting demands made upon them. For this reason they are preferred by musicians, in fact Mehlin Pianos are often called

"The Musicians' Ideal"

The Mehlin "Inverted Grand" is the only "Upright" built on the principle of the Grand. It has the Grand Scale, Sounding Board and Tone.

For Art Catalog and full particulars apply to

WAREROOMS, 27 Union Square, Broadway near 16th
Street, New York

The next section begins with a pathetic cantilena in C minor (second violins, oboes, horn), and the heading is: "VON DEN FREUDEN UND LEIDENSCHAFTEN" (Of Joys and Passions).

"Once having passions thou calledst them evil. Now, however, thou hast nothing but thy virtues: they grew out of thy passions. Thou laidest thy highest goal upon these passions: then they became thy virtues and delights. . . . My brother, if thou hast good luck, thou hast one virtue and no more; thus thou walkest more easily over the bridge. It is a distinction to have many virtues, but a hard lot; and many having gone to the desert killed themselves, because they were tired of being the battle and battlefield of virtues."

"GRABLIED" (Grave Song). The oboe has a tender cantilena over the Yearning motive in 'cellos and bassoons.

"Yonder is the island of graves, the silent. Yonder also are the graves of my youth. Thither will I carry an evergreen wreath of life.' Resolving this in my heart I went over the sea. Oh, ye, ye visions and apparitions of my youth! Oh, all ye glances of love, ye divine moments! How could ye die so quickly for me! This day I think of you as my dead ones. From your direction, my dearest dead ones, a sweet odour cometh unto me, an odour setting free heart and tears. . . . Still I am the richest, and he who is to be envied most—I, the loneliest! For I *have had* you, and ye have me still." . . .

"VON DER WISSENSCHAFT" (Of Science). The fugued passage begins with 'cellos and double-basses (divided). The subject of this fugato contains all the diatonic and chromatic degrees of the scale, and the real responses to this subject come in successively a fifth higher.

FRANZ LISZT CENTENARY

EVERY lover of Liszt should commemorate his hundredth anniversary by the purchase of these matchless MUSICIANS LIBRARY volumes.

THIRTY SONGS (High Voice, Low Voice). Edited by Carl Ambruster.

TEN HUNGARIAN RHAPSODIES. Edited by August Spanuth and John Orth.

TWENTY ORIGINAL PIANO COMPOSITIONS. Edited by August Spanuth.

TWENTY PIANO TRANSCRIPTIONS. Edited by August Spanuth.

PRICES: Paper, \$1.50; cloth, gilt, \$2.50; postpaid.

Descriptive booklets with portraits of editors sent on request.

FRANZ LISZT: The Story of His Life, by Raphael Ledos de Beaufort, to which is added **FRANZ LISZT IN ROME**, by Nadine Helbig.

Price, postpaid, \$1.25



OLIVER DITSON COMPANY

150 TREMONT STREET, BOSTON

CHAS. H. DITSON & CO.

NEW YORK

"Thus sang the Wizard. And all who were there assembled, fell unawares like birds into the net of his cunning. . . . Only the conscientious one of the spirit had not been caught. He quickly took the harp from the wizard, crying: 'Air! Let good air come in! Let Zarathustra come in! Thou makest this cave sultry and poisonous, thou bad old wizard! Thou seducest, thou false one, thou refined one, unto unknown desires and wilderness . . . Alas, for all free spirits who are not on their guard against *such* wizards! Gone is their freedom. Thou teachest and thereby allurest back into prisons! We seem to be very different. And, verily, we spake and thought enough together . . . to enable me to know we *are different*. We *seek* different things . . . ye and I. For I seek more *security*. . . . But, when I see the eyes ye make, methinketh almost ye seek *more insecurity*.'" . . .

Much farther on a passage in the strings, beginning in the 'cellos and violas, arises from B minor. "DER GENESENDE" (The Convalescent):—

"Zarathustra jumped up from his couch like a madman. He cried with a terrible voice, and behaved as if some one else was lying on the couch and would not get up from it. And so sounded Zarathustra's voice that his animals ran unto him in terror, and that from all caves and hiding places which were nigh unto Zarathustra's cave all animals hurried away . . . he fell down like one dead, and remained long like one dead. At last, after seven days, Zarathustra rose on his couch, took a rose apple in his hand, smelt it, and found its odour sweet. Then his animals thought the time had come for speaking unto him. . . . 'Speak not further, thou convalescent one! . . . but go out where the world waiteth for thee like a garden. Go out unto the roses and bees and flocks of doves! But especially unto the singing birds, that thou mayest learn *singing* from them. For singing is good for the convalescent; the healthy one may speak. And when the healthy one wanteth songs also, he wanteth other songs than the convalescent one. . . . For thy new songs, new lyres are requisite. Sing and foam over, O Zarathustra, heal thy soul with new songs, that thou mayest carry thy great fate that hath not yet been any man's fate!' . . . Zarathustra . . . lay still with his eyes closed, like one asleep, although he did not sleep. For he was communing with his soul."

TANZLIED. The dance song begins with laughter in the wood-wind.

"One night Zarathustra went through the forest with his disciples, and when seeking for a well, behold! he came unto a green meadow which was surrounded by trees and bushes. There girls danced together. As soon as the girls knew Zarathustra, they ceased to dance; but Zarathustra approached them with a friendly gesture and spake these words: 'Cease not to dance, ye sweet girls! . . . I am the advocate of God in the presence of the devil. But he is the spirit of gravity. How could I, ye light ones, be an enemy unto divine dances? or unto the feet of girls with beautiful ankles? . . . He who is not afraid of my darkness findeth banks full of roses under my cypresses. . . . And I think he will also find the tiny God whom girls like best. Beside the well he lieth, still with his eyes shut. Verily, in broad daylight he fell asleep, the sluggard! Did he perhaps try to catch too many butterflies? Be not angry with me, ye beautiful dancers, if I chastise a little the tiny God! True, he will probably cry and weep; but even when weeping he causeth laughter! And with tears in his eyes shall he ask you for a dance; and I myself shall sing a song unto his dance.'"

NACHTLIED (Night "Song").

"Night it is: now talk louder all springing wells.
And my soul also is a springing well."

AMERICAN INSTITUTE OF APPLIED MUSIC

(METROPOLITAN COLLEGE OF MUSIC)

212 West 59th Street, New York City

Twenty-sixth year. Thorough instruction in all branches of music. **SPECIAL COURSE** for piano teachers in the Breithaupt Method by the foremost authorized exponents in America. Send for Circulars and Catalogue.

KATE S. CHITTENDEN

- Dean of the Faculty

Night it is: now only awake all songs of the loving.
And my soul also is a song of one loving.

Something never stilled, never to be stilled, is within me
Which longs to sing aloud;
A longing for love is within me,
Which itself speaks the language of love.

Night it is."

"NACHTWANDLERLIED" ("The Song of the Night Wanderer," though Nietzsche in later editions changed the title to "The Drunken Song"). The song comes after a fortissimo stroke of the bell, and the bell, sounding twelve times, dies away softly.

"Sing now yourselves the song whose name is
'Once more,' whose sense is 'For all Eternity!'
Sing, ye higher men, Zarathustra's roundelay!
ONE!

O man, take heed!
TWO!

What saith the deep midnight?
THREE!

'I have slept, I have slept!—
FOUR!

From deep dream I woke to light.
FIVE!

The world is deep.
SIX!

And deeper than the day thought for.
SEVEN!

Deep is its woe,—
EIGHT!

And deeper still than woe—delight.
NINE!

Saith woe: 'Vanish!'
TEN!

Yet all joy wants eternity.
ELEVEN!

Wants deep, deep eternity!"
TWELVE!

MARGUERITE HALL, Contralto
Oratorio, Concerts and Recitals
Voice Culture

STUDIO, 101 WEST 78th STREET - - NEW YORK

The mystical conclusion has excited much discussion. The ending is in two keys,—in B major in the high wood-wind and violins, in C major in the basses, pizzicati. "The theme of the Ideal sways aloft in the higher regions in B major; the trombones insist on the unresolved chord of C, E, F-sharp; and in the double-basses is repeated, C, G, C, the World Riddle." This riddle is unsolved by Nietzsche, by Strauss, and even by Strauss's commentators.

ANDROMACHE'S LAMENT, FROM "ACHILLES" (PART III., NO. 16), OP. 50.
MAX BRUCH

(Born at Cologne, January 6, 1838; now living at Friedenau—Berlin.)

"Achilleus," poem based by Heinrich Bulthaupt on Homer's Iliad, music by Bruch, was produced at a concert of the Lower Rhine Festival at Bonn, June 28, 1885. The composer conducted. The solo singers were Mme. Schröder-Hanfstängl, Amalie Joachim, Emil Götze, Georg Henschel, Josef Hofmann. The first performance of the whole work in the United States was by the Liederkranz, New York, November 28, 1886, when Reinhold Herrmann conducted, and the solo singers were Miss Beebe, Miss Winant, Messrs. Zobel, Treumann, Max Heinrich; but orchestral excerpts, "Honors of War to Patroclus" (Part III.), were played by Theodore Thomas's Orchestra (twenty-second matinée of the Thomas popular series), April 1, 1886.

Bruch's "Achilles" is divided into three parts. The first treats the material of the opening book of the Iliad. In the second Andromache bewails the war; she and Hector part; Hector is killed. The third part portrays the funeral of Patroclus, the meeting of Achilles and Priam, the lamentation of Andromache over Hector's body.

C minor, Andante, 4-4; Allegro molto, 2-2; Andante, Andante sostenuto, 4-4, Allegro, 4-4.

Aus der Tiefe des Grames, was schreckt mich empor? Was weinen die Schwestern?
Was klagen die Brüder? Wohin drängt jammernd der Menge Gewühl?
Auf gold'nem Wagen der König— Was birgt das Tuch ihm zur Seite? Weh mir!
Weh!

Erloschene Augen, zerschlagene Glieder,
Geliebtester Gatte, so seh' ich dich wieder,
Dein armes zertretenes Weib!

GEO. HARRIS, JR., TENOR

RECITAL, CONCERT, ORATORIO

Management M. H. HANSON, 437 5th Avenue

Pupil of Jean de Reszke, and authorized teacher of his method

A limited number of pupils accepted

31 W. 44th Street, NEW YORK CITY

Nicht hast du mir lieblich vom Lager
 Die Hand zum letzten Abschied gereicht!
 Kein Weisheitswort sprach dein sterbender Mund,
 Dess ich ewig gedächte, die leidvollen Tage,
 Die endlosen Nächte, in Thränen der Wehmuth versenkt.
 Nacht ist's um mich! Mein Stab zerbrach,
 Verlassen starr' ich, trostberaubt, der versunkenen Sonne nach.

Trau're, mein Knabe!
 Ruhmward und Ehre des Schicksals Spiel!
 Was stünde fest, da der Herrliche fiel?
 Er sank, und dem Fall erzittert die Stadt!
 Zerbrecht, ihr Männer, die krieg'rische Wehr!
 Das dunkle Verhängniss, es naht!
 Vom Haupte den prangenden Schmuck herab!
 Ihr Frauen, ihr Bräute, zerreisst das Gewand!
 Es wogt wie von Rauch und Flammen!
 Ilium! Ilium! Du sinkst in Asche zusammen!

The following translation into English is by Mrs. John P. Morgan:—

From the deep of my sorrow, what vision affrights me? The sisters, why mourn they? Why mourn ye, O brothers? Wherefore lamenting throng all the folk? On golden chariot the king cometh— What hides that cloth at his side? Woe me! Woe!

With closed eyes and broken body,
 Beloved husband, so see I thee again,
 Thy sorrowing, heart-broken wife!

Not even thy loving hand from thy couch in last sad parting to give!
 No word of wisdom from thy dying lips, that I might ever treasure
 In the sorrowful days, the nights unending,
 In anguish of weeping o'erwhelm'd!
 Night falleth on me! My staff is broken!
 I gaze forsaken, robb'd of all hope, at the setting sun!

Mourn, thou my boy!
 Honor and fame were the play of fate.
 Who shall stand when the highest fall?
 He fell, and his fall the city hath shaken!
 Oh, break, ye warriors, your arms and your armor!
 Her dark mystic doom is near!
 From your heads cast ye off all your shining away!
 Enshrouded in smoke and flame,
 Ilium! Ilium! Thou in ashes art fallen!

The score calls for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettledrums, strings.

WILFRIED KLAMROTH

TEACHER of SINGING IN ALL OF ITS BRANCHES

RICCARDO MARTIN'S OPINION:

"He has the real secret and knows how to teach it."

Studio, 11 1-2 West 37th Street . . . NEW YORK

(Born at Salò, on the Lake of Garda, April 25, 1861; now living at Bologna.)

Bossi's "Intermezzi Goldoniani" were performed for the first time at a symphony concert of the Oratorio Society at Augsburg, January 10, 1906. (At the same concert, led by Wilhelm Weber, the conductor of the society, a violin concerto in C major, Op. 15, by Renzo Bossi,* a son of Enrico, was performed for the first time. Miss Tilde Scamoni, of Milan, was the violinist.) The Intermezzi are dedicated to Wilhelm Weber.

These Intermezzi were composed in honor of the Italian playwright, Carlo Goldoni, who was born at Venice, February 25, 1707, and died at Paris, February 6, 1793. He was the founder of modern Italian comedy, which superseded the old Italian comedy with Harlequin, Pantalone, and other typical characters. Goldoni began by writing tragedies. He wrote over one hundred and twenty comedies, among which "La Locandiera," "Ventaglio," "Le Baruffe chiozzotte," "La Bottega di Baffe," are well known. Comedies by Goldoni have been played in Boston by Mme. Duse and Mr. Novelli. Liberettos have been based on plays by Goldoni even within a few years, as that of Wolf-Ferrari's "Die neugierigen Frauen" (Munich, November 27, 1903), based by Luigi Sugana on Goldoni's "Donne curiose" (German text by Hermann Teibler), and the same composer's "Die vier Grobiane" (Munich, March 19, 1906), based on a comedy by Goldoni by Giuseppe Pizzolato, German text by Teibler.

Bossi has used forms of the old suite to suggest the spirit of Goldoni's time, as Delibes did in the suite from the music to Victor Hugo's "Le Roi s'amuse," and as Grieg did in his suite in honor of Holberg.

I. Preludio e Minuetto: Allegro con fuoco, D minor, 2-4. The introduction is a unison passage for violins. After twenty measures or so, violas and 'cellos hint at the minuet, but in 2-4 time and in minor, moderato. These sections are twice repeated, but the furious passages are each time shorter, and the minuet theme has each time a more definite shape.

Minuetto: Con grazia, D major, 3-4. The trio, poco più mosso, with viola solo, has a somewhat more serious character.

* Renzo Bossi has also written Fantasia Sinfonica for orchestra, Op. 6; "La Leggenda d' un Fiore," lyric scene for tenor, soprano, mixed chorus, and orchestra (text by E. Vitta; German by W. Weber, "Ein Blumenmärchen"), Op. 8; "Corolle gemmate," six pieces for pianoforte, Op. 13, and songs.

CARL E. DUFFT

—BASSO—

Vocal Instruction

1 East 40th Street - New York City

II. Gagliarda: Vivace, D minor, 6-8. A gay theme begins at once. In the second section the theme is treated in a somewhat free contrary motion, as was usually the case in the gigue of old days.

V. Serenatina: Allegretto tranquillo, G major, 3-4. A melody for solo viola d' amore (or viola or violin) is accompanied by a guitar-like figure.

VI. Burlesca: Con molto brio, D major, 2-4. The movement opens with a short and riotous theme. In a contrasting section a second theme appears in syncopated rhythm. The chief theme is further developed and brings the end, after the second theme has again been used, this theme in D major.

Burla, Burlesca, Burleske, is a term given to "a musical joke or playful composition." J. G. Walther, in 1732, described an "ouverture burlesque": a farcical and jocular overture in which ridiculous melodies, founded on parallel octaves and fifths, were put side by side with serious matters. There is a burlesca in Bach's Partita, 3, in A minor, and Schumann wrote a Burla, op. 124, No. 12. The term has been given by more recent composers to pianoforte pieces. Richard Strauss's Burleske in D minor for pianoforte and orchestra was performed in Boston at a concert of the Boston Symphony Orchestra, April 18, 1903 (Mr. Gebhard, pianist).

POEM, "DREAMS," FOR A WOMAN'S VOICE AND ORCHESTRA ACCOMPANIMENT (ACCOMPANIMENT SCORED BY FELIX MOTTI, 1856-1911).

RICHARD WAGNER

(Born at Leipsic, May 22, 1813; died at Venice, February 13 1883.)

This song is No. 5 of a set entitled "Fünf Gedichte für eine Frauenstimme in Musik gesetzt von Richard Wagner." The set includes: "Der Engel," "Stehe still!" "Im Treibhaus," "Schmerzen," "Träume."

TRÄUME.

Sag', welch wundebare Träume
Halten meinem Sinn umfängen,
Dass sie nicht wie leere Schäume
Sind in ödes Nichts vergangen?

Träume, die in jeder Stunde,
Jedem Tage schöner blüh'n,
Und mit ihrer Himmelskunde
Selig durch's Gemüthe ziehn?

DREAMS.

Say, oh, say, what wondrous dreamings
Keep my inmost soul revolving,
That they not like empty gleamings
Into nothing are dissolving?

Dreamings that with every hour,
Every day, in brightness grow.
And with their celestial power
Sweetly through the bosom flow?

HERMAN EPSTEIN

PIANIST

SCHOOL OF MUSIC

All Branches

Excellent Faculty

CARNEGIE HALL - NEW YORK

The NEW YORK TRIO

Violin, ALEXANDER SASLAVSKY

'Cello, WLADIMIR DUBINSKY

Piano, HERMAN EPSTEIN

Address, HERMAN EPSTEIN

CARNEGIE HALL - NEW YORK

Träume, die wie hehre Strahlen
In die Seele sich versenken,
Dort ein ewig Bild zu malen:
Allvergessen, Eingedenken!

Dreamings that like rays of splendor
Fill the bosom, never waning,
Lasting image there to render:
All forgetting, one retaining!

Träume, wie wenn Frühlingssonne
Aus dem Schnee die Blüten küsst,
Dass zu nie geahnter Wonne
Sie der neue Tag begrüsst,

Dreamings like the sun that kisses
From the snow the buds new born,
That to strange and unknown blisses
They are greeted by the morn,

Das sie wachsen, dass sie blühen,
Träumend spenden ihre Duft,
Sanft an deiner Brust verglühen,
Und dann sinken in die Gruft.

That expand they may and blossom,
Dreaming spend their odors suave,
Gently die upon thy bosom,
And then vanish in the grave.

The words of these five poems are by Mathilde Wesendonck (1828–1902). Born Luckemeyer, she was married to Otto Wesendonck in 1848. When she first met Wagner in 1852, she was, in her own words, “a blank page.” She wrote dramas and dramatic poems, tales and verses. The story of her connection with Wagner is best told in the volume “Richard Wagner to Mathilde Wesendonck,” translated, prefaced, etc., by William Ashton Ellis (New York, 1905).

The following quotation from pages 16, 17, is of interest:—

[DECEMBER, 1857.]

“[The following is a memorandum by Frau Wesendonck herself, found in company of the said two additional closes to ‘Schmerzen,’ the last whereof is the same as that now in use. The difference between the first and second versions of ‘Träume’ consists in addition of the sixteen introductory bars, the first version having commenced with our bar 17.—Tr.]

“On the 30th of November, 1857, Richard Wagner wrote the music to the song ‘In der Kindheit frühen Tagen’ (= ‘Der Engel’).

“December 4, 1857, the first sketch for ‘Sag,’ welch’ wunderbare Träume?’

“December 5, 1857, the second version of ‘Träume.’

“December 17, 1857, ‘Schmerzen,’ with a second, somewhat lengthened close. This was soon followed by a third close, beneath which stood the words: ‘It must become finer and finer!’

“After a beautiful, refreshing night, my first waking thought was this amended postlude: we’ll see whether it pleases Frau Calderon, if I let it sound up to her to-day.’ *

“February 22, 1858, ‘Sausendes, brausendes Rad der Zeit’ [= ‘Stehe still’].

* “Träume” was also scored for a small orchestra, and, conducting eighteen picked Zürich bandmen, Wagner performed it beneath Frau Wesendonck’s window, as a birthday greeting, December 23, 1857: possibly he played or sang “Schmerzen” on the same occasion.—Tr.

Music teaches most exquisitely the art of development.—D’ISRAELI

MUSIC EDUCATION

CALVIN B. CADY. Studios { Boston, 900 Beacon Street
New York, 15 Claremont Avenue

Pianoforte, Harmony, etc., and Normal Courses

Address Teachers College, Columbia University, New York, for Syllabus of Course in Music Education.

Address Clayton F. Summy Co., Chicago, Ill., for Poetic Folk Dances, Books I. and II., Folk Songs for Ten Fingers, First Home Studies, Music Education, An Outline, Books I. and II.

Summer Normal, Portland, Oregon, in July

"May 1, 1858, 'Im Treibhaus.'

"All five songs subsequently came out at Schott's Sons, Maince (1862), by the master's own instructions. Before their publication 'Träume' and 'Im Treibhaus' were named by himself 'Studien zu "Tristan und Isolde."'"

Wagner wrote in his Venetian diary, December 22, 1858, the diary intended for Mrs. Wesendonck, that he had been plodding at a passage in his "Tristan und Isolde,"—"wen du umfassen, wem du gelacht," and 'In deinen Armen, dir geweiht,' but could make no progress, until suddenly the thought came to him, and he wrote it down quickly. "A severe critic will find a touch of reminiscence in it. The 'Träume' flit close by, but thou'lt forgive me that—my darling! Nay, ne'er repent thy love of me: 'tis heavenly!"

And in Vienna, September 28, 1861, he wrote to Mathilde that he had been looking through the contents of his big green portfolio. "The pencilling of the song—I found that too—whence sprang the Night Scene (in 'Tristan und Isolde'). God knows, this song 'Träume' has pleased me better than the whole proud scene! Heavens, it's finer than all I have made! It thrills me to my deepest nerve to hear it! And to carry such an omnipresent after-feeling in one's heart without one's being overjoyed!"

"THE THREE GYPSIES" FRANZ LISZT

(Born at Raiding, near Oedenburg, Hungary, October 22, 1811; died at Bayreuth, July 31, 1886.)

Liszt set music to Lenau's* "Die drei Zigeuner" in 1860. The original version was for voice and pianoforte.

DIE DREI ZIGEUNER.

Drei Zigeuner fand ich einmal
Liegen an einer Weide,
Als mein Fuhrwerk mit müder Qual
Schlich durch sandige Haide.

Hielt der Eine für sich allein
In den Händen die Fiedel,
Spielte, umglüht vom Abendschein,
Sich ein feuriges Liedel.

* Nicolaus Lenau, whose true name was Nicolaus Niernsch von Strehlenau, was born at Cstata, Hungary, August 13, 1802. He studied law and medicine at Vienna, but practised neither. In 1832 he visited the United States. In October, 1844, he went mad, and his love for Sophie von Löwenthal had much to do with the wretched mental condition of his later years. He died at Oberdöbling, near Vienna, August 22, 1850. He himself called "Don Juan" his strongest work.

EUGENE HEFFLEY

PIANIST and TEACHER

CARNEGIE HALL - - NEW YORK

Hielt der Zweite die Pfeif' im Mund,
Blickte nach seinem Rauche,
Froh, als ob er vom Erdenrund
Nichts zum Glücke mehr brauche.

Und der Dritte behaglich schlief,
Und sein Cymbal am Baum hing.
Über die Saiten der Windhauch lief,
Über sein Herz ein Traum ging.

An den Kleidern trugen die drei
Löcher und bunte Flicker;
Aber sie boten trotzig frei
Spott den Erdengeschicken.

Dreifach haben sie mir gezeigt,
Wenn das Leben uns nachtet:
Wie man's verschläft, veriraucht, vergeigt,
Und es dreifach verachtet.

Nach den Zigeunern lang noch schau'n
Musst' ich im Weiterfahren;
Nach den Gesichtern dunkelbraun,
Den schwarzlockigen Haaren.

The following translation into English by "H. F." was published in
the *Westminster Gazette* (London):—

Wearily my horse one day plodded through the heather,
When we chanced on gypsies three, lounging there together.

From his fiddle one drew sounds sweet as song of lyre,
Round him, as he gayly played, flamed the sunset fire.

One puffed at his earthen pipe, watched the smoke ascending,
Merry-eyed as if his bliss knew no change, no ending.

One lay stretched upon the grass, comfortably sleeping,
O'er his harp, slung on a branch, summer winds were sweeping.

Wild, dishevelled were the three, rags and tatters wearing,
But they proudly faced their fate, kept their lordly bearing.

Of the three I learnt that day lessons of sound reason:
How to fiddle, smoke, or sleep through the barren season.

Oftentimes my gaze turns back to the figures burly
Of the gypsies, brown of face, black of locks and curly.

PERRY AVERILL, *BARITONE*

Prepares Singers for the profession

STUDIO: 220 WEST 59th STREET

'Phone 1097 Col.

C. G. Leland's translation may be of interest:—

I saw three gypsy men, one day,
Camped in a field together,
As my wagon went its weary way
All over the sand and heather.

And one of the three whom I saw there
Had his fiddle just before him,
And played for himself a stormy air,
While the evening-red shone o'er him.

And the second puffed his pipe again
Serenely and undaunted,
As if he at least of earthly men
Had all the luck that he wanted.

In sleep and comfort the last was laid,
In a tree his cymbal lying,
Over its strings the breezes played,
O'er his heart a dream went flying.

Ragged enough were all the three,
Their garments in holes and tatters;
But they seemed to defy right sturdily
The world and all worldly matters.

Thrice to the soul they seemed to say,
When earthly trouble tries it,
How to fiddle, sleep it and smoke it away,
And so in three ways despise it.

Liszt wrote to the Princess Carolyne Sayn-Wittgenstein, May 28, 1860: "The fancy has come into my head to set music to Lenau's 'Zigeuner'—and I have quickly found at the piano the whole outline. If it comes of itself, without my meeting in the middle of it one of those fierce and tenacious resistances which are the hardest tests to which an artist is obliged to submit, I shall at once go to work." He wrote to her on June 17 of the same year: "I completed yesterday Lenau's 'Trois Bohémiens' and flatter myself it will not displease you." On December 18, 1860, he wrote to her: "I have decided to orchestrate a half-dozen songs of Schubert and three of mine: 'Mignon,' 'Loreley,' and the 'Drei Zigeuner.' It has seemed to me for some time that I should do this, *nebenbei*." But he wrote to the publisher Kahnt on December 19, 1860, from Weimar that he had already orchestrated these songs. It would appear from a letter to Dr. Franz Brendel that Miss Genast sang "Die drei Zigeuner" at a *soirée* of the Euterpe, Leipsic, January 29, 1861.

MADAM JOSEFA MIDDECKE

Voice Culture—Perfect Tone Production

Only students who wish to study seriously desired

THE ORLEANS, 100 West 80th Street, NEW YORK. 'Phone, 7480 Schuyler

OVERTURE TO THE OPERA "OBERON" . . CARL MARIA VON WEBER

(Born at Eutin, Oldenburg, December 18, 1786; died at London, June 5, 1826.)

"Oberon; or, the Elf-king's Oath," a romantic opera in three acts, book by James Robinson Planché, music by Carl Maria von Weber, was first performed at Covent Garden, London, on April 12, 1826. Weber conducted the performance. The first performance in Boston was at Music Hall by the Parepa Rosa Company, May 23, 1870.

Weber was asked by Charles Kemble in 1824 to write an opera for Covent Garden. A sick and discouraged man, he buckled himself to the task of learning English, that he might know the exact meaning of the text. He therefore took one hundred and fifty-three lessons of an Englishman named Carey, and studied diligently, anxiously Planché sent the libretto an act at a time. Weber made his first sketch on January 23, 1825. The autograph score contains this note at the end of the overture: "Finished April 9, 1826, in the morning, at a quarter of twelve, and with it the whole opera. *Soli Deo Gloria!!!*—C. M. V. Weber." This entry was made at London.

The overture is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettledrums, strings. The overture begins with an introduction (*Adagio sostenuto ed il tutto pianissimo possibile*, D major, 4-4). The horn of Oberon is answered by muted strings. The figure for flutes and clarinets is taken from the first scene of the opera (Oberon's palace; introduction and chorus of elves). After a *pianissimo* little march there is a short dreamy passage for strings, which ends in the violas. There is a full orchestral crashing chord, and the main body of the overture begins (*Allegro con fuoco* in D major, 4-4). The brilliant opening measures are taken from the accompaniment figure of the quartet, "Over the dark blue waters," sung by Rezia, Fatime, Huon, Scherasmin (act ii., scene x.). The horn of Oberon is heard again; it is answered by the skipping fairy figure. The second theme (A major, sung first by the clarinet, then by the first violins) is taken from the first measures of the second part of Huon's air (act i., No. 5). And then a theme taken from the peroration, *presto con fuoco*, of Rezia's air, "Ocean! Thou mighty monster" (act ii., No. 13), is given as a conclusion to the violins. This theme ends the first part of the overture. The free fantasia begins with soft repeated chords in bassoons, horns, drums, basses. The first theme is worked out in short periods; a new theme is introduced and treated in fugato against a running contrapuntal counter-theme in the strings. The second theme is treated, but not elaborately; and then the Rezia motive brings the spirited end.

At the first performance of the opera the overture was repeated.

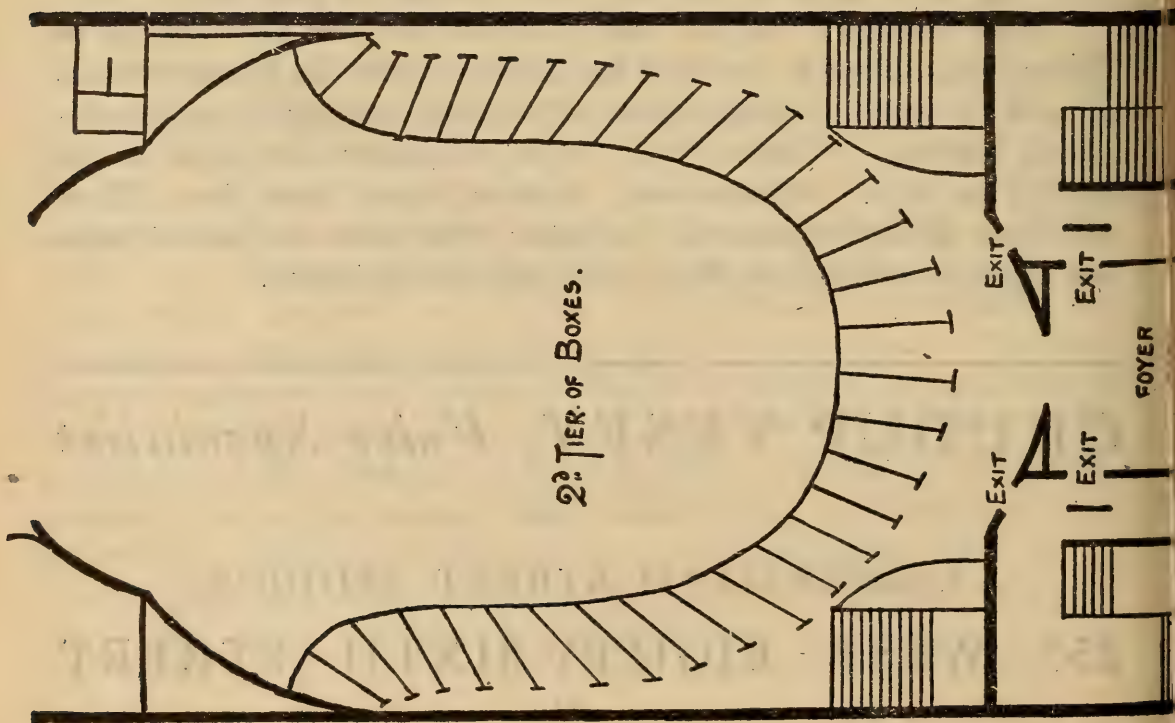
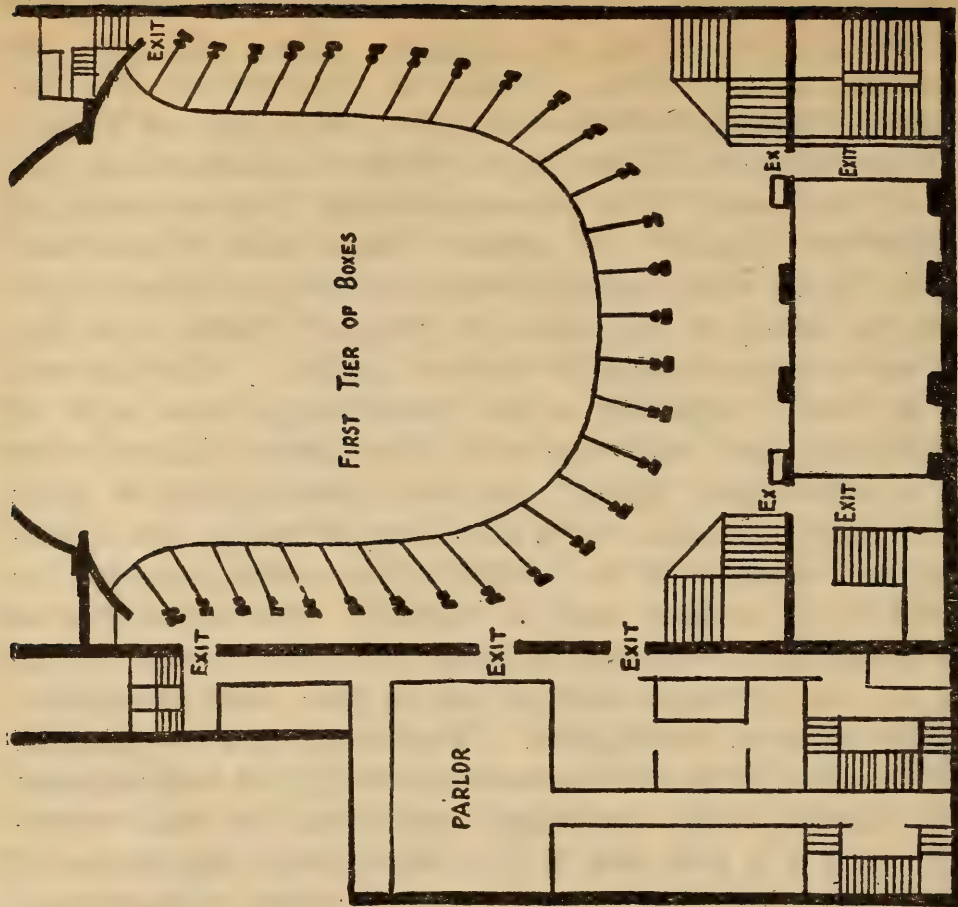
The first performance of "Oberon" in the United States was at New York, October 9, 1828, at the Park Theatre. Mrs. Austin was the heroine, and Horn the Sir Huon. (There was a performance of "Oberon," a musical romance, September 20, 1826; but it was not Weber's opera. It may have been Cooke's piece, which was produced at London early in that year.) This performance was "for the benefit of the beautiful Mrs. Austin." An admirer, whose name is now lost, spoke of her "liquid voice coming as softly on the sense of hearing as snow upon the waters or dew upon the flowers." White says that her voice was a mezzo-soprano of delicious quality. "She was very beautiful, in what is regarded as the typical Anglo-Saxon style of beauty,—'divinely fair,' with blue eyes softly bright, golden brown hair, and a well-rounded figure." She was praised lustily in print by a Mr. Berkeley, "a member of a noble English family, who accompanied her, and managed all her affairs with an ardent devotion far beyond that of an ordinary man of business. She visited Boston during the season of 1828-29, and she sang here in later years. White says that she was not appreciated at first in New York, because she had made her début at Philadelphia. "For already had the public of New York arrogated to themselves the exclusive right of deciding upon the merits of artists of any pretensions who visited the country professionally. And it is true that, if they received the approbation of New York, it was a favorable introduction to the public of other towns. Not so, however, with those who chose Philadelphia or Boston as the scene of their début. The selection was in itself regarded by the Manhattanese as a tacit acknowledgment of inferiority or as a slight to their pretensions as arbiters; and in such cases they were slow at bestowing their approval, however well it might be deserved."

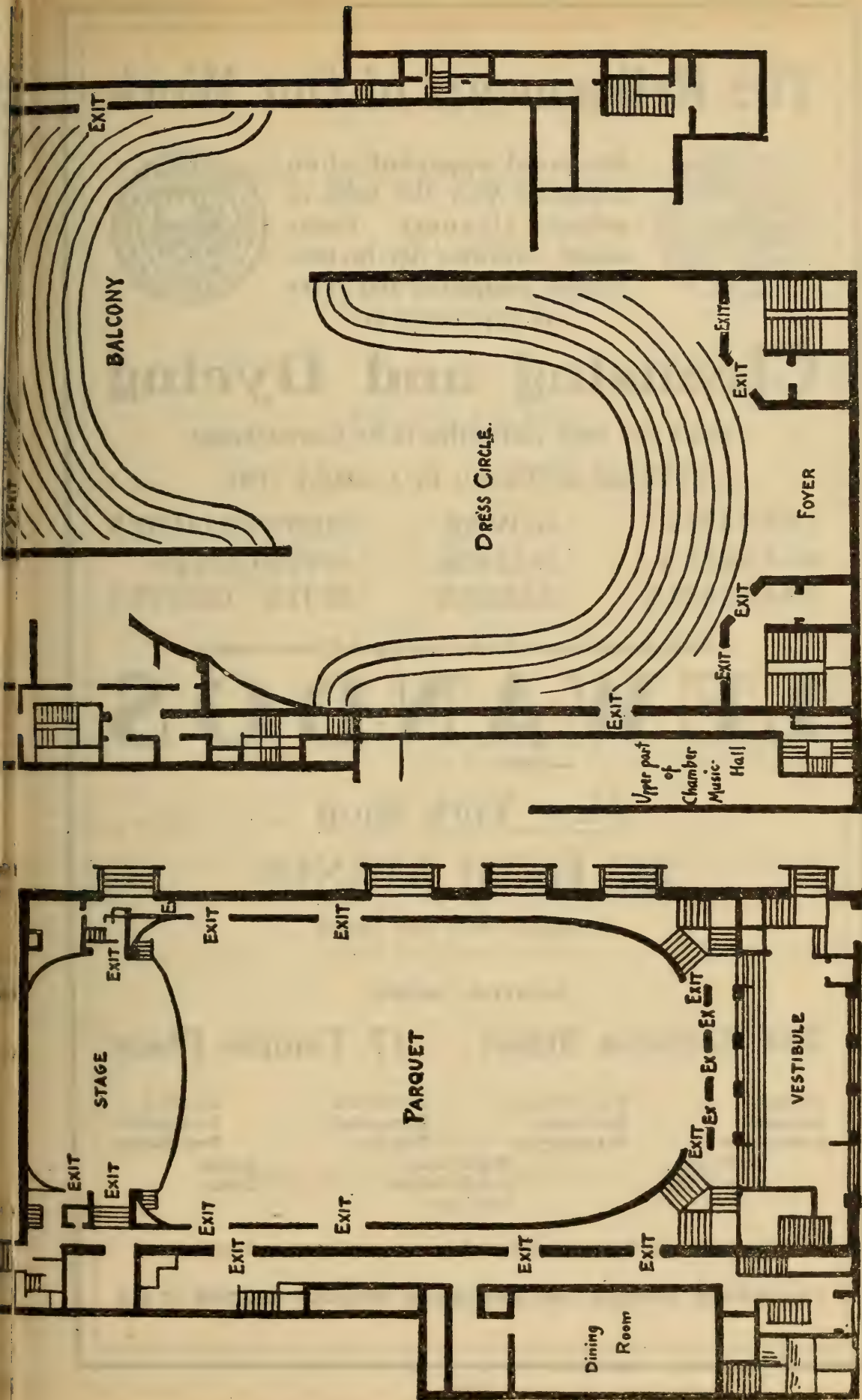
I doubt whether "Oberon" was performed in New York exactly as Weber wrote it, for it was then the fashion to use the framework and some of the songs of an opera and to introduce popular airs and incongruous business. "Oberon" was in all probability first given in this country in 1870. Performances, however, have been few. There were some at San Francisco in December, 1882, when the part of Rezia was taken alternately by Miss Lester and Miss Leighton.

CRUDUP VESEY, *Voice Specialist*

EIGHTY-SIXTH STREET STUDIOS

257 WEST EIGHTY-SIXTH STREET





The Refinements of Our Work



Are most apparent when compared with the work of ordinary cleaners. Unexcelled facilities up-to-the-minute equipment and years of experience in



Cleansing and Dyeing

make our work distinctive in its thoroughness

ARTICLES RETURNED IN A SHORT TIME

CURTAINS

GOWNS

MENS CLOTHES

BLANKETS

WAISTS

OVERCOATS

DRAPERIES

SASHES

SUITS GLOVES

Carefully cleansed properly finished and inspected before returning

LEWANDOS

New York Shop

557 FIFTH AVENUE

Telephone 2926 38th Street

BOSTON SHOPS

284 Boylston Street

17 Temple Place

Albany
Rochester
Providence

Philadelphia
Baltimore
Washington

Worcester
Springfield
Newport

Hartford
Bridgeport
New Haven

Roxbury
Cambridge

Watertown
South Boston
Portland

Salem
Lynn

Bundles called for and delivered by our own teams and motors

EXECUTIVE OFFICES 286 BOYLSTON STREET BOSTON U S A

FIRST MATINEE

SATURDAY AFTERNOON, NOVEMBER 11

AT 2.30

PROGRAMME

Beethoven . . . Symphony No. 3, in E-flat major, "Eroica," Op. 55

- I. Allegro con brio.
 - II. Marcia funebre: Adagio assai.
 - III. Scherzo: Allegro vivace; Trio.
 - IV. Finale: Allegro molto.
-

Saint-Saëns . . . "Spring" Aria from "Samson and Delilah"

Debussy Prelude to "The Afternoon of a Faun" (after
the Eclogue of Stéphane Mallarmé)

Songs with Orchestra:

- a. Schubert . . . "Die junge Nonne" (Orchestrated by Franz Liszt)
- b. Schubert . . . "Tod und das Mädchen" (Orchestrated by
Felix Mottl)
- c. Schubert . . . "Der Erlkönig" (Orchestrated by Hector Berlioz)

Liszt "Les Préludes," Symphonic Poem No. 3

SOLOIST

Madame SCHUMANN-HEINK, Contralto

There will be an intermission of ten minutes after the symphony

C A R N E G I E H A L L

FIVE SUNDAY EVENINGS

FIVE MONDAY AFTERNOONS

BEGINNING NOV. 12-13

FIVE ENTIRELY
NEW
TRAVEL
TALKS

NEW
PICTURES
OF
OLD PLACES

Nov. 12-13. THE RIVIERA

Nov. 19-20. MILAN AND ITALIAN
LAKES

Nov. 26-27. FLORENCE AND VENICE

Dec. 3- 4. ROME AND THE VATICAN

Dec. 10-11. NAPLES AND ENVIRONS

COLORED VIEWS AND MOTION PICTURES MADE AND
COLORED BY MR. ELMENDORF

TICKETS FOR ANY ONE OR ALL OF THESE LECTURES NOW ON SALE AT
THE BOX OFFICE. PRICES: RESERVED SEATS, \$1.50, \$1.00, 75c., 50c.

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827.)

Anton Schindler wrote in his *Life of Beethoven* (Münster, 1840): "First in the fall of 1802 was his [Beethoven's] mental condition so much bettered that he could take hold afresh of his long-formulated plan and make some progress: to pay homage with a great instrumental work to the hero of the time, Napoleon. Yet not until 1803 did he set himself seriously to this gigantic work, which we now know under the title of 'Sinfonia Eroica': on account of many interruptions it was not finished until the following year. . . . The first idea of this symphony is said to have come from General Bernadotte, who was then French Ambassador at Vienna, and highly treasured Beethoven. I heard this from many friends of Beethoven. Count Moritz Lichnowsky, who was often with Beethoven in the company of Bernadotte, . . . told me the same story." Schindler also wrote, with reference to the year 1823: "The correspondence of the King of Sweden led Beethoven's memory back to the time when the King, then General Bernadotte, Ambassador of the French Republic, was at Vienna, and Beethoven had a lively recollection of the fact that Bernadotte indeed first awakened in him the idea of the 'Sinfonia Eroica.'"

These statements are direct. Unfortunately, Schindler, in the third edition of his book, mentioned Beethoven as a visitor at the house of Bernadotte in 1798, repeated the statement that Bernadotte inspired the idea of the symphony, and added: "Not long afterward the idea blossomed into a deed"; he also laid stress on the fact that Beethoven was a staunch republican, and cited, in support of his admiration of Napoleon, passages from Beethoven's own copy of Schleiermacher's translation of Plato.

Thayer admits that the thought of Napoleon may have influenced the form and the contents of the symphony, and that the composer may have based a system of politics on Plato; "but," he adds, "Bernadotte had been long absent from Vienna before the Consular form of government was adopted at Paris, and before Schleiermacher's Plato was published in Berlin."

The symphony was composed in 1803-04. The story is that the title-page of the manuscript bore the word "Buonaparte" and at the bottom of the page "Luigi van Beethoven"; "and not a word more," said Ries, who saw the manuscript. "I was the first," also said Ries, "who brought him the news that Bonaparte had had himself declared Emperor, whereat he broke out angrily: 'Then he's nothing but an ordinary man! Now he'll trample on all the rights of men to serve his



Studio

130

West 57th Street

Breakfast

Luncheon

Tea and

Dinner

Tea Rooms

own ambition; he will put himself higher than all others and turn out a tyrant!"

Furthermore, there is the story that, when the death of Napoleon at St. Helena was announced, Beethoven exclaimed, "Did I not foresee the catastrophe when I wrote the funeral march in the 'Eroica'?"

The original score of the symphony was bought in 1827 by Joseph Dessauer for three florins, ten kreuzers, at auction in Vienna. On the title-page stands "Sinfonia grande." Two words that should follow immediately were erased. One of these words is plainly "Bonaparte," and under his own name the composer wrote in large characters with a lead-pencil: "Written on Bonaparte."

Thus it appears there can be nothing in the statements that have come down from Czerny, Dr. Bartolini, and others: the first allegro describes a sea-fight; the funeral march is in memory of Nelson or General Abercrombie, etc. There can be no doubt that Napoleon, the young conqueror, the Consul, the enemy of kings, worked a spell over Beethoven, as over Berlioz, Hazlitt, Victor Hugo; for, according to W. E. Henley's paradox, although, as despot, Napoleon had "no love for new ideas and no tolerance for intellectual independence," yet he was "the great First Cause of Romanticism."

The symphony was first performed at a private concert at Prince Lobkowitz's in December, 1804. The composer conducted, and in the second half of the first allegro he brought the orchestra to grief, so that a fresh start was made. The first performance in public was at a concert given by Clement at the Theater an der Wien, April 7, 1805. The symphony was announced as "A new grand Symphony in D-sharp by Herr Ludwig van Beethoven, dedicated to his Excellence Prince von Lobkowitz." Beethoven conducted. Czerny remembered that some one shouted from the gallery: "I'd give another kreuzer if they would stop." Beethoven's friends declared the work a masterpiece. Some said it would gain if it were shortened, if there was more "light, clearness, and unity." Others found it a mixture of the good, the grotesque, the tiresome.

The symphony was published in October, 1806. The title in Italian stated that it was to celebrate the memory of a great man. And there was this note: "Since this symphony is longer than an ordinary symphony, it should be performed at the beginning rather than at the end of a concert, either after an overture or an aria, or after a concerto. If it be performed too late, there is the danger that it will not produce on the audience, whose attention will be already wearied by preceding pieces, the effect which the composer purposed in his own mind to attain."

* * *

JANET BULLOCK WILLIAMS

Teacher of Singing

1 2 2 C A R N E G I E H A L L

The first movement, *Allegro con brio*, E-flat major, 3-4, opens with two heavy chords for full orchestra, after which the chief theme is given out by the 'cellos. This theme is note for note the same as that of the first measures of the *Intrade* written by Mozart in 1786 at Vienna for his one-act operetta, "*Bastien et Bastienne*," performed in 1786 at a Viennese garden-house (K. 50). Mozart's theme is in G major. Beethoven's theme is finished by the violins and developed at length. There is a subsidiary theme, which begins with a series of detached phrases distributed among wood-wind instruments and then the violins. The second theme, of a plaintive character, is given out alternately by wood-wind and strings. The development is most elaborate, full of striking contrasts, rich in new ideas. The passage in which the horn enters with the first two measures of the first theme in the tonic chord of the key, while the violins keep up a tremolo on A-flat and B-flat, has given rise to many anecdotes and provoked fierce discussion. The coda is of unusual length.

The funeral march, *Adagio assai*, C minor, 2-4, begins, *pianissimo* e sotto voce, with the theme in the first violins, accompanied by simple chords in the other strings. The theme is repeated by the oboe, accompanied by wood-wind instruments and strings; and the strings give the second portion of the theme. A development by full orchestra follows. The second theme is in C major. Phrases are given out by various wood-wind instruments in alternation, accompanied by triplet arpeggios in the strings. This theme, too, is developed; and there is a return to the first theme in C minor in the strings. There is fugal development at length of a figure that is not closely connected with either of the two themes. The first theme reappears for a moment, but strings and brass enter fortissimo in A-flat major. This episode is followed by another; and at last the first theme returns in fragmentary form in the first violins, accompanied by a pizzicato bass and chords in oboes and horns.

Scherzo: *Allegro vivace*, E-flat major, 3-4. Strings are *pianissimo* and staccato, and oboe and first violins play a gay theme which Marx says is taken from an old Austrian folk-song. This melody is the basic material of the scherzo. The trio in E-flat major includes hunting-calls by the horns, which are interrupted by passages in wood-wind instruments or strings.

Finale: *Allegro molto*, E-flat major, 2-4. A theme, or, rather, a double theme, with variations; and Beethoven was fond of this theme, for he had used it in the finale of his ballet, "*Die Geschöpfe des Prometheus*," in the *Variations for pianoforte*, Op. 35, and in a country dance. After a few measures of introduction, the bass to the melody

Mrs. Elizabeth Jennings Buckland

Studio:

THE FRANKLIN

204 WEST 94th STREET

Telephone - - - - - 2488 Riverside

**THE
RIVARDE
METHOD
of SINGING**

**Voice Placing a
Specialty**

which is to come is given out, as though it were an independent theme. The first two variations in the strings are contrapuntal. In the third the tuneful second theme is in the wood-wind against runs in the first violins. The fourth is a long fugal development of the first theme against a counter-subject found in the first variation. Variations in G minor follow, and the second theme is heard in C major. There is a new fugal development of the inverted first theme. The tempo changes to poco andante, wood-wind instruments play an expressive version of the second theme, which is developed to a coda for full orchestra, and the symphony ends with a joyful glorification of the theme.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, three horns, two trumpets, kettledrums, and strings.

*
* *

What strange and even grotesque "explanations" of this symphony have been made!

At the second concert of the Philharmonic Society of New York, February 18, 1843, the following comments were printed on the programme: "This great work was commenced when Napoleon was first Consul, and was intended to portray the workings of that extraordinary man's mind. In the first movement, the simple subject, keeping its uninterrupted way through harmonies that at times seem in almost chaotic confusion, is a grand idea of Napoleon's determination of character. The second movement is descriptive of the funeral honors paid to one of his favorite generals, and is entitled 'Funeral March on the Death of a Hero.' The winding up of this movement represents the faltering steps of the last gazers into the grave, and the listener hears the tears fall on the coffin ere the funeral volley is fired, and repeated faintly by an echo. The third movement (Minuet and Trio) describes the homeward march of the soldiery, and the Finale is a combination of French Revolutionary airs put together in a manner that no one save a Beethoven could have imagined." And this note, Mr. Krehbiel tells us, was inserted in the programme for several, even twenty-five, years after.

Marx saw in the first movement of the symphony the incidents of a

A Most Effectual Throat Relief

Hoarseness, coughs, inflammation of the throat, bronchial and asthmatic troubles are relieved promptly by the use of

BROWN'S BRONCHIAL TROCHES

For over half a century recognized throughout the world as the staple throat remedy. Especially convenient to carry in purse or pocket ready for use whenever required to check a cough or give relief in any throat trouble.

Entirely free from opiates in any form. Fine for singers and speakers to clear the voice. Sold everywhere in boxes—never in bulk.

Price 25c, 50c and \$1.00
Sample sent free on request

JOHN I. BROWN & SON, BOSTON, MASS.

BROWN'S

CAMPHORATED
SAPONACEOUS

DENTIFRICE

is an article of superior merit. Used daily, will keep the teeth sound, prevent accumulation of tartar, and give firmness to the gums. It leaves a particularly clean and pleasant feeling in the mouth. For sale by druggists and dealers in toilet articles, or sent on receipt of price, 25 cents. Sample sent on request.

Manufactured by JOHN I. BROWN & SON

CURTIS & BROWN
MFG. CO., Ltd.

NEW YORK, N.Y.

battle as it is preconceived in the mind of the conqueror. The different incidents are characterized by the chief themes and their developments. The ending with the return of the first theme is the triumph of the victor's plan. The funeral march pictures Night spreading her shade over the battlefield, which is covered with the corpses of those who died for glory; in the scherzo are heard the rejoicings of the soldiery homeward bound; and the finale is Peace consecrating the victories of the hero.

Griepenkerl preferred to see in the fugued passage of the first movement the entrance of the nineteenth century.

Berlioz insisted that there should be no thought of battles or triumphant marches, but rather profound reflections, melancholy recollections, imposing ceremonies,—in a word, the funeral oration over a hero.

Wagner wrote: "The designation 'heroic' is to be taken in its widest sense, and in no wise to be conceived as relating merely to a military hero. If we broadly connote by 'hero' (*Held*) the whole, the full-fledged *man*, in whom are present all the purely human feelings—of love, of grief, of force—in their highest fill and strength, then we shall rightly grasp the subject which the artist lets appeal to us in the speaking accents of his tone-work. The artistic space of this work is filled with all the varied, intercrossing feelings of a strong, a consummate Individuality, to which nothing human is a stranger, but which includes within itself all truly Human, and utters it in such a fashion that, after frankly manifesting every noble passion, it reaches a final rounding of its nature, wherein the most feeling softness is wedded with the most energetic force. The heroic tendency of this art work is the progress toward that rounding off" (Englished by Mr. W. A. Ellis). And Wagner explained on these lines each movement. As the second shows the "deeply, stoutly suffering man," so the scherzo reveals the "gladly, blithely doing man"; while the finale shows us finally "the man entire, harmoniously at one with self, in those emotions where the Memory of Sorrow becomes itself the shaping-force of noble Deeds."

Nor should the "rededication" of the "Eroica" to Bismarck by von

HOTEL LENOX

2 minutes from Back Bay Stations

Fireproof Modern Convenient

250 Rooms; 125 with Private Bath

Superior Cuisine and Service

**Boylston and Exeter Streets
BOSTON**

Bülów, *cher unique*, as Liszt frequently called him, be forgotten. Von Bülów said, at a concert of the Philharmonic Orchestra of Berlin (May 28, 1892): "Yes, the hero was the quintessence of the world to Beethoven. We cannot know, we cannot surmise, what slumbered in his soul. Perhaps there slumbered the picture of the great American citizen, George Washington. But he looked for a hero of his own time, a European hero; and his eyes fell on the great star of Bonaparte."

And there von Bülów might have stopped where Beethoven began.

"PRINTEMPS QUI COMMENCE," ROMANCE OF DELILAH FROM "SAMSON ET DALILA," ACT I. CAMILLE SAINT-SAËNS

(Born at Paris on October 9, 1835; now living there.)

Printemps qui commence
Portant l'espérance
Aux cœurs amoureux,
Ton souffle qui passe
De la terre efface
Les jours malheureux.

The spring with her dower
Of bird and of flower
Brings hope in her train;
Her scent-laden pinions
From love's wide dominions
Drives sorrow and pain.

Tout brûle en notre âme
Et ta douce flamme
Vient sécher nos pleurs;
Tu rends à la terre,
Par un doux mystère,
Les fruits et les fleurs.

Our hearts thrill with gladness,
For spring's mystic madness
Thrills through all the earth.
To fields does she render
Their grace and their splendor—
Joy and gentle mirth.

En vain je suis belle!
Mon cœur plein d'amour,
Pleurant l'infidèle,
Attend son retour!
Vivant d'espérance,
Mon cœur désolé
Garde souvenance
Du bonheur passé.

In vain I adorn me
With blossoms and charms!
My false love doth scorn me,
And flees from my arms!
But hope still caresses
My desolate heart—
Past delight yet blesses!
Love will not depart!

À la nuit tombante
J'irai, triste amante,
M'asseoir au torrent,
L'attendre en pleurant!
Chassant ma tristesse,
S'il revient un jour,
À lui ma tendresse

When night comes, star-laden,
Like a sad, lonely maiden,
I'll sit by the stream,
And mourning I'll dream.
My heart I'll surrender
If he comes to-day.
And still be as tender

HOTEL PURITAN

COMMONWEALTH AVENUE

100 yards from Massachusetts Avenue car lines



A Distinctive Boston House

For transient and permanent guests who demand the best and prefer good taste to display. Several desirable rooms and suites at modest prices.

Afternoon tea daily, with music, in the unique Sun Parlor

Et la douce ivresse
Qu'un brûlant amour
Garde à son retour.

As when Love's first splendor
Made me rich and gay:
So I'll wait him alway.
Translation by Nathan Haskell Dole.

"Samson et Dalila," opera in three acts, libretto by Ferdinand Lemaire, music by Saint-Saëns, was first performed as an opera in German at Weimar, December 2, 1877.* It was composed from 1869 to 1874. The first act was performed in concert form at the Châtelet Theatre, Paris, on Good Friday, March 26, 1875, when Miss Bruant sang this air.

The first performance in France of this opera as an opera was at Rouen, March 3, 1890, with Mme. Bossy as Delilah. The first operatic performance in Paris was at the Eden Theatre, October 31, 1890, with Rosine Bloch as Delilah.

PRELUDE TO "THE AFTERNOON OF A FAUN (AFTER THE ÉCLOGUE OF STÉPHANE MALLARMÉ)" **ACHILLE CLAUDE DEBUSSY**

(Born at St. Germain (Seine and Oise), August 22, 1862; now living at Paris.)

"Prélude à l'Après-Midi d'un Faune (Éclogue de S. Mallarmé)" † was played for the first time at a concert of the National Society of Music,

* Samson, Ferenczy; Delilah, Miss von Muller; the High Priest, Milde.

† Stéphane Mallarmé was born at Paris in 1842; he died at Valvins in 1898. He taught English at French provincial towns and then for thirty years (1862-92) in Paris at a college. In 1874-75 he edited *La Dernière Mode*. The list of his works is as follows: "Le Corbeau" (translation into French prose of Poe's "Raven"), 1875; preface to Beckford's "Vathek," 1876; "L'Après-Midi d'un Faune," 1876; "Petite Philologie à l'Usage des Classes et du Monde: Les Mots Anglais," 1877; "Poésies Complètes" (photo-lithographed from the original manuscript), 1887; "Les Poèmes de Poe" (translation into French prose), 1888; "Le Ten o'Clock de M. Whistler," 1888; "Pages," 1891; "Les Miens: Villiers de l'Isle Adam," 1892; "Vers et Prose," 1892; "La Musique et les Lettres" (lectures delivered at Oxford and Cambridge), 1894; "Divagations," 1897; "Poésies," 1899.

At first a Parnassian, he became recognized as a chief of the Symbolists. For discussions of Mallarmé see Gosse's "Questions at Issue," 1893; Vittorio Pica's "Letteratura d' Eccezione," 1890; Arthur Symon's essay, "Mallarmé," in "The Symbolist Movement in Literature" (1899); George Moore's "Confessions of a Young Man"; Teodor de Wyzewa's "Nos Maitres" (Paris, 1895); Paul Verlaine's "Les Poètes Maudits" (Paris, 1888); Gustave Kahn's "Symbolistes et Décadents" (Paris, 1902), an invaluable book to students of modern French poetry; Vance Thompson's "French Portraits" (1900).

In 1896 Mallarmé was named "poet of poets" at an election in which almost every Frenchman known in letters voted.

FAELTEN

PIANOFORTE SCHOOL

CARL FAELTEN, Director
30 HUNTINGTON AVENUE, BOSTON

Professional training for
Pianists and
Music Teach-
ers. Special de-
partment for
children. Call or
write for infor-
mation.



DE MERITTE SCHOOL

815 BOYLSTON STREET, BOSTON
Twelfth Year

A preparatory school for boys who want an education.

The **Upper Grade** prepares for college and the scientific schools.

The **Lower Grade** gives to boys from ten to fourteen years of age a careful training for the work of the upper grade.

EDWIN DE MERITTE, A. B., Prin.

VICTOR S. FLECHTER

Rare Old Violins, Violas, Cellos,
Finest Italian Strings, Bows,
Boxes, Highest Grade Repairing

23 UNION SQUARE, NEW YORK

Telephone

Paris, December 23, 1894. The conductor was Gustave Doret. The second performance was at a Colonne Concert, Paris, October 20, 1895.

The first performance in Boston—it was also the first in the United States—was at a concert of the Boston Orchestral Club, Mr. Longy conductor, April 1, 1902.

Stéphane Mallarmé formulated his revolutionary ideas concerning style about 1875, when the *Parnasse Contemporain* rejected his first poem of true importance, "L'Après-Midi d'un Faune." The poem was published in 1876 as a quarto pamphlet, illustrated by Manet. The eclogue is to the vast majority cryptic. The poet's aim, as Mr. Edmund Gosse expresses it, was "to use words in such harmonious combinations as will suggest to the reader a mood or a condition which is not mentioned in the text, but is nevertheless paramount in the poet's mind at the moment of composition." Mallarmé, in a letter to Mr. Gosse, accepted with delight this understanding of his purpose: "I make music, and do not call by this name that which is drawn from the euphonic putting together of words,—this first requirement is taken for granted; but that which is beyond, on the other side, and produced magically by certain dispositions of speech and language, is then only a means of material communication with the reader, as are the keys of the pianoforte to a hearer."

Let us read Mr. Gosse's explanation of the poem that suggested music to Debussy: "It appears in the *florilège* which he has just published, and I have now read it again, as I have often read it before. To say that I understand it bit by bit, phrase by phrase, would be excessive. But, if I am asked whether this famous miracle of unintelligibility gives me pleasure, I answer, cordially, Yes. I even fancy that I obtain from it as definite and as solid an impression as M. Mallarmé desires to produce. This is what I read in it: A faun—a simple, sensuous, passionate being—wakens in the forest at daybreak and tries to recall his experience of the previous afternoon. Was he the fortunate recipient of an actual visit from nymphs, white and golden goddesses, divinely tender and indulgent? Or is the memory he seems to retain nothing but the shadow of a vision, no more substantial than the 'arid rain' of notes from his own flute? He cannot tell. Yet surely there was, surely there is, an animal whiteness among the brown reeds of the lake that shines out yonder? Were they, are they, swans? No! But Naiads plunging? Perhaps! Vaguer and vaguer grows the impression of this delicious experience. He would resign his woodland godship to retain it. A garden of lilies, golden-headed, white-stalked, behind the trellis of red roses? Ah! the effort is too great for his poor brain. Perhaps if he selects one lily from the garth of lilies, one benign and beneficent yielder of her cup to thirsty lips, the memory, the ever-receding memory, may be forced back. So, when he has glutted upon

HARRIET THORBURN 703 Carnegie Hall

The Art of Singing

Pupil of Frank King Clark, Berlin, and Carl Scheidemantel, Dresden,
Isidor Luckstone, New York

a bunch of grapes, he is wont to toss the empty skins into the air and blow them out in a visionary greediness. But no, the delicious hour grows vaguer; experience or dream, he will never know which it was. The sun is warm, the grasses yielding; and he curls himself up again, after worshipping the efficacious star of wine, that he may pursue the dubious ecstasy into the more hopeful boskages of sleep.

"This, then, is what I read in the so excessively obscure and unintelligible 'L'Après-Midi d'un Faune'; and, accompanied as it is with a perfect suavity of language and melody of rhythm, I know not what more a poem of eight pages could be expected to give. It supplies a simple and direct impression of physical beauty, of harmony, of color; it is exceedingly mellifluous, when once the ear understands that the poet, instead of being the slave of the Alexandrine, weaves his variations round it, like a musical composer."

* * *

"The Afternoon of a Faun" is scored for three flutes, two oboes, one English horn, two clarinets, two bassoons, four horns, two harps, small antique cymbals,* strings. It is dedicated to Raymond Bonheur.

* Small cymbals, as well as the large cymbals, were used habitually in the bands of the janizaries from the time of organization in the seventeenth century. The ancient ones found at Pompeii were of bronze, connected by a bronze chain of twenty-four rings. Mahillon says that the sound is pitched approximately to the first E above the treble staff. [F. A. Lampe thought it worth while to write a book of 420 pages. "De Cymbalis Veterum" (1703).] Berlioz speaks of them in his Treatise on Instrumentation: "I have seen some in the Pompeian Museum at Naples, which were no larger than a dollar. The sound of these is so high and so weak that it could hardly be distinguished without a complete silence of the other instruments. These cymbals served in ancient times to mark the rhythm of certain dances, as our modern castanets, doubtless. In the fairy-like scherzo of my 'Romeo and Juliet' symphony, I have employed two pairs of the dimension of the largest of the Pompeian cymbals; that is to say, rather less than the size of the hand, and tuned a fifth one with the other." (They were tuned to B-flat and F above the treble staff.) "To make them vibrate, well, the player should, instead of striking the cymbals full one against the other, strike them merely by one of their edges. They should be of at least three lines and a half in thickness." Chausson introduced antique cymbals in his symphonic poem, "Viviane," and Loeffler uses them in his "Pagan Poem."

CARNEGIE HALL

TUESDAY AFTERNOON, NOVEMBER 28th, at 3 o'clock

Mme. SCHUMANN-HEINK

SONG RECITAL

Mrs. KATHARINE HOFMANN
AT THE PIANO

PROGRAMME

BEETHOVEN. a. Die Ehre Gottes, Op. 48; b. Vom Tode, Op. 48; c. Bitten; d. Ich Liebe Dich.
SCHUBERT. a. Junge Nonne; b. Liebesbotschaft; c. Du bist die Ruh; d. Die Forelle; e. Rastlose Liebe.
SCHUMANN. a. In der Fremde; b. Stille; c. Intermezzo; d. Mondnacht; e. Frühlingsnacht.
BRAHMS. a. Von Ewiger Liebe; b. Mainacht; c. 6 Ungarische Zigeunerlieder.

Management: Quinlan International Musical Agency

Tickets, 75 cents, \$1.00, \$1.50, \$2.00. Boxes, \$15.00 and \$18.00. On sale at Hall commencing November 19th

THE STEINWAY PIANO USED

The chief theme is announced by the flute, *très modéré*, E major, 9-8. Louis Laloy gives the reins to his fancy. "One is immediately transported into a better world; all that is leering and savage in the snub-nosed face of the faun disappears; desire still speaks, but there is a veil of tenderness and melancholy. The chord of the wood-wind, the distant call of the horns, the limpid flood of harp-tones, accentuate this impression. The call is louder, more urgent, but it almost immediately dies away, to let the flute sing again its song. And now the theme is developed: the oboe enters in, the clarinet has its say; a lively dialogue follows, and a clarinet phrase leads to a new theme which speaks of desire satisfied; or it expresses the rapture of mutual emotion rather than the ferocity of victory. The first theme returns, more languorous, and the croaking of muted horns darkens the horizon. The theme comes and goes, fresh chords unfold themselves; at last a solo 'cello joins itself to the flute; and then everything vanishes, as a mist that rises in the air and scatters itself in flakes."

"THE YOUNG NUN," OP. 43, NO. 1 FRANZ SCHUBERT

(Born at Lichtenthal, Vienna, January 31, 1797; died at Vienna, November 19, 1828.)

"Die junge Nonne," poem by J. N. Craigher, was composed at Vienna in April, 1825.

The original key is F minor; *mässig*, 12-8.

1911 Fourteenth Season 1912

SYMPHONY CONCERTS for YOUNG PEOPLE

WALTER DAMROSCH, Conductor

SATURDAY AFTERNOONS

November 25, December 16, January 6, February 10,
March 2, and March 16

I. CONCERT, NOVEMBER 25. CLASSIC GERMAN.

PART I.

- I. SYMPHONY NO. 6. (THE PASTORAL.) Beethoven
 1. Cheerful Impressions Excited on Arriving in the Country.
 2. By the Brook.
 3. Peasants Merry-making.
 4. Thunder Storm.
 5. The Shepherd's Song; Glad and Thankful Feelings after the Storm.

PART II.

2. VIOLIN SOLO, Romanza in G. Beethoven
Mr. DAVID MANNES
3. OVERTURE, "OBERON" Weber

CHRISTMAS CONCERT, DECEMBER 16.

III. CONCERT, JANUARY 6. BRITISH AND AMERICAN COMPOSERS.

Soloist, Mr. CECIL FANNING

IV. CONCERT, FEBRUARY 10. FRENCH COMPOSERS.

V. CONCERT, MARCH 2.

The program will be played by the SENIOR and JUNIOR ORCHESTRAS of THE MUSIC SCHOOL SETTLEMENT, 120 young players, who will be assisted by a soloist.

VI. CONCERT, MARCH 16. SPRING FESTIVAL.

Folk-songs and Dances of Germany, France, Bohemia, Hungary, Russia, and England, by groups of children from New York schools. The orchestral numbers will be announced.

Boxes and tickets now on sale at the office of the Musical Art Society, 1 West 34th Street, Room 611, Century Building, Telephone, 2956 Murray Hill, and at Box Office, Carnegie Hall.

CARNEGIE HALL, HALF-PAST TWO O'CLOCK

Wie braust durch die Wipfel der heulende Sturm!
 Es klirren die Balken, es zittert das Haus!
 Es rollet der Donner, es leuchtet der Blitz!
 Und finster die Nacht wie das Grab!

Immerhin, immerhin! So tobt' es auch jüngst noch in mir!
 Es brauste das Leben, wie jetzo der Sturm!
 Es bebten die Glieder, wie jetzo das Haus!
 Es Flammte die Liebe, wie jetzo der Blitz!
 Und finster die Brust, wie das Grab!

Nun tobe, du wilder, gewalt'ger Sturm!
 Im Herzen ist Friede, im Herzen ist Ruh'!
 Des Bräutigam's harret die liebende Braut,
 Gereinigt in prüfender Gluth,
 Der ewigen Liebe getraut.

Ich harre, mein Heiland, mit Sehnen dem Blick;
 Komm, himmlischer Bräutigam, hole die Braut!
 Erlöse die Seele von irdischer Haft!
 Horch! Friedlich ertönet das Glöcklein vom Thurm;
 Es lockt mich das süsse Getön
 Allmächtig zu ewigen Höhn.
 Alleluja!

Now roars through the tree-tops the loud howling storm!
 The rafters are creaking and shivers the house!
 The thunder peals loudly, the red lightnings flash,
 And dark is the night as the grave!

1911

Nineteenth Season

1912

THE MUSICAL ART SOCIETY

CHOIR OF SEVENTY SINGERS

Mr. FRANK DAMROSCH, Director

The Directors of the Musical Art Society announce two concerts, which
 will be given **Tuesday** evenings, December 19th and March 12th
 Please notice change of evening to **Tuesday**

PROGRAMME

I. CONCERT. DECEMBER 19

PART I.

SALVE REGINA, for two Choirs Palestrina
 INNOCENTES, for Women's Voices Palestrina
 HYMN TO STE. CECILE Ancient Manuscript
 O MAGNUM MYSTERIUM Vittoria
 BENEDICTUS Liszt
 TWO OLD FRENCH CHRISTMAS SONGS:
 Nöel Pastoral, 1750 } Gevaert
 Chanson Joyeuse }
 COMEST THOU (Christmas Song) Herzogenberg

PART II.

QUARTETTES WITH PIANO ACCOMPANI-
 MENT:
 Yearning } Brahms
 Night }

PART III.

MADRIGAL Palestrina
 CHRISTMAS SONG Othegraven
 VÄTERGRUFT Cornelius
 DER SCHMIDT Schumann
 TWO OLD IRISH AIRS:
 Silent, Oh, Moyle } Bantock
 The Leprehaun }

Tickets now on sale at the office of the Musical Art Society, 1 West 34th Street,
 Room 611, Century Building, Telephone, 2956 Murray Hill, and at Box Office, Carnegie
 Hall.

CARNEGIE HALL at 8.30 p.m.

Well and good! So raged once the tempest in me,
 The frenzy of living waxed fierce as the storm,
 My limbs were all trembling as quivers this house,
 My heart flamed with love, e'en as yon lightnings flash,
 And dark was my soul as the grave.

Now rage on thy way, O thou mighty storm,
 My bosom is tranquil, my heart is at rest;
 The bride for the Bridegroom will patiently wait;
 Her spirit is tried in cleansing fires,
 She trusts to his infinite love.

I wait for thy coming with longing full sore:
 O Bridegroom of Heaven, come for thy bride,
 My spirit set free from its prison of clay.
 Hark, peacefully sounds now the bell from yon tow'r!
 It calls to my soul, in sweetest tone,
 To seek Heav'n's eternal throne.
 Alleluia!*

* * *

Liszt in 1860 arranged for a small orchestra the pianoforte accompaniments of these songs by Schubert: (1) "Die junge Nonne," (2) "Gretchen am Spinnrad," (3) "Lied der Mignon," (4) "Erlkönig," (5) "Der Doppelgänger," (6) "Abschied." The first four were published in 1863.

"DEATH AND THE MAIDEN," OP. 7, NO. 3 FRANZ SCHUBERT

(Accompaniment orchestrated by Felix Mottl; 1856-1911.)

"Der Tod und das Mädchen," poem by Matthias Claudius (1740-1815), was composed by Schubert in February, 1817.

The original key is D minor; mässig, 2-2. The song is dedicated to the Count Ludw. Széchényi von Sarvári-Felső-Vidék.

DAS MÄDCHEN: Vorüber, ach, vorüber,
 Geh', wilder Knochen-mann!
 Ich bin noch jung, geh' lieber,
 Und rühre mich nicht an.

DER TOD: Gieb deine Hand, du schön und zart Gebild,
 Bin Freund, und komme nicht zu strafen.
 Sei gutes Muths! ich bin nicht wild,
 Sollst sanft in meinen Armen schlafen.

* Translated into English by Arthur Westbrook for "Fifty Songs by Franz Schubert" (Oliver Ditson Company).



Mme. ADA SODER-HUECK

METROPOLITAN OPERA HOUSE, 1425 BROADWAY

Voice Training for Opera and Song Repertoire
 Speciality, the German Lied

STUDENTS ACCEPTED

MME. ADA SODER-HUECK instructs according to the Garcia Method, which is acknowledged as the most successful and scientific system which has ever been introduced to the world. In fact, the rapidity of progress is remarkable and successful results can be almost guaranteed.

CARNEGIE HALL . . .

NEW YORK

The Boston Symphony Orchestra

MAX FIEDLER, Conductor

SECOND CONCERT

Thursday Evening, December 7

At 8.15

SOLOIST

Miss KATHLEEN PARLOW, Violinist

SECOND MATINEE

Saturday Afternoon, December 9

At 2.30

SOLOIST

Miss KATHLEEN PARLOW, Violinist

THE MAIDEN:

Pass onward! oh, pass onward!
Go, wild and bloodless man!
I am still young; away then,
And touch me not, I pray.

DEATH:

Give me thy hand, my fair and tender child!
As friend I come, and not to chasten.
Be of good cheer! I bring thee rest;
To sleep within these fond arms hasten! *

"ERLKING," BALLAD BY GOETHE, OP. 1. . . . FRANZ SCHUBERT

(Accompaniment orchestrated by Hector Berlioz, born at Côte St. André,
December 11, 1803; died at Paris, March 8, 1869.)

The songs introduced by Goethe in the *Singspiel*, "Die Fischerin," are said to have been written in 1781. The first publication of "Erlkönig" was in the *Berliner Literatur- und Theaterzeitung* of September 21-28, 1782; but the play was performed for the first time on July 22, 1782, in the park of the Château Tiefurt. Nature supplied the scenery, and the specially chosen audience sat for the most part on the ground. Corona Schröter,† dressed as the fisher-maiden Dörtchen (Dorothea), left her hut and sang "The Erlking" to music of her own composition. A water-color sketch of this scene by G. M. Kraus was reproduced in *Le Ménestrel* (Paris) of July 9, 1905, in illustration of the entertaining account by Amédée Boutarel of the performance. Corona's music to the "Erlking" was published as No. 17 of her twenty-five songs at Weimar in 1786. Her setting is in simple couplets of eight measures, with an artless accompaniment. The song, A major, 6-8, is republished in Wilhelm Tappert's "70 Erlkönig-Kompositionen" (new and enlarged edition, p. 2, Berlin, 1906). Tappert, by the way, does not mention in his interesting pamphlet a glee, "The Erl King," by Dr. John Wall Callcott (1766-1821). This glee for two sopranos and a bass (also for soprano, tenor, and bass), Allegretto, E-flat, 3-8, may be found easily in Boosey's National Edition of English Glees (No. 7).

"Erlkönig" is an erroneous translation into German of the Danish "ellerkonge," "ellekonge," i.e., "elverkonge," "elvekonge," king

* Translation into English by Arthur Westbrook for "Fifty Songs by Franz Schubert" (Oliver Ditson Company).

† This famous woman and celebrated singer, Corona Elisabeth Wilhelmine Schröter, was born at Guben, January 14, 1751. She died at Ilmenau, August 23, 1802. When she was sixteen years old, she sang in concert at Leipsic, and in 1778 she was engaged for the Weimar theatre. She is said to have excelled in sustained melodies. See her life by Keil (1875), P. Pasig's "Goethe and Corona Schröter" (Ilmenau, 1902), and Amédée Boutarel's study published in *Le Ménestrel* (Paris), July 2, 9, 16, 1905.

The Elinor Comstock Music School

A resident and day school. Leschetizky method. Piano teachers all Leschetizky pupils. Vocal, Harmony, Ensemble playing, Sight reading, Lectures on current operas and concerts. Classes arranged in French, Classic Dancing, Literature and History of Art. Catalogues.

Miss ELINOR COMSTOCK, 1000 Madison Ave., New York City

of the elves. Goethe and Herder therefore employed a word without meaning in the title of their poems, and Sir Walter Scott brought over the mistake into English, when in a note to Goethe's poem he spoke of "the Erlking" as "a goblin that haunts the Black Forest, in Thuringia." The story of "The Erlking's Daughter" (music by Gade) is taken from an old Danish legend. There is no *Erlkönig* in any saga.

Wer reitet so spät durch Nacht und Wind?
Es ist der Vater mit seinem Kind;
Er hat den Knaben wohl in dem Arm,
Er fasst ihn sicher, er hält ihn warm.

"Mein Sohn, was birgst du so bang dein Gesicht?"
"Siehst, Vater, du den Erlkönig nicht?
Den Erlenkönig mit Kron' und Schweif?"
"Mein Sohn, es ist ein Nebelstreif."

"Du liebes Kind, komm, geh' mit mir!
Gar schöne Spiele spiel ich mit dir;
Manch' bunte Blumen sind an dem Strand,
Meine Mutter hat manch' gülden Gewand."

"Mein Vater, mein Vater, und hörest du nicht,
Was Erlenkönig mir leise verspricht?"
"Sei ruhig, bleibe ruhig, mein Kind;
In dürren Blättern säuselt der Wind."

"Willst, feiner Knabe, du mit mir gehn?
Meine Töchter sollen dich warten schön;
Meine Töchter führen den nächtlichen Reihn
Und wiegen und tanzen und singen dich ein."

"Mein Vater, mein Vater, und siehst du nicht dort
Erlkönigs Töchter am düstern Ort?"
"Mein Sohn, mein Sohn, ich seh' es genau:
Es scheinen die alten Weiden so grau."

"Ich liebe dich, mich reizt deine schöne Gestalt;
Und bist du nicht willig, so brauch' ich Gewalt."
"Mein Vater, mein Vater, jetzt fasst er mich an!
Erlkönig hat mir ein Leid's gethan."

Dem Vater grauset's; er reitet geschwind,
Er hält in den Armen das ächzende Kind,
Erreicht den Hof mit Müh' und Noth;
In seinen Armen das Kind war todt.

The following translation into English is by Mr. William F. Apthorp:—

Who rides so late through night and wind? It is the father with his child: he has the boy well in his arms, he holds him safe, he keeps him warm.

LILLIE MACHIN, *Vocal Teacher*

Certificated pupil of Luigi Vannuccini
Florence, Italy

1203, CARNEGIE STUDIOS

56th STREET and 7th AVENUE - - NEW YORK

"My son, why hidest thou thy face in fright?" "Father, dost thou not see the Erlking? The Erlking with crown and tail?" "My son, it is a streak of mist."

"Thou dear child, come, go with me! Full pretty games I'll play with thee; there are many flowers on the strand, my mother has many a pretty garment."

"My father, my father, and dost thou not hear what promises Erlking whispers to me?" "Be quiet, stay quiet, my child; the wind is murmuring through wilted leaves."

"And wilt thou go with me, pretty boy? My daughters shall wait on thee well; my daughters lead the nightly dance, and shall rock and dance and sing thee to sleep."

"My father, my father, and seest thou not these Erlking's daughters at the gloomy place?" "My son, my son, I see it clearly: the old willows look so gray."

"I love thee, thy beauteous form enchants me; and if thou'rt not willing, I'll use force." "My father, my father, now he seizes hold of me! Erlking has done me a harm!"

The father shudders in terror; he rides fast, he holds the groaning child in his arms, and reaches his court-yard with trouble and hardship; in his arms the child was dead.

Schubert composed the music to Goethe's ballad in 1815. There are four versions. The fourth and definitive is dedicated to Moriz Graf von Dietrichstein, and it is catalogued as Op. 1. The original key is G minor; schnell, 4-4.

Spaun tells of his going one afternoon with Mayrhofer to visit Schubert. They found him reading Goethe's ballad aloud and in an excited manner. Suddenly he sat down and composed the music as fast as he could write. Schubert then had no pianoforte. The three went to the Convict, and there the song was first sung, to the delight and the wonder of all present. Spaun in 1817 sent to Goethe manuscript copies of Schubert's songs with a letter. Goethe never made answer.

August Ritter von Gymnich, an amateur, was the first to sing Schubert's "Erlking" before a large audience. This was at a party at Sonnleithner's, December 1, 1820. In January of the next year he sang it at a meeting of a small music society, and a little later Pettenkofen and Vogl sang it in public with great effect.

* * *

Adolphe Jullien states in his "Hector Berlioz" that Berlioz orchestrated the accompaniment of Schubert's "Le Roi des Aulnes," French text by Édouard Bouscatel, that the celebrated tenor, Gustave Roger (1815-79), might sing the ballad at Baden in 1860. The score is dedicated to "Miss Franxilla [*sic*] Pixis." * (See Jullien's book, pp. 247, 380, Paris, 1888.) Jullien also stated that Roger sang the ballad at Baden in 1860 with the greatest success.

J. G. Prodhomme, in his "Hector Berlioz" (Paris, 1904-05), states

* Francilla Göhringer was the adopted daughter of Johann Peter Pixis, who educated her for the operatic stage. She sang in the chief cities of Germany and Italy and at Paris. Pacini wrote his "Sapho" for her (Naples, 1840). After Francilla married in 1846 an Italian gentleman, Minofrio, Pixis made Baden his dwelling-place, and he died there in 1874.

SMITH'S PHARMACY

formerly at 57th Street and 7th Avenue, directly opposite Carnegie Hall, is now located at 854 SEVENTH AVENUE, one door South of 55th Street.

It will be a pleasure to serve you.

Huyler's Candies. Modern Soda Fountain. Headquarters for Dr. Dearborn's Cold Cream, Dr. Dearborn's Massage Cream.

Telephones, 3640—5164 Columbus.

REUBEN R. SMITH.

BOUND COPIES of the

Boston Symphony Orchestra's PROGRAMME BOOKS

Containing Mr. Philip Hale's analytical and descriptive notes on all works performed during the season ("musically speaking, the greatest art annual of to-day,"—W. J. Henderson, New York Sun)

May be obtained by addressing

Price \$3.00

C. A. ELLIS
SYMPHONY HALL

that Berlioz made the orchestration in 1850, and that the first performance was at Baden in that year.

The probability is that Prodhomme is mistaken, and that 1860 is the correct date. For Julien Tiersot, in *Le Ménestrel* (Paris) of February 11, 1906, states positively that the orchestration was made for the festival at Baden conducted by Berlioz, August 27, 1860; that the programme announced as "No. 11: Le Roi des Aulnes, de Schubert, chanté avec orchestre par Roger." Tiersot also gives the Christian name of Miss Pixis (Francilla) correctly.

Roger, in "Carnet d'un Ténor" (Paris, 1880), in an entry, September 1, 1860, merely says: "At Baden since July 27. Sang four times in Gounod's 'Colombe.' Took part in Berlioz's magnificent festival. I am going to Carlsruhe to sing in 'La Dame Blanche,' 'Les Huguenots,' and 'Le Prophète.'"

Hanslick, in his "Aus dem Concertsaal" (Vienna, 1870), gives (p. 363) a vivid account of Roger's remarkable performance of "The Erlking" in Vienna in 1865.

* * *

Berlioz's arrangement for orchestra is scored for two flutes, two oboes, one English horn, two clarinets, two bassoons, four horns, two trumpets, kettledrums, and strings.

Compare with this Liszt's choice of instruments,—two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, harp, strings.

"The Erlking" was orchestrated for Adolphe Nouritt when he sang the song at a Paris Conservatory concert, April 26, 1835, but the name of the orchestrator was not on the programme.

Schubert's pianoforte accompaniment, arranged for a small orchestra by Liszt, is the fourth of the series of six to which I have already referred in the notes to "The Young Nun." For some reason or other Tappert gives the date of publication as 1871 instead of 1863, nor does he mention the arrangement of Berlioz.

Liszt also made a transcription of the song for the pianoforte, as did Constantin Decker. August Moeser made an arrangement of the song for solo violin (Berlin, 1843).

A transcription by E. Wolff for the pianoforte was played at an Orchestral Union concert in Boston by Master Carlyle Petersilea, January 28, 1857.

* * *

Among the composers who set music to Goethe's ballad were Reichardt, Beethoven (a sketch), Zelter, Friedrich Schneider, Berger, Loewe, Eckert, Julius Schneider, Klein, Silcher, Spohr, Mathieu, Meyerbeer (unpublished), Czerny (unpublished).

FRANKLIN RIKER

Tenor and Composer

Vocal Instructor

In NEW YORK: Carnegie Hall, Mondays
W. 86th Street Studios (Res.), Tuesdays,
Fridays, Saturdays

In TORONTO, ONTARIO:
Wednesdays and Thursdays

(Born at Raiding, near Oedenburg, Hungary, October 22, 1811; died at Bayreuth, July 31, 1886.)

According to statements of Richard Pohl, this symphonic poem was begun at Marseilles in 1834, and was completed at Weimar in 1850. According to L. Ramann's chronological catalogue of Liszt's works, "The Preludes" was composed in 1854 and published in 1856.

Ramann tells the following story about the origin of "The Preludes." Liszt, it seems, began to compose at Paris, about 1844, choral music for a poem by Aubray, and the work was entitled "Les 4 Éléments (la Terre, les Aquilons, les Flots, les Astres)." The cold stupidity of the poem discouraged him, and he did not complete the cantata. He told his troubles to Victor Hugo, in the hope that the poet would take the hint and write for him; but Hugo did not or would not understand his meaning, so Liszt put the music aside. Early in 1854 he thought of using the abandoned work for a Pension Fund concert of the Court Orchestra at Weimar, and it then occurred to him to make the music, changed and enlarged, illustrative of a passage in Lamartine's "Méditations poétiques." The symphonic poem entitled "The Preludes" was then produced at this concert at Weimar, February 23, 1854. The first performance in Boston was at a Philharmonic concert, December 3, 1859, when Mr. Arthur Napoleon,* pianist, made his first appearance here.

The passage from Lamartine that serves as motto has thus been Englished:—

"What is our life but a series of preludes to that unknown song, the first solemn note of which is sounded by death? Love forms the enchanted daybreak of every life; but what is the destiny where the first delights of happiness are not interrupted by some storm, whose fatal breath dissipates its fair illusions, whose fell lightning consumes its altar? and what wounded spirit, when one of its tempests is over, does not seek to rest its memories in the sweet calm of country life? Yet man does not resign himself long to enjoy the beneficent tepidity which first charmed him on Nature's bosom; and when 'the trumpet's loud clangor has called him to arms,' he rushes to the post of danger, whatever may be the war that calls him to the ranks to find in battle the full consciousness of himself and the complete possession of his strength."

"The Preludes" is scored for three flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, a set of three kettledrums, snare-drum, bass drum, cymbals, harp, and strings.

The symphonic poem begins Andante, C major, 4-4, with a solemn motive, the kernel of the chief theme. This motive is played softly by all the strings, answered by the wood-wind in harmony, and developed in a gradual crescendo until it leads to an Andante maestoso, C major, 12-8, when a new phase of the theme is given out fortissimo by 'cellos, double-basses, bassoons, trombones, and tuba, against sus-

* Arthur Napoleao (Napoleone) was born at Oporto, March 6, 1843. He made a sensation as a boy pianist at Lisbon, London (1851), Berlin (1854), studied with Charles Hallé at Manchester, made tours throughout Europe and North and South America, and about 1868 settled in Rio de Janeiro as a dealer in music and musical instruments. After his retirement from the concert stage he composed pieces for pianoforte and orchestra, pianoforte pieces, and he served as a conductor.

tained harmonies in other wind instruments and arpeggios in violins and violas. The development of this phase leads by a short decrescendo to a third phase, a gentle phrase (9-8) sung by second violins and 'cellos against an accompaniment in the first violins. The basses and bassoons enter after every phrase with the first figure of the original solemn phase.

The development of this third phase of the chief theme leads to the entrance of the second theme, E major, 12-8, given out by horn quartet and a quartet of muted violas (divided) against arpeggios in the violins and harp. (This phrase bears a striking resemblance to the phrase "Idole si douce et si pure," sung by Fernando in the duet with Balthasar (act i., No. 2) in Donizetti's "La Favorite." * The theme is played afterward by oboes, clarinets, and bassoons, against a more elaborate accompaniment, while violins and flutes introduce flowing passages between the phrases. The horn brings back the third phase of the chief theme, pianissimo, while the violins are loath to leave the initial figures of the second theme. The third phase of the theme dies away in flutes and clarinets.

Allegro ma non troppo, 2-2. The working-out section is occupied chiefly with the development of the first theme, and the treatment is free. The initial figure of this theme is the basis of a stormy passage, and during the development a warlike theme is proclaimed by the brass over an arpeggio string accompaniment. There is a lull in the storm; the third phase of the chief theme is given to oboes, then to strings.

There is a sudden change to A major, Allegretto pastorale, 6-8. A pastoral melody, the third theme, is given in fragments alternately to horn, oboe, and clarinet, and then developed by wood-wind and strings. It leads to a return of the second theme in the violins, and there is development at length and in a crescendo until it is sounded in C major by horns and violas, and then by wood-wind and horns.

Allegro marziale, animato, in C major, 2-2. The third phase of the chief theme is in horns and trumpets against ascending and descending

* "La Favorite," opera in four acts, text by A. Royer and Gustav Waëz, music by Donizetti, was produced at the Opéra, Paris, December 2, 1840. It was written originally in three acts for the Renaissance Theatre, Paris, and entitled "L'Ange de Nisida." Scribe collaborated in writing the text of the fourth act. The subject was taken from Baculard-Darnaud's tragedy, "Le Comte de Comminges." The part of Fernando was created by Gilbert Duprez (1806-96); the parts of Léonor, Alphonse, and Balthasar were created respectively by Rosine Stoltz, Barroilhet, and Levasseur.

CLARA TIPPETT

Teacher of Singing

Assistant, GRACE R. HORNE

312 Pierce Building
Copley Square, Boston

scales in the violins. It is now a march, and trombones, violas, and basses sound fragments of the original phase between the phrases. There is a brilliant development until the full orchestra has a march movement in which the second theme and the third phase of the chief theme are united. There are sudden changes of tonality,—C major, E-flat major, F-sharp major. The second phase of the chief theme returns fortissimo in basses, bassoons, trombones, tuba, C major, 12-8, against the harmonies in other wind instruments and arpeggios in violins and violas that are found near the beginning of the work.

MUSICAL INSTRUCTION

NEW YORK

WALTER S. YOUNG

TEACHER OF SINGING

801-802 Carnegie Hall

NEW YORK

KATHRIN HILKE

SOPRANO

Formerly of St. Patrick's Cathedral

**CONCERT, ORATORIO, RECITAL,
VOCAL INSTRUCTION**

56 West 97th Street

'Phone, 6309 River

FREDERICK HASTINGS

BARITONE

and TEACHER OF SINGING

TUESDAY AND FRIDAY MORNINGS

Studio, 827 CARNEGIE HALL

ELLA BACKUS-BEHR

PIANIST

**Sixty-nine West Eighty-eighth Street
NEW YORK**

As Vocal Coach refers to

Mme. Louise Homer

Mr. Bechtal Alcock and

Mrs. Merle Tillotson-Alcock Mr. Frederic Martin

FRANCIS ROGERS

Management, **LOUDON CHARLTON**
868 Carnegie Hall, New York

BARITONE

RECITAL, ORATORIO, CONCERT

Also a limited number of pupils in the art of singing

There is the real stuff in this singer.—**PHILIP HALE.**

Mr. Rogers is a true artist.—**W. J. HENDERSON**
(*N. Y. Sun*).

Address, 563 PARK AVENUE, NEW YORK

**Virgil Piano School and
Conservatory**

Mrs. A. M. VIRGIL, Director
20th Season

RESULTS UNSURPASSED

EDUCATION FROM BEGINNING TO FINISH

Send for Booklet

MUSICAL INSTRUCTION

ARTHUR D. WOODRUFF

TEACHER OF SINGING

5 West 38th Street
NEW YORK CITY

MASTER MUSIC STUDIOS

2789 Broadway, New York
M. DUBLE-SCHEELE, Director

Write for information to Schloss Ort Department
STEINWAY PIANO USED

**SUMMER COURSE
GMUNDEN, AUSTRIA**

RESIDENCE, SCHLOSS ORT
Rare opportunity for teachers and students

Miss M. GRACE DASCHBACH

In charge of Vocal Department Teachers
College, Columbia University

S O P R A N O

TEACHER OF SINGING

401 Carnegie Hall . New York City

LESLEY MARTIN

Bel Canto

Studio: 1425 Broadway, New York

SINGERS—Suzanne Baker Watson, Cora Cross, Nellie Hart, Willette Kershaw, Gertrude Hutcheson, Ivy Scott, Marion Stanley, Estelle Ward, Mabel Wilbur, Flora Zabelle, Edward Foley, George Gilbert, John Hendricks, Andrew Mack, Dr. Eugene Walton Marshall, Fiske O'Hara, Umberto Sacchetti, Ellis Rhodes, Albert Wallerstedt, and many other singers now before the public in operatic and church work

MUSICAL INSTRUCTION

Miss CLARA E. MUNGER

TEACHER OF SINGING

Century Building
177 Huntington Avenue, Boston

Miss PRISCILLA WHITE

TEACHER OF SINGING

602 Pierce Building
Copley Square, BOSTON

Miss KATHERINE LINCOLN

SOPRANO

Management, Mrs. PAUL SUTORIUS
1 West 34th Street, New York

TEACHER OF SINGING

514 Pierce Building
Copley Square, BOSTON
Saturdays and Mondays in New York
Representing Miss Clara E. Munger
Studio, 254 West 85th Street

BERTHA CUSHING CHILD

67 MOUNT VERNON STREET

TEACHING AT
LANG STUDIOS
6 NEWBURY STREET, BOSTON

MUSICAL INSTRUCTION

WILLIAM ALDEN PAUL

TEACHER OF SINGING

312 PIERCE BUILDING, COPLEY SQUARE, BOSTON

Monday and Thursday P.M. and by appointment

Address, Instructor in Music, Episcopal Theological School

Telephone, 2816 R Cambridge

FREDERICK N. WATERMAN

BARITONE SOLOIST

and TEACHER OF SINGING

NEW CENTURY BUILDING

177 HUNTINGTON AVENUE - BOSTON

Room 10

**Howell School of Lyric and
Dramatic Art**

CAROLINE WOODS-HOWELL, Directress

**De Reszke Method of
SINGING**

**30 Huntington Avenue, Boston
518 Main Street, Worcester**

At Boston Studio, Tuesday, Friday, Saturday
At Worcester Studio, Monday, Wednesday, Thursday

Miss ANNA MILLER WOOD

Mezzo-Contralto, Soloist and Teacher

Soloist; Boston Symphony Orchestra
Chicago Symphony Orchestra
Kneisel Quartet, etc.

Studio, Pierce Building, Copley Square, Boston

Miss MARY INGRAHAM

PIANIST and TEACHER

Lang Studios

6 NEWBURY STREET

Tuesdays, 9 A.M.—4 P.M.

Fridays and Saturdays, 9 A.M.—6 P.M.

Other hours by appointment

Mr. C. M. CHASE

Teacher of Pianoforte Playing

ASSISTED BY

MILDRED HARLOWE COOK and others

Studio, Steinert Hall Annex, Boston

NEW YORK CITY, WEDNESDAYS

F. S. CONVERSE

**Will receive pupils in all branches
of musical composition**

ADDRESS

Room 13, Steinert Building, Boston

ERNEST P. HAWTHORNE

PIANIST AND TEACHER

**Instruction in the correct
principles of pianoforte playing**

As taught by Leschetizky

156 Huntington Avenue - BOSTON

ACADEMY OF MUSIC . . . BROOKLYN

Thirty-first Season, 1911-1912

Boston Symphony Orchestra

MAX FIEDLER, Conductor

Programme of the FIRST CONCERT

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE



FRIDAY EVENING, NOVEMBER 10

AT 8.15

COPYRIGHT, 1911, BY C. A. ELLIS

PUBLISHED BY C. A. ELLIS, MANAGER

The Knabe

MIGNONETTE
GRAND

In Fancy \$700
Mahogany,



5 feet 2 inches

Where *others have failed* to build a
Small and Perfect Grand Piano
meeting with present-day requirements, the House of Knabe,
after *years of research and experiment*, has succeeded
in producing

The World's Best Grand Piano
as attested by many of the World's best musicians, grand
opera artists, stars, composers, etc. The Knabe Mignonette
Grand is *indispensable where space is limited*—desirable
in the highest degree where an abundance of space exists.

Wm. KNABE & Co.

5th Avenue and 39th Street - - NEW YORK CITY

Established 1837

Boston Symphony Orchestra

PERSONNEL

Thirty-first Season, 1911-1912

MAX FIEDLER, Conductor

VIOLINS.

Witek, A., <i>Concert-master.</i>	Roth, O. Kuntz, D.	Hoffmann, J. Krafft, F. W.	Theodorowicz, J. Mahn, F.
Noack, S.			
Strube, G.	Rissland, K.	Ribarsch, A.	Traupe, W.
Eichheim, H.	Bak, A.	Mullaly, J.	Goldstein, H.
Barleben, K.	Akeroyd, J.	Fiedler, B.	Berger, H.
Fiumara, P.	Currier, F.	Marble, E.	Eichler, J.
Tischer-Zeitz, H.	Kurth, R.	Fabrizio, C.	
Goldstein, S.	Werner, H.	Grünberg, M.	

VIOLAS.

Ferir, E.	Spoor, S.	Pauer, O. H.	Kolster, A.	VanWynbergen, C.
Gietzen, A.	Hoyer, H.	Kluge, M.	Forster, E.	Kautzenbach, W.

VIOLONCELLOS.

Schroeder, A.	Keller, J.	Barth, C.	Belinski, M.	Warnke, J.
Warnke, H.	Nagel, R.	Nast, L.	Hadley, A.	Smalley, R.

BASSES.

Kunze, M.	Agnesy, K.	Seydel, T.	Ludwig, O.
Gerhardt, G.	Jaeger, A.	Huber, E.	Schurig, R.

FLUTES.

Maquarre, A.
Brooke, A.
Battles, A.
Fox, P.

OBOES.

Longy, G.
Lenom, C.
Sautet, A.

CLARINETS.

Grisez, G.
Mimart, P.
Vannini, A.

BASSOONS.

Sadony, P.
Mueller, E.
Regestein, E.

ENGLISH HORN.

Mueller, F.

BASS CLARINET.

Stumpf, K.

CONTRA-BASSOON.

Mosbach, J.

HORNS.

Hess, M.
Lorbeer, H.
Hain, F.
Phair, J.

HORNS.

Wendler, G.
Gebhardt, W.
Hackebarth, A.
Schumann, C.

TRUMPETS.

Kloepfel, L.
Mann, J.
Heim, G.
Merrill, C.

TROMBONES.

Hampe, C.
Alloo, M.
Mäusebach, A.
Kenfield, L.

TUBA.

Lorenz, O.

HARP.

Schuecker, H.

TYMPANI.

Neumann, S.
Kandler, F.

PERCUSSION.

Rettberg, A.
Zahn, F.

Senia, T.
Burkhardt, H.

ORGAN.

Marshall, J. P.

LIBRARIAN.

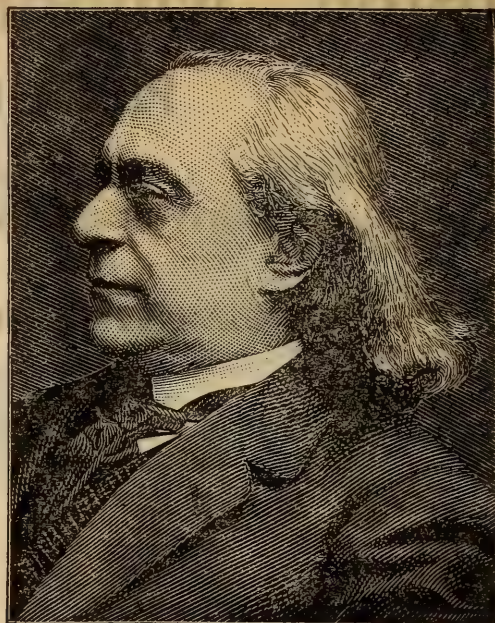
Sauerquell, J.

Vladimir De Pachmann

*The Greatest Pianist
Of the 20th Century*

ON TOUR
IN THE
UNITED STATES

SEASON: 1911-1912



For generations the appearance of new stars on the musical firmament has been announced—then they came with a temporary glitter—soon to fade and to be forgotten.

De Pachmann has outlived them all. With each return he won additional resplendence and to-day he is acknowledged by the truly artistic public to be the greatest exponent of the piano of the twentieth century. As Arthur Symonds, the eminent British critic, says:

"Pachmann is the Verlaine or Whistler of the Pianoforte the greatest player of the piano now living."

Pachmann, as before, uses the **BALDWIN PIANO** for the expression of his magic art, the instrument of which he himself says:

" It cries when I feel like crying, it sings joyfully when I feel like singing. It responds—like a human being—to every mood. I love the Baldwin Piano."

Every lover of the highest type of piano music will, of course, go to hear Pachmann—to revel in the beauty of his music and to marvel at it.

It is the beautiful tone quality, the voice which is music itself, and the wonderfully responsive action of the Baldwin Piano, by which Pachmann's miraculous hands reveal to you the thrill, the terror and the ecstasy of a beauty which you had never dreamed was hidden in sounds.

The Baldwin Company

8 EAST 34th STREET, NEW YORK

Twenty-fourth Season in Brooklyn

Boston Symphony Orchestra

Thirty-first Season, 1911-1912

MAX FIEDLER, Conductor

FIRST CONCERT
FRIDAY EVENING, NOVEMBER 10
AT 8.15

PROGRAMME

WAGNER

Prelude to "The Mastersingers of Nuremberg"

Prelude to "Lohengrin"

Prelude and "Liebestod" from "Tristan and Isolde"

a. Erda's Scene from "Das Rheingold," Scene IV.

b. Waltraute's Narrative from "Götterdämmerung," Act I, Scene 3

Funeral Music, Act III., from "Dusk of the Gods"

Scene, "Just God!" and Aria, "My Life fades in its Blossom," from "Rienzi," Act III., No. 9

Overture, "Tannhäuser"

SOLOIST

Madame SCHUMANN-HEINK, Contralto

There will be an intermission of ten minutes after the third selection

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

The Vorspiel to "Die Meistersinger von Nürnberg" was performed for the first time at Leipsic, November 1, 1862. The opera was first performed at Munich, June 21, 1868.

The idea of the opera occurred to Wagner at Marienbad in 1845, and he then sketched a scenario, which differed widely from the one finally adopted. It is possible that certain scenes were written while he was composing "Lohengrin," and there is a legend that the quintet was finished in 1845. Some add to the quintet the different songs of Sachs and Walther. Wagner wrote a friend, March 12, 1862: "To-morrow I at least hope to begin the composition of 'Die Meistersinger.'" The libretto was completed at Paris in 1861. He worked at Biebrich in 1862 on the music. In the fall of that year he wished the public to hear fragments of his new works, as yet not performed nor published,—fragments of "Siegfried," "Tristan," "Die Walküre,"—and he himself added to these the overture to "Die Meistersinger," the entrance of the mastersingers, and Pognér's address, from the same opera.

His friend, Wendelin Weissheimer (born 1838), opera conductor at Würzburg and Mainz, composer, teacher, essayist, organized a concert at Leipsic for the production of certain works. Von Bülow was interested in the scheme, and the concert was given in the hall of the Gewandhaus, November 1, 1862, as stated above.

YOUR SAFEST PIANO STORE

is surely the one in which you can have not only the guarantee of responsible makers but also the guarantee of a responsible store.

Kranich and Bach

Francis Bacon

Estey

Gordon and Sons

Bjur Brothers

PIANOS AND PLAYER-PIANOS

are sold exclusively at Loeser's in this vicinity, and the guarantee of this Store as well as of the makers is back of them.

No finer group of instruments could be brought together. No other instruments as fine are anywhere sold for as moderate prices.

TERMS OF PAYMENT TO SUIT YOU

Frederick Loeser & Co

In every detail the Leading Retail Establishment of Brooklyn

The programme was as follows:—

PART I.

- Prelude to "Die Meistersinger zu Nürnberg" (new) Wagner
"Das Grab im Busento," Ballade for Bass, Male Chorus, and
Orchestra Weissheimer
Sung by Mr. RÜBSAMEN.
Concerto in A major (No. 2) for Piano Liszt
Mr. v. BÜLOW.
"O lieb' so lang du lieben kannst," Cantata for Mixed
Chorus, Solo, and Orchestra Weissheimer

PART II.

- "Ritter Toggenburg," Symphony in one movement (five
sections) Weissheimer
Chorus, "Trocknet nicht" Weissheimer
"Chorus, "Frühlingslied" Weissheimer
The duet sung by Miss LESSIAK and Mr. JOHN.
Overture to the opera "Tannhäuser" Wagner

Wagner conducted the two overtures. The hall was nearly empty, and the concert was given at a pecuniary loss. This was naturally a sore disappointment to Wagner, who had written to Weissheimer, October 12, 1862: "Good! 'Tannhäuser' overture, then! That's all right for me. For what I now have in mind is to make an out-and-out sensation, so as to make money." Wagner had proposed to add the prelude and finale of "Tristan" to the prelude to "Die Meistersinger"; but his friends in Leipsic advised the substitution of the overture to "Tannhäuser." There was not the faintest applause when Wagner appeared to conduct. Yet the prelude to "Die Meistersinger" was received then with such favor that it was immediately played a second time.

* * *

I give in condensed and paraphrased form Mr. Maurice Kufferath's analysis of this overture.*

This Vorspiel, or prelude, is in reality a broadly developed overture

*See "Les Maîtres Chanteurs de Nuremberg," by Maurice Kufferath (Paris and Brussels, 1908), pp. 200-210.

G. SCHIRMER (Inc.), 3 East 43d Street, NEW YORK

JUST PUBLISHED

CONCERTO IN G MINOR

OP. 17

By

ARNE OLDBERG

For Piano and Orchestra

Arranged for Two Pianos, in Score

Net \$3.00

This Concerto is justly entitled to the distinction of being one of the small number of compositions in symphonic form, for piano and orchestra, by an American, that deserve the widest appreciation by reason of the beauty of their content and the musicianly skill of its disposition.

MEMENTO MORI

A Symphonic Composition for Violin
and Orchestra

By

MAX VOGRICH

Arranged for Violin and Piano

\$1.50

(Orchestral Score and Parts to be had
of the publishers)

This is a composition of severe and majestic imaginative power and of bold originality in the development of its interesting thematic content. It is especially suited for public performance.

in the classic form. It may be divided into four distinct parts, which are closely knit together.

1. An initial period, *moderato*, in the form of a march built on four chief themes, combined in various ways. The tonality of C major is well maintained.

2. A second period, in E major, of frankly lyrical character, fully developed, and in a way the centre of the composition.

3. An intermediate episode after the fashion of a scherzo, developed from the initial theme, treated in diminution and in fugued style.

4. A revival of the lyric theme, combined this time simultaneously with the two chief themes of the first period, which leads to a coda wherein the initial phrase is introduced in the manner of a *stretto*.

The opening energetic march theme serves throughout the work to characterize the mastersingers. As Wagner said, "The German is angular and awkward when he wishes to show his good manners, but he is noble and superior to all when he takes fire." The theme might characterize the German bourgeoisie. (Compare Elgar's theme of "London Citizenship," in "Cockaigne.") Secondary figures are formed from disintegrated portions of this theme, and there is a peculiarly appropriate scholastic, pedantic polyphony. Note also how from the beginning a cunning use of the *ritardando* contributes to the archaic color of the work.

The exposition of the initial theme, with the first developments, leads to a second theme of wholly different character. It is essentially lyrical, and, given at first to the flute, hints at the growing love of Walther for Eva. Oboe, clarinet, and horn are associated with the flute, and alternate with it in the development.

A Weberish flourish of violins leads to a third theme, intoned by the brass, sustained by harp. It is a kind of fanfare. The theme seems to have been borrowed by Wagner from the "crowned Tone" of Heinrich Mügling.* This pompous theme may be called the fanfare of the corporation, the theme of the guild, or the theme of the banner, the emblem of the corporation. It is soon combined with the theme of

* See "Der Meistersang in Geschichte und Kunst," by Curt Mey (Carlsruhe, 1892, pp. 56, 57).

Chandler Piano Co.

(F. H. CHANDLER)

Brooklyn's Old and Reliable Piano House

**IVERS AND POND,
AND OTHER PIANOS**

Every Instrument Fully Guaranteed

TUNING AND REPAIRING BY THE MOST SKILLED WORKMEN

Sheet music department in charge of Otto Ebel

222 LIVINGSTON STREET

the mastersingers, and at the conclusion the whole orchestra is used. There is in this brilliant passage an interesting chromatic walk of trumpets and trombones, supported by violas and 'cellos.

A short and nervous episode of eight measures introduces a series of modulations, which lead to a sweet yet broadly extended melody,—the theme that characterizes in general the love of Walther and Eva. And here begins the second part of the overture. The love theme after development is combined with a more passionate figure, which is used in the opera in many ways,—as when Sachs sings of the spring; as when it is used as an expression of Walther's ardor in the accompaniment to his trial song in the first act.

The tonality of the first period is C major, that of the love music is E major. And now there is an allegretto. The oboe, in staccato notes, traces in double diminution the theme of the initial march; while the clarinet and the bassoon supply ironical counterpoint. The theme of youthful ardor enters in contention; but irony triumphs, and there is a parody (in E-flat) of the solemn March of the Mastersingers, with a new subject in counterpoint in the basses. The counter-theme in the 'cellos is the theme which goes from mouth to mouth in the crowd when Beckmesser appears and begins his Prize Song,—“What? He? Does he dare? *Scheint mir nicht der Rechte!*” “He's not the fellow to do it.” And this mocking theme has importance in the overture; for it changes position with the subject, and takes in turn the lead.

After a return to the short and nervous episode there is a thunderous explosion. The theme of the mastersingers is sounded by the brass with hurried violin figures, at first alone, then combined simultaneously with the love theme, and with the fanfare of the corporation played scherzando by the second violins, violas, and a portion of the woodwind. This is the culmination of the overture. The melodious phrase is developed with superb breadth. It is now and then traversed by the ironical theme of the flouted Beckmesser, while the basses give a martial rhythm until again breaks forth from the brass the theme of the corporation. The fanfare leads to a last and sonorous affirmation of the mastersinger theme, which serves at last as a song of apotheosis.

BROOKLYN ACADEMY OF MUSIC

Five Sunday Afternoon Orchestral Concerts by

The PHILHARMONIC SOCIETY OF NEW YORK

JOSEF STRANSKY, Conductor

November 19, December 3, January 28, February 11, and March 3

Famous Soloists, including Mme. Lillian Nordica, Mme. Frances Alda, Mr. Ernest Hutcheson, Mr. Harold Bauer, and Mr. Efrem Zimbalist.

Series tickets, \$1.75 to \$6.00. Seats now on sale at the box office.

Management, LOUDON CHARLTON, Carnegie Hall, New York

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

"Lohengrin," an opera in three acts; was performed for the first time at the Court Theatre, Weimar, August 28, 1850. The cast was as follows: Lohengrin, Beck; Telramund, Milde; King Henry, Höfer; The Herald, Pätisch; Ortrud, Miss Fastlinger; Elsa, Miss Agthe. Liszt conducted.

The tenor Beck found the first part of "Lohengrin's narrative" so exhausting that he was unable to sing the second; and, to quote Mr. Henry T. Finck's words, "Wagner, judging that this would probably be the case with most tenors, cancelled this passage altogether." The five additional verses are printed in the original orchestral score, but not in the score for voices and pianoforte, nor in the libretto. The whole narrative was sung at the Munich performance in 1869 with Nachbaur as Lohengrin. Some of Wagner's friends almost persuaded him to change the plot, and permit Lohengrin to remain with Elsa, just as Dickens was persuaded for the sake of "a happy ending" to change, and ruin in the changing, the final chapter of "Great Expectations." Beck, by the way, who, according to Richard Pohl, was wholly unable to do justice to the part, left the stage not many years after the first performance.*

* Wagner, in a letter to Louis Schindelmeisser, written in 1853, declared frankly that Beck was "atrocious." Yet the Princess Sayn-Wittgenstein, who heard him a few years after the first performance, was hysterical in praise of the tenor. Wagner wished his Lohengrin to be "young and radiant." He wrote with reference to one unhappy Lohengrin: "I had always fancied that people must be glad whenever Lohengrin but tread the stage: on the contrary, it seems they were gladder when he left it." For much entertaining matter concerning the first performance of "Lohengrin" see W. A. Ellis's Life of Wagner: the indices of the volumes are commendably full.

The Finer Music is Better Appreciated Through Repetition

The child by constantly hearing the rolls which produce the scores of the operas quickly learns to love only the better, the deeper, more intellectually inspiring music. We sell these rolls at about half the price charged by other music stores. Piano player rolls are a specialty here.

Fourth Floor, West Building

ABRAHAM AND STRAUS

It was at Marienbad in the summer of 1845 that Wagner laid out the scheme of "Lohengrin." He wrote the libretto in the following winter, and conceived some of the melodic ideas. He began the actual composition of the opera with this narrative of Lohengrin, "because the monologue contained the most significant musical germs in the whole score." In the original version, after the words "and Lohengrin my name," the orchestra intoned the Grail theme, the chorus treated the theme in the same manner as in the first act when the knight appears, and then the recitation continued in a manner analogous to first section. The third act of "Lohengrin" was composed at Grossgraufen between September 9, 1846, and March 5, 1847; the first act between May 12 and June 8, 1847; the second act between June 18 and August 2 of the same year. The Prelude was completed on August 28, 1847, and the instrumentation was made during the following winter and spring. The score was not published for several years,—to quote from Mr. W. J. Henderson's "Richard Wagner" (New York, 1901),—"because Meser, who had printed the previous works of the composer, had lost money by the ventures. Breitkopf & Härtel subsequently secured the score at a small price, not because they were niggardly in offering, but because Wagner's works had no large market value at the time, and he was anxious to sell, being in his chronic condition of financial embarrassment."

The first performance of the Prelude in concert was on January 17, 1853, in the Gewandhaus, Leipsic, at a concert for the benefit of the Orchestral Pension Fund. Julius Rietz conducted from manuscript.

The first performance of "Lohengrin" (in German) in the United

FRANZ LISZT CENTENARY

EVERY lover of Liszt should commemorate his hundredth anniversary by the purchase of these matchless MUSICIANS LIBRARY volumes.

THIRTY SONGS (High Voice, Low Voice). Edited by Carl Ambruster.

TEN HUNGARIAN RHAPSODIES. Edited by August Spanuth and John Orth.

TWENTY ORIGINAL PIANO COMPOSITIONS. Edited by August Spanuth.

TWENTY PIANO TRANSCRIPTIONS. Edited by August Spanuth.

PRICES: Paper, \$1.50; cloth, gilt, \$2.50; postpaid.

Descriptive booklets with portraits of editors sent on request.

FRANZ LISZT: The Story of His Life, by Raphael Ledos de Beaufort, to which is added **FRANZ LISZT IN ROME,** by Nadine Helbig.

Price, postpaid, \$1.25



OLIVER DITSON COMPANY

150 TREMONT STREET, BOSTON

CHAS. H. DITSON & CO.

NEW YORK

States was at the Stadt Theatre, New York, April 3, 1871. Adolf Neuendorff conducted. The cast was as follows: Lohengrin, Habelmann; Telramund, Vierling; King Henry, Franosch; the Herald, W. Formes; Ortrud, Mme. Frederici; Elsa, Mme. Lichtmay. The first performance in Italian was at the Academy of Music, March 23, 1874: Lohengrin, Campanini; Telramund, del Puente; King Henry, Nannetti; the Herald, Blum; Ortrud, Miss Cary; Elsa, Miss Nilsson.

**

The Prelude is the development and working out of the Sangreal motive. Berlioz described the composition as a gradual crescendo leading to a shorter decrescendo. "Like the hero's career in the opera," says Mr. Apthorp, "it begins, as it were, in the clouds, then gradually descends farther and farther until it embraces all the lowest tones of the orchestra, and then returns to the clouds again. Its single theme is developed in free polyphony by various successive groups of instruments, each of which groups proceeds with free counter-thematic work as the next group enters with the theme. First we have the violins piano in their higher register; then come the flutes, oboes and clarinets; then the violas, 'cellos, horns, bassoons, and double-basses; lastly the trumpets, trombones, and tuba fortissimo; then comes the decrescendo, ending pianissimo in the high violins and flutes."

The Prelude is scored for three flutes, two oboes, English horn, two clarinets, bass clarinet, three bassoons, four horns, three trumpets, three trombones, bass tuba, a set of three kettledrums, cymbals, four solo violins, and the usual strings.

MEHLIN

PIANOS

always respond to the most exacting demands made upon them. For this reason they are preferred by musicians, in fact Mehlin Pianos are often called

"The Musicians' Ideal"

The Mehlin "Inverted Grand" is the only "Upright" built on the principle of the Grand. It has the Grand Scale, Sounding Board and Tone.

For Art Catalog and full particulars apply to

WAREROOMS, 27 Union Square, Broadway near 16th
Street, New York

PRELUDE AND "LOVE DEATH," FROM "TRISTAN AND ISOLDE."

RICHARD WAGNER

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

The thought of "Tristan and Isolde" was first mentioned by Wagner in a letter to Liszt in the latter part of 1854; the poem was written at Zürich in the summer of 1857, and finished in September of that year; the composition of the first act was completed at Zürich, December 31, 1857 (some say, only in the sketch); the second act was completed at Venice in March, 1859; the third act at Lucerne in August, 1859. The "action in three acts" was performed for the first time at the Royal Court Theatre, Munich, June 10, 1865; * the first performance in America was at the Metropolitan Theatre, New York, December 1, 1886; † the first performance in Boston was at the Boston Theatre, April 1, 1895.‡

Both the Prelude and the Love Death were performed in concerts before the production of the opera at Munich. The Prelude was played for the first time at Prague, March 12, 1859, and von Bülow, who conducted, composed a close for concert purposes. It was stated on the programme that the Prelude was performed "through the favor of the composer." The Prelude was also played at Leipsic, June 1, 1859. Yet, when Johann Herbeck asked later in the year permission to perform it in Vienna, Wagner wrote him from Paris that the performance at Leipsic was against his wish, and that, as soon as Herbeck knew the piece, he would understand why Wagner considered it unsuitable for concert purposes. And then Wagner put the Prelude on the programme of his concert given in Paris, January 25, 1860.

* The cast at Munich was as follows: Tristan, Ludwig Schnorr von Carolsfeld; Kurvenal, Mitterwurzer; Melot, Heinrich; Marie, Zottmayer; Isolde, Mrs. Schnorr von Carolsfeld; Brängane, Miss Deinet. Hans von Bülow conducted.

† The cast at the first performance in New York was as follows: Tristan, Albert Niemann; Kurvenal, Adolph Robinson; Melot, Rudolph von Milde; Marke, Emil Fischer; Isolde, Lilli Lehmann; Brängane, Marianne Brandt; Ein Hirt, Otto Kemnitz; Steuermann, Emil Säger; Seemann, Max Alvary. Anton Seidl conducted.

‡ The cast at the first performance in Boston was: Tristan, Max Alvary; Kurvenal, Franz Schwarz; Melot, Jas. F. Thomson; Marke, Emil Fischer; Seemann, Mr. Zdanow; Isolde, Rosa Sucher; Brängane, Marie Brema. Walter Damrosch conducted.

MASTER MUSIC STUDIOS

2789 Broadway at 108th Street, NEW YORK

M. DUBLE-SCHEELE, Director

Instruction in all branches of music

Mr. MAX HEINRICH has charge of the Department of Singing and
Dramatic Reading to Music

CHILDREN'S DEPARTMENT

CATALOGUE ON APPLICATION

Telephone Riverside 6836

STEINWAY PIANO USED

MARGUERITE HALL, *Contralto*

Oratorio, Concerts and Recitals

Voice Culture

STUDIO, 101 WEST 78th STREET - - NEW YORK

Wagner himself frequently conducted the Prelude and Love Death, arranged by him for orchestra alone, in the concerts given by him in 1863.

* *

The Prelude, *Langsam und schmachtend* (slow and languishingly), in A minor, 6-8, is a gradual and long-continued crescendo to a most sonorous fortissimo; a shorter decrescendo leads back to pianissimo. It is free in form and of continuous development. There are two chief themes: the first phrase, sung by 'cellos, is combined in the third measure with a phrase ascending chromatically and given to the oboes. These phrases form a theme known as the Love Potion motive, or the motive of Longing; for commentators are not yet agreed even as to the terminology. The second theme, again sung by the 'cellos, a voluptuous theme, is entitled Tristan's Love Glance.

The Prelude is scored for three flutes (one interchangeable with piccolo), two oboes, cor anglais, two clarinets, bass clarinet, three bassoons, four horns, three trumpets, three trombones, tuba, kettle-drums, strings.

Isolde's Love Death is the title given, as some say, by Liszt to the music of Isolde dying over Tristan's body. The title is also given to the orchestral part of the scene played as concert music without the voice part. The music is scored for the same orchestra as the Prelude with the addition of a harp.

The text of "Isoldens Liebestod" is as follows:—

ORIGINAL GERMAN.

Mild und leise
wie er lächelt,
wie das Auge
hold er öffnet:
seht ihr's Freunde,
sah't ihr's nicht?
Immer lichter
wie er leuchtet,
Stern-umstrahlet
hoch sich hebt:
seht ihr's nicht?

ENGLISH PROSE TRANSLATION.*

How gently he smiles and softly, how
he sweetly opens his eyes: see ye it,
friends, can ye not see it? How he
shines ever brighter, raises himself on
high amid the radiant stars: do ye not
see it? How bravely his heart swells
and gushes full and sublime in his
bosom, how sweet breath is gently
wafted from his lips, ecstatically
tender:—Friends, look,—feel ye and

* This prose translation is by Mr. W. F. Apthorp.

WILFRIED KLAMROTH

TEACHER of SINGING

IN ALL OF ITS
BRANCHES

RICCARDO MARTIN'S OPINION:

"He has the real secret and knows how to teach it."

Studio, 11 1-2 West 37th Street . . . NEW YORK

AMERICAN INSTITUTE OF APPLIED MUSIC

(METROPOLITAN COLLEGE OF MUSIC)

212 West 59th Street, New York City

Twenty-sixth year. Thorough instruction in all branches of music. **SPECIAL COURSE** for piano teachers in the Breithaupt Method by the foremost authorized exponents in America. Send for Circulars and Catalogue.

KATE S. CHITTENDEN - **Dean of the Faculty**

Wie das Herz ihm
muthig schwillt,
voll und hehr
im Busen quillt,
wie den Lippen
wonnig mild
süßer Athem
sanft entweht:—
Freunde, seht,—
fühlt und seht ihr's nicht?—

Höre ich nur
diese Weise,
die so wunder-
voll und leise,
Wonne klagend,
Alles sagend,
mild versöhnend
aus ihm tönend,
in mich dringet,
auf sich schwinget,
hold erhallend
um mich klinget?
Heller schallend,
mich umwallend,
sind es Wellen
sanfter Lüfte?
sind es Wolken
wonniger Düfte?
Wie sie schwellen,
mich umrauschen,
soll ich athmen,
soll ich lauschen?
Soll ich schlürfen,
untertauchen,
süß in Düften
mich verhauchen?

In dem wogenden Schwall,
in dem tönenden Schall,
in des Welt-Athems
wehenden All—
ertrinken—
versinken—
unbewusst—
höchste Lust!

see ye it not?—Do I alone hear this
lay which so wondrously and softly,
ecstatically complaining, all-saying,
gently reconciling, sounds forth from
him and penetrates me, soars aloft,
and sweetly ringing sounds around
me? As it sounds clearer, billowing
about me, is it waves of gentle breezes?
Is it clouds of ecstatic perfume? As
they swell and roar around me, shall
I breathe? shall I hearken? Shall
I sip, dive under, sweetly exhale my-
self away in odors? In the billowing
surge, in the resounding echo, in the
World-breath's waving All—to drown
—to sink—unconscious—highest joy!

HERMAN EPSTEIN

PIANIST

SCHOOL OF MUSIC

All Branches Excellent Faculty

CARNEGIE HALL - NEW YORK

The NEW YORK TRIO

Violin, ALEXANDER SASLAVSKY

'Cello, WLADIMIR DUBINSKY

Piano, HERMAN EPSTEIN

Address, HERMAN EPSTEIN

CARNEGIE HALL - NEW YORK

The Elinor Comstock Music School

A resident and day school. Leschetizky method.* Piano teachers all
Leschetizky pupils. Vocal, Harmony, Ensemble playing, Sight reading,
Lectures on current operas and concerts. Classes arranged in French,
Classic Dancing, Literature and History of Art. Catalogues.

Miss ELINOR COMSTOCK, 1000 Madison Ave., New York City

[Isolde sinkt, wie verklärt, in Brängane's Armen sanft auf Tristan's Leiche. Grosse Rührung und Ent-rückheit unter den Umstehenden.]

[Isolde sinks, as if transfigured, in Brängane's arms gently upon Tristan's dead body. Great emotion in all pres-ent.]

*
* *

Mr. Richard Le Gallienne translated Wagner's text into verse:—

Oh, how gently
He is smiling,
See his eyelids
Open softly,
See how brightly
He is shining!
See, you, friends—
Oh, see you not?

Mark you how he
Rises radiant,
Lifts himself,
All clothed in starlight!
See, you, friends—
Oh, see you not?
How his mighty heart
Is swelling,
Calm, and happy
In his breast!
From his lips
How sweet an incense
Softly breathes!
Oh, hearken, friends—
Hear ye nothing,
Feel ye naught!
It is I alone
That listen
To this music
Strangely gentle,
Love-persuading,

Saying all things
To this music
From him coming,
Through me like
A trumpet thrilling,
Round me like
An ocean surging,
O'er me like
An ocean flowing!

Are these waves
About me breezes?
Are these odors
Fragrant billows?
How they gleam
And sing about me!
Shall I breathe,
Oh, shall I listen?
Shall I drink,
Oh, shall I dive,
Deep beneath them—
Breathe my last?
In the billows,
In the music,
In the world's
Great whirlwind—lost
Sinking,
Drowning,
Dreamless,
Blest.

*
* *

Wagner wrote, after telling the legend of Tristan and Isolde down to the drinking of the philter: "The musician who chose this theme for the prelude to his love drama, as he felt that he was now in the

A Most Effectual Throat Relief

Hoarseness, coughs, inflammation of the throat, bronchial and asthmatic troubles are relieved promptly by the use of

BROWN'S BRONCHIAL TROCHES

For over half a century recognized throughout the world as the staple throat remedy. Especially convenient to carry in purse or pocket ready for use whenever required to check a cough or give relief in any throat trouble.

Entirely free from opiates in any form. Fine for singers and speakers to clear the voice. Sold everywhere in boxes—never in bulk.

Price 25c, 50c and \$1.00
Sample sent free on request

JOHN I. BROWN & SON, BOSTON, MASS.

BROWN'S

CAMPHORATED
SAPONACEOUS

DENTIFRICE

is an article of superior merit. Used daily, will keep the teeth sound, prevent accumulation of tartar, and give firmness to the gums. It leaves a particularly clean and pleasant feeling in the mouth.

For sale by druggists and dealers in toilet articles, or sent on receipt of price, 25 cents. Sample sent on request.

Manufactured by JOHN I. BROWN & SON

CURTIS & BROWN
MFG. CO., Ltd.

NEW YORK, N.Y.

boundless realm of the very element of music, could only have one care: how he should set bounds to his fancy, for the exhaustion of the theme was impossible. Thus he took, once for all, this insatiable desire. In long-drawn accents it surges up from its first timid confession, its softest attraction, through sobbing sighs, hope and pain, laments and wishes, delight and torment, up to the mightiest onslaught, the most powerful endeavor to find the breach which shall open to the heart the path to the ocean of the endless joy of love. In vain! Its power spent, the heart sinks back to thirst with desire, with desire unfulfilled, as each fruition only brings forth seeds of fresh desire, till, at last, in the depths of its exhaustion, the starting eye sees the glimmering of the highest bliss of attainment. It is the ecstasy of dying, of the surrender of being, of the final redemption into that wondrous realm from which we wander farthest when we strive to take it by force. Shall we call this Death? Is it not rather the wonder-world of night, out of which, so says the story, the ivy and the vine sprang forth in tight embrace o'er the tomb of Tristan and Isolde?"

ERDA'S WARNING FROM "DAS RHEINGOLD," SCENE IV.

RICHARD WAGNER

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

Wotan has refused to surrender to Fasolt and Fafner the magic ring which he and Loge have obtained from Alberich by trickery. The ring is needed to complete the hoard of the Nibelungs, which is the ransom demanded by the giants of Freia, the goddess of youth, whom Fafner and Fasolt carried away as payment for Walhalla. As Fasolt turns to take away the goddess again, a bluish light glows in a rocky cleft at the side, and suddenly in the glow Wotan perceives Erda, whose form is half revealed as she rises from the earth.

HOTEL LENOX

2 minutes from Back Bay Stations

Fireproof Modern Convenient

250 Rooms; 125 with Private Bath

Superior Cuisine and Service

Boylston and Exeter Streets

BOSTON

ERDA.

(Die Hand mahnend gegen Wotan ausstreckend.)

Weiche, Wotan! weiche!
Flieh' des Ringes Fluch!
Rettungslos dunk'lem Verderben
Weih't dich sein Gewinn.

WOTAN.

Wer bist du, mahnendes Weib?

ERDA.

Wie alles war, weiss ich;
Wie alles wird,
Wie alles sein wird
Seh' ich auch.
Der ew'gen Welt,
Urwala,
Erda, mahnt deinen Muth.
Drei der Töchter,
Urschaffne,
Gebär mein Schoos;
Was ich sehe,
Sagen dir nächtlich die Nornen.
Doch höchste Gefahr
Führt mich
Heut' selbst zu dir her.
Höre! Höre! Höre!
Alles was ist, endet!
Ein düster Tag dämmert den Göttern:
Dir rath' ich, meide den Ring!

(Erda versinkt langsam bis an die Brust, während der bläuliche Schein zu dunklen beginnt.)

WOTAN.

Geheimniss hehr
Hallt mir dein Wort.
Weile, dass mehr ich wisse.

ERDA.

(Stretching her hand toward Wotan as though warning him.)

Wisely, Wotan, wisely,
Flee the fateful ring!
Dark the doom,
Ruthless the ruin,
Soon the gold must bring.

WOTAN.

Who art thou, warning of woe?

ERDA.

Whate'er hath been, know I;
Whate'er can be,
What all must come to,
Clear I see:
The endless world's
All-wise One,
Erda, bids thee beware.
Three the daughters,
Ere the ages,
My womb did bear.
Norns in the night to thee whisper.
Thy danger and need
Bring me here.
Now to thine aid.
Hear me! Hear me! Hear me!
All that now is, endeth!
A day of gloom dawns for our godhoods.
I warn thee, dread thou the ring.

(She sinks slowly till her breast is level with the ground, while the bluish glow grows dimmer.)

WOTAN.

An awful knell
Rings in thy words.
Wait, for I need thy wisdom.

Claude Maitland Griffeth

Piano Instruction

Studio, 133 Carnegie Hall - NEW YORK
Mon. and Thurs. Afternoons, Pouch Gallery - Brooklyn

EUGENE HEFFLEY
PIANIST and TEACHER

CARNEGIE HALL - - NEW YORK

ERDA.
(*Im Versinken.*)

Ich warnte dich;
Du weisst genug.
Sinn' in Sorg' und Furcht.
(*Sie verschwindet gänzlich.*)

ERDA.
(*As she disappears.*)

I warned thee well—
Thou'rt wise enow:
Ponder now and pause.
(*She disappears.*)

Translated by Charles Henry Melizer.

The part of Erda was first taken by Miss Seehofer at the Royal Court Theater, Munich, September 22, 1869. Luise Jäide took the part at the first authorized performance of "Das Rheingold," Bayreuth, August 13, 1876. Hedwig Reil was the Erda when the music drama was first performed in America (Metropolitan Opera House, New York, January 4, 1889).

WALTRAUTE SCENE FROM "DUSK OF THE GODS" . RICHARD WAGNER

(Born at Leipsic, May 22, 1818; died at Venice, February 13, 1883.)

Brünnhilde is waiting at the Valkyr Rock for the return of Siegfried, who has left her to go in quest of further adventures. Before parting he gave her the magic Ring of the Nibelungs to hold as a pledge of his love. While she waits, the sky grows dark with storm clouds, in which comes her sister Waltraute to entreat her to return the Ring to its lawful guardians, the Rhine-daughters, and thus lift the curse from the Æsir.

Höre mit Sinn, was ich dir sage!
Seit er von dir geschieden, zur Schlacht nicht mehr schickte uns Wotan;
Irr' und rathlos ritten wir ängstlich zu Heer;
Walhall's muthige Helden mied Walvater.
Einsam zu Ross, ohne Ruh' noch Rast, durchstreift' er als Wandrer die Welt.
Jüngst kehrte er heim;
In der Hand hielt er seines Speeres Splitter,
Die hatte ein Held ihm geschlagen.

Studio

130

West 57th Street

Breakfast

Luncheon

Tea and

Dinner

Tea Rooms

Music teaches most exquisitely the art of development.—D'ISRAELI

MUSIC EDUCATION

CALVIN B. CADY. Studios { Boston, 900 Beacon Street
New York, 15 Claremont Avenue

Pianoforte, Harmony, etc., and Normal Courses

Address Teachers College, Columbia University, New York, for Syllabus of Course in Music Education.

Address Clayton F. Summy Co., Chicago, Ill., for Poetic Folk Dances, Books I. and II., Folk Songs for Ten Fingers, First Home Studies, Music Education, An Outline, Books I. and II.

Summer Normal, Portland, Oregon, in July

Mit stummen Wink Walhall's Edle wies er zum Forst, die Weltesche zu fällen.
 Des Stammes Scheite hiess er sie schichten zu ragendem Hauf rings um den Saal.
 Der Götter Rath liess er berufen,
 Den Hochsitz nahm heilig er ein;
 Ihm zu Seiten hiess er die bangen sich setzen,
 In Ring und Reih' die Hall' erfüllen die Helden.
 So sitzt er, sagt kein Wort,
 Auf hehrem Sitze stumm und ernst;
 Des Speeres Splitter fest in der Faust;
 Holda's Aepfel rührt er nicht an.
 Staunen und Bangen binden starr die Götter.
 Seine Raben beide, sandt' er auf Reise;
 Kehrten die einst mit guter Kunde zurück;
 Dann noch einmal zum letzen Mal lächelte ewig der Gott.
 Seine Knie umwindend liegen wir Walküren;
 Blind bleibt er den flehenden Blicken:
 Uns alle verzehrt Zagen und endlose Angst.
 An seine Brust presst' ich mich weinend;
 Da brach sich sein Blick; er gedachte, Brünnhilde, dein!
 Tief seufzt' er auf, schloss das Auge,
 Und wie im Traume raunt' er das Wort;
 Des tiefen Rheines Töchtern gäbe den Ring sie wieder zurück,
 Von des Fluches Last erlöst war Gott und Welt!

Harken with heed to what I tell thee!
 Since from thee Wotan turned him,
 To battle no more hath he sent us:
 Dazed with fear, bewildered we rode to the field;
 Walhall's heroes no more may meet War Father.
 Lonely to horse, without pause or rest,
 As Wand'rer he swept through the world,
 Home came he at last;
 In his hand holding the spear-shaft's splinters,
 A hero had struck it asunder.
 With silent sign, Walhall's heroes sent he
 To hew the world ash-tree in pieces.

The sacred stem at his command
 Was riven and raised in a heap
 Round about the hall of the blest
 The holy host called he together
 The god on his throne took his place.
 In dismay in and fear of his word they assembled;
 Around him ranged, the hall was filled by his heroes.

So sits he, speaks no word,
 On high enthroned, grave and mute;
 The shattered spear-shaft fast in his grasp;
 Holda's apples tastes he no more.
 Awe-struck and shrinking, sit the gods in silence.

CARL E. DUFFT

=====BASSO=====

Vocal Instruction

1 East 40th Street - New York City

Forth on quest from Wallhall sent he his ravens;
If with good tidings back the messengers come,
Then forever shall smiles of joy
Gladden the face of the god.

Round his knees entwining cower we Valkyries;
Naught recks he, nor knows our anguish:
We all are consumed by terror and ne'er-ending fear
Upon his breast, weeping, I pressed me;
Then soft grew his look;
He remembered, Brünnhilde, thee!
He closed his eyes, deeply sighing,
And as in slumber spoke he the words;

"If e'er the river-maidens win from her hand again the Ring,
From the curse's load released were god and world."

Translated by Frederick Jameson

ENTR'ACTE.

BETWEEN THE ACTS.

(From the *London Times*, April 1, 1911.)

Some years ago when Mr. George Alexander asked Sir Arthur Sullivan to write incidental music to a certain play, the offer was refused. "The fact is," said Sullivan, "music in the theatre is a mistake: when the curtain is up, it disturbs the actors, and, when the curtain is down, it disturbs the audience." If that were true, Sullivan was guilty of creating a considerable number of theatrical disturbances in the course of his career. But perhaps it is possible to disturb both actors and audiences for their good; and the fact that managers continue to demand some sort of musical decoration for their plays, and English audiences feel that they are being treated shabbily if there is no music between the acts, suggests that the disturbance is not so acute as to be generally distressing. Mr. Norman O'Neill shed a good deal of light upon both sides of the question in an interesting paper on "Music to Stage Plays" which he read before the Musical Association the other day. As regards the actor's part in the dilemma, he gave a number of practical suggestions, chiefly for the use of musicians who propose to write music for the stage. He showed what kind of musical ideas and what orchestral colors can be best used to form a background to the speaking voice of an actor and how music may reinforce a dramatic situation without

LILLIE MACHIN, *Vocal Teacher*

Certificated pupil of Luigi Vannuccini
Florence, Italy

1203, CARNEGIE STUDIOS
56th STREET and 7th AVENUE - - NEW YORK

becoming a nuisance. He dwelt a good deal on the exact measurement necessary in order to make the musical detail coincide perfectly with the stage requirements; and incidentally he left the impression that all these things are likely to be best adjusted when the composer and the musical director are the same person. The moral of it was that incidental music during the dialogue need not be a disturbance if it is well enough done; and that, of course, Sullivan knew better than most people when he made his whimsical reply to Mr. Alexander. It is a question to be worked out by the producer of the play and the musician in conference.

But the other side of the question concerns every one from the front row of the stalls to the back of the gallery; and, indeed, audiences as wholes are apt to show themselves quite oblivious of the disturbing effects of music. They do not mind in the least the additional effort needed to raise their voices above it. Still, if music when the curtain is down does not disturb the audience in the sense of interfering with their conversation, it is apt to set them disturbing one another; for in these days there is likely to be a musical minority who care to listen when the music is good enough to be worth listening to, but who cannot for the clacking of their neighbors' tongues. Then there are some unfortunates on whom music of every kind always make a definite impression, and who cannot dismiss the vilest theatre orchestra from their minds, so that the noise which for others is genial accompaniment to talk holds them in torment until the curtain rises and sets them free again. They are probably few, but they deserve consideration.

Such cases are surely sufficient to create an effective demand that the very bad keep-it-going-at-all-costs kind of music should be banished from theatres which are designed to attract ordinarily susceptible people. On the other hand, the conversation difficulty must, and indeed ought to, keep very serious music out of programmes which are mere interludes between the more absorbing interests of the play. Theatre audiences who are not musical, or who at any rate have not come to hear music, have a right to the moments of relaxation which the intervals give. Mr. O'Neill recognized this quite frankly, and he offered a solution of the difficulty which is valuable because he has put it, and is nightly putting it, to a practical test. It was that a serious piece, a movement of a symphony or an overture, should be played, beginning about twenty minutes before the curtain rises; for it is his experience that the patient pit and gallery will listen gratefully, and they have a chance of hearing while the stalls and dress circle are empty. The intervals must be filled with lighter stuff, which, of course, does not in the least mean bad stuff. On the contrary, when we recently called

JANET BULLOCK WILLIAMS

Teacher of Singing

1 2 2 C A R N E G I E H A L L

attention to the plan at work at the Haymarket Theatre, a minuet by Mozart, specimens of other eighteenth-century composers, as well as some very graceful modern pieces, stood in the list.

The worst indictment which can be levelled against the musical taste of English people in general is that they are incorrigible extremists. They can combine enthusiasm for symphonies with a passion for wallowing in the mire of the ballad-monger, since each works strongly upon some emotional strain for good or for evil. But they are little moved by more gentle stimuli; and so there is still a great mass of music which the purveyors of orchestral concerts neglect because, though it has charming qualities, it has little drawing power. Such music is the opportunity of the theatre; it has not got to draw people there, it has not got to compel their attention when they are there; it has only to delight those who care to listen to it. The more the opportunity is used, the more numerous are the listeners likely to become.

We have been speaking so far of music which has no connection with the play. When it consists of entr'actes written to illustrate the play or to carry on the emotional situation upon which the curtain fell, the case is of course different. Then the audience must listen, whether they like it or not, if they are to get the utmost value from the play itself. But there seems to be a vaguely lingering tradition that the independent music should somehow be chosen with reference to the play; and this seems to us a mistake in the majority of instances. As Mr. O'Neill said, it may happen that some totally unconnected piece chances to form the ideal emotional link between two scenes. He instanced a piece by Tchaikovsky (or at any rate in the manner of Tchaikovsky) which he had heard between two scenes of Mr. Galsworthy's "Strife." The case was rather a startling one, for there are few playwrights whose style seems to be less susceptible to musical treatment of any kind than Mr. Galsworthy, and we should be inclined to cite him as an instance of the author with whom the musician had better not interfere. But it only goes to show how impossible it is to draw strict lines in such a subtle matter. A discerning musical director may be able to find appropriate pieces to go with plays which seem to offer him very little chance; but it is not necessary that he should do so, and it is not always desirable that he should try. A forced appropriateness is apt to end in banality, while a frank digression to totally dissimilar ideas is often refreshing. One would feel little or no jar, for example, between the scene of arrest in "The Silver Box" and a sparkling dance measure of Mozart's time; but who could endure an attempt to produce a musical counterpart to the scene? Where the play offers

Mrs. Elizabeth Jennings Buckland

Studio:

THE FRANKLIN

204 WEST 94th STREET

Telephone - - - - 2488 Riverside

**THE
RIVARDE
METHOD
of SINGING
Voice Placing a
Specialty**

no obvious musical suggestions, it is still possible to turn the musical resources of the theatre to good account by giving interludes of fresh and attractive music well played; and, when one considers that practically every London theatre maintains a band of at any rate moderately efficient players it is clear that here is a valuable force which ought not to be wasted.

SIEGFRIED'S FUNERAL MUSIC, FROM "DUSK OF THE GODS," ACT III.,
SCENE 2 RICHARD WAGNER

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

This music is not a funeral march. It has nothing to do with the last rites and ceremonies paid Siegfried. It is a collection of prominent *leit-motive* which are associated with the hero or with the Volsung race.

These motives are named by Mr. W. F. Apthorp in the following order:—

"I. The VOLSUNG MOTIVE (slow and solemn in horns and tubas, repeated by clarinets and bassoons).

"II. The DEATH-MOTIVE (crashing C minor chords in brass, strings, and kettledrums, interspersed with running passages in triplets in the lower strings).

"III. The MOTIVE OF THE VOLSUNGS' HEROISM (slow and stately, in tubas and horns).

"IV. The MOTIVE OF SYMPATHY * (worked up in imitation in woodwind and horns), merging soon into:—

"V. The LOVE-MOTIVE (in the oboe).

"(The bass under these last two motives is a further development of the Volsung-Motive, which is carried on for five measures more in the double-basses, bass-clarinet, bassoons, and bass and contra-bass tubas, against the running triplet figure from the Death-Motive in the violins.)

"VI. The SWORD-MOTIVE (in the trumpet).

"VII. The MOTIVE OF GLORIFICATION IN DEATH (the crashing chords of the Death-Motive in the major mode; the full orchestra).

"VIII. The SIEGFRIED-MOTIVE (in the horns and bass-trumpet; afterwards in the trumpets).

"IX. The MOTIVE OF SIEGFRIED THE HERO (a rhythmic modification of 'Siegfried's horn-call,' in all the brass).

* Siegmund and Sieglinde (Siegfried's father and mother) in the first scene of *Die Walküre*.

FRANKLIN RIKER

Tenor and Composer

Vocal Instructor

In NEW YORK: Carnegie Hall, Mondays
W. 86th Street Studios (Res.), Tuesdays,
Fridays, Saturdays

In TORONTO, ONTARIO:
Wednesdays and Thursdays

"X. The BRÜNNHILDE-MOTIVE (in the clarinet and English-horn).

"Of all these the only one which keeps constantly recurring in one form or another is the Death-Motive, either in its original minor shape, or else in the major mode as the 'Motive of Glorification in Death.'

"This music on Siegfried's death comes to no definite close in the drama itself, but merges gradually into the third, and final, scene of the act, which ends with Brünnhilde's dying speech over the hero's remains, her self-immolation, and the mystic shadowing forth of Ragnarök, or the Dusk of the Gods (*Götterdämmerung*), from which the drama takes its name." *

"Dusk of the Gods" was performed for the first time at the Festival Theatre in Bayreuth, August 17, 1876. The cast was as follows: Siegfried, Georg Unger; Gunther, Eugen Gura; Hagen, Gustav Siehr; Alberich, Carl Hill; Brünnhilde, Amalia Friedrich-Materna; Waltraute, Luise Jäide; The Three Norns, Johanna Jachmann-Wagner, Josephine Scheffsky, Friedricke Grün; The Rhine Daughters, Lilli Lehmann, Marie Lehmann, Minna Lammert. Hans Richter conducted.

The first performance in America was at the Metropolitan Opera House, New York, January 25, 1888. Siegfried, Albert Niemann; Gunther, Adolf Robinson; Hagen, Emil Fischer; Alberich, Rudolph von Milde; Brünnhilde, Lilli Lehmann; Guttrune, Auguste Seidl-Kraus; Woglinde, Sophie Traubmann, Willgunde, Marianne Brandt, Flosshilde, Louise Meisslinger (the Three Rhine Maidens). Anton Seidl conducted. The Waltraute and Norn scenes were omitted. They were first given at the Metropolitan, January 24, 1899. Mme. Schumann-Heink was then the Waltraute, also one of the Norns. The other Norns were Olga Pevny and Louise Meisslinger.

The original text of "*Götterdämmerung*" was written in 1848, and the title was "Siegfrieds Tod." This text was remodelled before 1855. The score was completed in 1874.

* See towards the end of the notice of "Brünnhilde's dying speech."

GEO. HARRIS, JR., *TENOR* RECITAL, CONCERT, ORATORIO

Management M. H. HANSON, 437 5th Avenue

Pupil of Jean de Reszke, and authorized teacher of his method

A limited number of pupils accepted

31 W. 44th Street, NEW YORK CITY



Mme. ADA SODER-HUECK

METROPOLITAN OPERA HOUSE, 1425 BROADWAY

Voice Training for Opera and Song Repertoire
Speciality, the German Lied

STUDENTS ACCEPTED

MME. ADA SODER-HUECK instructs according to the Garcia Method, which is acknowledged as the most successful and scientific system which has ever been introduced to the world. In fact, the rapidity of progress is remarkable and successful results can be almost guaranteed.

SCENA, "GERECHTER GOTT!" AND ARIA, "IN SEINER BLÜTHE," FROM
"RIENZI," ACT III., No. 9 RICHARD WAGNER

(Born at Leipsic on May 22, 1813; died at Venice on February 13, 1883.)

"Rienzi, der Letzte der Tribunen," grand opera in five acts, based on Bulwer's novel, libretto and music by Wagner, was produced at the Court Theatre in Dresden on October 20, 1842. The chief singers were Tichatschek (Rienzi), Miss Wüst (Irene), Dettmer (Colonna), Mme. Schröder-Devrient (Adriano), Wächter (Orsini). Carl Gottlieb Reisseger conducted.

The first performance in New York was on March 4, 1878, when Charles R. Adams, Miss Herman, H. Wiegand, Eugenia Pappenheim (Adriano), and A. Blum were the chief singers. Max Maretzek conducted.

"The situation of the scene sung at this concert is, briefly, this: Adriano Colonna, a young Roman nobleman, is in love with, and beloved by, Rienzi's sister, Irene; Rienzi has been chosen Tribune of the People, and his assassination has been attempted by the Colonna-Orsini faction; the recreant nobles have been pardoned, but have again banded together against the Tribune; civil war is imminent; Adriano, whose father, Stefano Colonna, is one of the chiefs of the noble faction, is torn with conflicting feelings of loyalty to his father (whose head is forfeit, if the nobles are vanquished) and love for Irene, Rienzi's sister."

The text is as follows:—

ADRIANO (*tritt auf*).

Scena.

Gerechter Gott, so ist's entschieden schon!
Nach Waffen schreit das Volk,—kein Traum ist's mehr!
O Erde, nimm mich Jammervollen auf!
Wo giebt's ein Schicksal, das dem meinen gleicht?
Wer liess mich dir verfallen, finst're Macht?
Rienzi, Unheilvoller, welch' ein Loos
Beschwurst du auf diess unglücksel'ge Haupt!
Wohin wend ich die irren Schritte?
Wohin diess Schwert, des Ritters Zier?
Wend' ich's auf dich, Irenens Bruder . . .
Zieh' ich's auf meines Vaters Haupt!—

(*Er lässt sich erschöpft auf einer umgestürzten Säule nieder.*)

HOTEL PURITAN

COMMONWEALTH AVENUE

100 yards from Massachusetts Avenue car lines



A Distinctive Boston House

For transient and permanent guests who demand the best and prefer good taste to display. Several desirable rooms and suites at modest prices.

Afternoon tea daily, with music, in the unique Sun Parlor

Aria.

In seiner Blüthe bleicht mein Leben
 Dahin ist all' mein Ritterthum;
 Der Thaten Hoffnung ist verloren,
 Mein Haupt krönt nimmer Glück und Ruhm.
 Mit trübem Flor umhüllet sich
 Mein Stern im ersten Jugendglanz;
 Durch düst're Gluthen dringet selbst
 Der schönsten Liebe Strahl in's Herz.—
 (*Man hört Signale geben von der Sturmglöcke.*)
 Wo bin ich? Ha, wo war ich jetzt?—
 Die Glöcke—! Gott, es wird zu spät!
 Was nun beginnen!—Ha, nur Ein's!
 Hinaus zum Vater will ich flieh'n;
 [Versöhnung glückt vielleicht dem Sohne.
 Er muss mich hören, dein sein' Knie
 Umfassend sterbe willig ich.]
 Auch der Tribun wird milde sein;
 Zum Frieden wandl' ich glüh'nden Hass!
 Du Gnadengott, zu dir fleh' ich,
 Der Lieb' in jeder Brust entflammt:
 Mit Kraft und Segen rüste mich,
 Versöhnung sei mein heilig Amt!
 (*Er eilt ab.*)

The English prose of which is:—

ADRIANO (*enters*).

Scena.

Just God, so 'tis already decided! The people cry for arms,—'tis no longer a dream! O Earth, engulf me, lamentable one! Where is a fate that's like to mine? Who let me fall thy victim, dark Power? Rienzi, thou disastrous one, what a fate didst thou conjure upon this hapless head! Whither shall I wend my wandering steps? Whither this sword, the knight's adornment? Shall I turn it toward thee, Irene's brother? . . . Shall I draw it against my father's head?—

(*He falls exhausted upon an overturned column.*)

Aria.

My life fades in its blossom, all my knighthood is gone; the hope of deeds is lost, happiness and fame shall never crown my head. My star shrouds itself in murky

FAELTEN

PIANOFORTE SCHOOL

CARL FAELTEN, Director

30 HUNTINGTON AVENUE, BOSTON

Professional training for
 Pianists and
 Music Teachers. Special department for children. Call or write for information.



DE MERITTE SCHOOL

815 BOYLSTON STREET, BOSTON
 Twelfth Year

A preparatory school for boys who want an education.

The **Upper Grade** prepares for college and the scientific schools.

The **Lower Grade** gives to boys from ten to fourteen years of age a careful training for the work of the upper grade.

EDWIN DE MERITTE, A. B., Prin.

VICTOR S. FLECHTER

Rare Old Violins, Violas, Cellos,
 Finest Italian Strings, Bows,
 Boxes, Highest Grade Repairing

23 UNION SQUARE, NEW YORK

Telephone

The Refinements of Our Work



Are most apparent when compared with the work of ordinary cleaners. Unexcelled facilities up-to-the-minute equipment and years of experience in



Cleansing and Dyeing

make our work distinctive in its thoroughness

ARTICLES RETURNED IN A SHORT TIME

CURTAINS

GOWNS

MENS CLOTHES

BLANKETS

WAISTS

OVERCOATS

DRAPERIES

SASHES

SUITS GLOVES

Carefully cleansed properly finished and inspected before returning

LEWANDOS

New York Shop

557 FIFTH AVENUE

Telephone 2926 38th Street

BOSTON SHOPS

284 Boylston Street

17 Temple Place

Albany
Rochester
Providence

Philadelphia
Baltimore
Washington

Worcester
Springfield
Newport

Hartford
Bridgeport
New Haven

Roxbury
Cambridge

Watertown
South Boston
Portland

Salem
Lynn

Bundles called for and delivered by our own teams and motors

EXECUTIVE OFFICES 286 BOYLSTON STREET BOSTON U S A

ACADEMY OF MUSIC - - BROOKLYN

SECOND CONCERT

BY THE

BOSTON
SYMPHONY ORCHESTRA

MAX FIEDLER, Conductor

Friday Evening, December 8

AT 8.15

SOLOIST

Miss KATHLEEN PARLOW, Violinist

crape in its first brightness of youth; through sombre glows even the ray of the beautifullest love pierces me to the heart.—(*Tocsin signals are heard.*) Where am I? Ha! where was I but now?—The tocsin—! God, 'tis soon too late! What shall I do!—Ha! only one thing! I will flee outside the walls to my father; [perhaps his son will succeed in reconciliation. He must hear me, for I will die willingly, grasping his knees.] The Tribune, too, will be merciful; I will turn glowing hatred to peace! Thou God of mercy, to Thee I pray, who inflamest every bosom, with love: arm me with strength and blessing, let reconciliation be my sacred office! (*He hurries off.*)*

The introductory scena is marked *Molto agitato* (2-2 time); the aria is in two parts: *Andante* in G major (4-4 time) and *Allegro* in F minor and B-flat major (2-2 time), followed by *Maestoso* in G major (4-4 time) and *Vivace* in G major (2-2 time). "The orchestral part is scored for full modern grand orchestra, with a bell in low D-flat."

Wilhelmina Schröder-Devrient, who created the part of Adriano, was first of all a play-actress, who for some strange reason preferred the opera-house to the theatre. She was irresistible in "Fidelio," and her Lady Macbeth in Chelard's forgotten opera was "one of those visions concerning which young men are apt to rave and old men to dote."

Chorley first heard her in London in 1832. What he then wrote of her is well worth reading and consideration, especially in these days, when rough, uncontrolled temperament is accepted as an excuse for vocal indifference or ignorance.

She was a pale woman. Her face a thoroughly German one, though plain, was pleasing, from the intensity of expression which her large features and deep, tender eyes conveyed. She had profuse fair hair, the value of which she thoroughly understood, delighting, in moments of great emotion, to fling it loose with the wild vehemence of a mænad. Her figure was superb, though full, and she rejoiced in its display.

* Translation by Mr. W. F. Apthorp.

CRUDUP VESEY, *Voice Specialist*

EIGHTY-SIXTH STREET STUDIOS

257 WEST EIGHTY-SIXTH STREET

MADAM JOSEFA MIDDECKE

Voice Culture—Perfect Tone Production

Only students who wish to study seriously desired

THE ORLEANS, 100 West 80th Street, NEW YORK. 'Phone, 7480 Schuyler

Her voice was a strong soprano, not comparable in quality to other German voices of its class (those, for instance, of Madame Stockl-Heinefetter, Madame Burde-Ney, Mademoiselle Tietjens), but with an inherent expressiveness which made it more attractive on the stage than many a more faultless organ. Such training as had been given to it belonged to that false school which admits of such a barbarism as the defence and admiration of 'Nature-Singing.'"

Berlioz also heard her in Dresden: "She played in 'Rienzi' the part of a young lad; the costume did not suit the matronly curves of her body. She seemed to be much better placed in 'The Flying Dutchman' in spite of certain affected postures and the spoken interjections which she thought herself obliged to introduce everywhere." Berlioz praised Tichatschek as Rienzi, but of Miss Wiest (*sic*) he remarked: "She as Rienzi's sister had almost nothing to sing. The composer writing the part suited exactly the resources of the singer."

See also Alfred Freiherr von Wolzogen's "W. Schröder-Devrient," pp. 304-307 (Leipsic, 1863), and Claire von Glüner's "Erinnerungen and W. Schröder-Devrient" (Leipsic, 1862).

In the rehearsals of "Rienzi" Mme. Schröder-Devrient was irritable. She found the music, especially that of the last act, trying. On one occasion she threw down the music of her part, and said she would not sing. On another she made a coarse jest* that spoiled the effect of a tragic situation in the third act. But at the first performance she is

*The curious reader will find this specimen of German wit in Glasenapp's "Wagner," translated by W. A. Ellis.

CARNEGIE HALL

TUESDAY AFTERNOON, NOVEMBER 28th, at 3 o'clock

Mme. SCHUMANN-HEINK

SONG RECITAL

Mrs. KATHARINE HOFMANN

AT THE PIANO

PROGRAMME

BEETHOVEN. a. Die Ehre Gottes, Op. 48; b. Vom Tode, Op. 48; c. Bitten; d. Ich Liebe Dich.

SCHUBERT. a. Junge Nonne; b. Liebesbotschaft; c. Du bist die Ruh; d. Die Forelle; e. Rastlose Liebe.

SCHUMANN. a. In der Fremde; b. Stille; c. Intermezzo; d. Mondnacht; e. Frühlingsnacht.

BRAHMS. a. Von Ewiger Liebe; b. Mainacht; c. 6 Ungarische Zigeunerlieder.

Management: Quinlan International Musical-Agency

Tickets, 75 cents, \$1.00, \$1.50, \$2.00. Boxes, \$15.00 and \$18.00. On sale at Hall commencing November 19th

THE STEINWAY PIANO USED

described as "full of inspiration, particularly in the monologue or aria of Adriano in the third act."

* *

Wagner read Bärmann's translation into German of Bulwer's historical romance at Dresden in 1837. He wrote out the libretto at Riga in July, 1838, and began to compose the music toward the end of that month. The opera was completed in Paris, November 19, 1840.

OVERTURE TO THE OPERA "TANNHÄUSER" . . RICHARD WAGNER

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

"Tannhäuser und der Sängerkrieg auf Wartburg," romantic opera in three acts, book and music by Richard Wagner, was first performed at the Royal Opera House in Dresden, under the direction of the composer, on October 19, 1845. The cast was as follows: Hermann, Dettmer; Tannhäuser, Tichatschek; Wolfram, Mitterwurzer; Walther, Schloss; Biterolf, Wächter; Heinrich, Gurth; Reimar, Risse; Elisabeth, Johanna Wagner; Venus, Schroeder-Devrient; a young shepherd, Miss Thiele.

The first performance in the United States was at the Stadt Theatre, New York, April 4, 1859, and the cast was as follows: Hermann, Graff; Tannhäuser, Pickaneser; Wolfram, Lehmann; Walther, Lotti; Biterolf, Urchs; Heinrich, Bolten; Reimar, Brandt; Elisabeth, Mrs. Siedenburger; Venus, Mrs. Pickaneser. Carl Bergmann conducted. The New York *Evening Post* said that the part of Tannhäuser was beyond the abilities of Mr. Pickaneser: "The lady singers have but little to do in the opera, and did that little respectably."

* *

The coda of the overture was cut out, and the overture was connected with a new version of the first scene of the opera for the performance

M R. C. M. C H A S E

Teacher of PIANOFORTE PLAYING

ASSISTED BY

MILDRED HARLOWE COOK and others

RECITAL given by Miss COOK last season
AT STEINERT HALL, BOSTON

PROGRAM

- | | | |
|---|---|------------------|
| 1. (a) Rhapsody, Op. 79, No. 1 . . . Brahms | 3. (a) Voiles } | . . . C. Debussy |
| (b) Gnones, Op. 30, No. 1 } . . . H. Farjeon | (b) Arabesque, No. 1 } | |
| (c) Mercury, Op. 13, No. 4 } . . . Schumann | (c) La Campanella . . . Paganini-Liszt | |
| (d) Ende vom Lied, Op. 12 . . . Schumann | 4. (a) "Ladore," A major (first time) C. M. Chase | |
| 2. (a) Nocturne, Op. 15, No. 2 | (b) Scherzando, Op. 103, No. 3 . . . C. Sinding | |
| (b) Impromptu, Op. 66, C-sharp minor } Chopin | (First time in Boston) | |
| (c) Polonaise, Op. 40, No. 1 | (c) Caprice Espagnol . . . M. Moszkowski | |

Steinert Hall Annex, Boston

500 Carnegie Hall, New York, Wednesdays

of the work in a translation by Charles Nuitter into French at the Opéra, Paris, March 13, 1861. Some consider therefore the overture in its original shape as a concert overture, one no longer authentically connected with the opera.

The overture is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, bass tuba, kettledrums, cymbals, triangle, tambourine, strings.

It begins with a slow introduction, *Andante maestoso*, E major, 3-4, in which the pilgrims' chorus, "Beglückt darf nun dich, o Heimath, ich schauen," from the third act, is heard, at first played piano by lower wood-wind instruments and horns with the melody in the trombones against a persistent figure in the violins, then sinking to a pianissimo (clarinets and bassoons). They that delight in tagging motives so that there may be no mistake in recognition call the first melody the "Religious Motive" or "The Motive of Faith." The ascending phrase given to the violoncellos is named the "Motive of Contrition," and the persistent violin figure the "Motive of Rejoicing."

The main body of the overture, *Allegro*, E major, 4-4, begins even before the completion of the pilgrims' song with an ascending first theme (violas), "the typical motive of the Venus Mountain."

"Inside the Horsel here the air is hot;
Right little peace one hath for it, God wot;
The scented dusty daylight burns the air,
And my heart chokes me till I hear it not."

The first period of the movement is taken up wholly with bacchanalian music from the opening scene in the Venus Mountain; and the motive that answers the ascending typical figure, the motive for violins, flutes, oboes, then oboes and clarinets, is known as the theme of the bacchanal, "the drunkenness of the Venus Mountain." This period is followed by a subsidiary theme in the same key, a passionate figure in the violins against ascending chromatic passages in the 'cellos. The second theme, B major, is Tannhäuser's song to Venus, "Dir töne Lob!" The bacchanal music returns, wilder than before. A pianissimo episode follows, in which the clarinet sings the appeal of

CLARA TIPPETT

Teacher of Singing

Assistant, GRACE R. HORNE

312 Pierce Building
Copley Square, Boston

Venus to Tannhäuser, "Geliebter, komm, sieh' dort die Grotte," the typical phrase of the goddess. This episode takes the place of the free fantasia. The third part begins with the passionate subsidiary theme, which leads as before to the second theme, Tannhäuser's song, which is now in E major. Again the bacchanalian music, still more frenetic. There is stormy development; the violin figure which accompanied the pilgrims' chant returns, and the coda begins, in which this chant is repeated. The violin figure grows swifter and swifter as the fortissimo chant is thundered out by trombones and trumpets to full harmony in the rest of the orchestra.

MUSICAL INSTRUCTION

NEW YORK

WALTER S. YOUNG

TEACHER OF SINGING

801-802 Carnegie Hall

NEW YORK

FREDERICK HASTINGS

B A R I T O N E

and TEACHER OF SINGING

TUESDAY AND FRIDAY MORNINGS

Studio, 827 CARNEGIE HALL

ELLA BACKUS-BEHR

PIANIST

**Sixty-nine West Eighty-eighth Street
NEW YORK**

As Vocal Coach refers to

**Mme. Louise Homer Mr. Bechtal Alcock and
Mrs. Merle Tillotson-Alcock Mr. Frederic Martin**

FRANCIS ROGERS

**Management, LOUDON CHARLTON
868 Carnegie Hall, New York**

B A R I T O N E

RECITAL, ORATORIO, CONCERT

**Also a limited number of pupils in the art of singing
There is the real stuff in this singer.—PHILIP HALE.
Mr. Rogers is a true artist.—W. J. HENDERSON
(N. Y. Sun).**

Address, 563 PARK AVENUE, NEW YORK

**Virgil Piano School and
Conservatory**

Mrs. A. M. VIRGIL, Director
20th Season

RESULTS UNSURPASSED

EDUCATION FROM BEGINNING TO FINISH

Send for Booklet

MUSICAL INSTRUCTION

BARITONE

PERRY AVERILL

Prepares Singers for the profession

Studio, 220 West 59th Street

'Phone 1097 Col.

ARTHUR D. WOODRUFF

TEACHER OF SINGING

5 West 38th Street

NEW YORK CITY

MASTER MUSIC STUDIOS

2789 Broadway, New York

M. DUBLE-SCHEELE, Director

Write for information to Schloss Ort Department

STEINWAY PIANO USED

SUMMER COURSE GMUNDEN, AUSTRIA

RESIDENCE, SCHLOSS ORT

Rare opportunity for teachers and students

Miss M. GRACE DASCHBACH

In charge of Vocal Department Teachers
College, Columbia University

SOPRANO

TEACHER OF SINGING

401 Carnegie Hall . New York City

LESLEY MARTIN

Bel Canto

Studio: 1425 Broadway, New York

SINGERS—Suzanne Baker Watson, Cora Cross, Nellie Hart, Willette Kershaw, Gertrude Hutcheson, Ivy Scott, Marion Stanley, Estelle Ward, Mabel Wilbur, Flora Zabelle, Edward Foley, George Gilbert, John Hendricks, Andrew Mack, Dr. Eugene Walton Marshall, Fiske O'Hara, Umberto Sacchetti, Ellis Rhodes, Albert Wallerstedt, and many other singers now before the public in operatic and church work

MUSICAL INSTRUCTION

Miss CLARA E. MUNGER

TEACHER OF SINGING

Century Building

177 Huntington Avenue, Boston

Miss PRISCILLA WHITE

TEACHER OF SINGING

602 Pierce Building

Copley Square, BOSTON

Miss KATHERINE LINCOLN

SOPRANO

Management, Mrs. PAUL SUTORIUS

1 West 34th Street, New York

TEACHER OF SINGING

514 Pierce Building

Copley Square, BOSTON

Saturdays and Mondays in New York
Representing Miss Clara E. Munger

Studio, 254 West 85th Street

MUSICAL INSTRUCTION

BERTHA CUSHING CHILD

67 MOUNT VERNON STREET

TEACHING AT
LANG STUDIOS

6 NEWBURY STREET, BOSTON

WILLIAM ALDEN PAUL

TEACHER OF SINGING

312 PIERCE BUILDING, COPLEY SQUARE, BOSTON

Monday and Thursday P.M. and by appointment

Address, Instructor in Music, Episcopal Theological School

Telephone, 2816 R Cambridge

FREDERICK N. WATERMAN

BARITONE SOLOIST

and TEACHER OF SINGING

NEW CENTURY BUILDING

177 HUNTINGTON AVENUE • BOSTON

Room 10

**Howell School of Lyric and
Dramatic Art**

CAROLINE WOODS-HOWELL, Directress

**De Reszke Method of
SINGING**

30 Huntington Avenue, Boston
518 Main Street, Worcester

At Boston Studio, Tuesday, Friday, Saturday
At Worcester Studio, Monday, Wednesday, Thursday

Miss ANNA MILLER WOOD

Mezzo-Contralto, Soloist and Teacher

Soloist; Boston Symphony Orchestra
Chicago Symphony Orchestra
Kneisel Quartet, etc.

Studio, Pierce Building, Copley Square, Boston

Miss MARY INGRAHAM

PIANIST and TEACHER
Lang Studios

6 NEWBURY STREET

Tuesdays, 9 A.M.—4 P.M.

Fridays and Saturdays, 9 A.M.—6 P.M.

Other hours by appointment

F. S. CONVERSE

Will receive pupils in all branches
of musical composition

ADDRESS

Room 13, Steinert Building, Boston

ERNEST P. HAWTHORNE

PIANIST AND TEACHER

Instruction in the correct
principles of pianoforte playing

As taught by Leschetizky

156 Huntington Avenue - BOSTON

PARSONS THEATRE . . HARTFORD

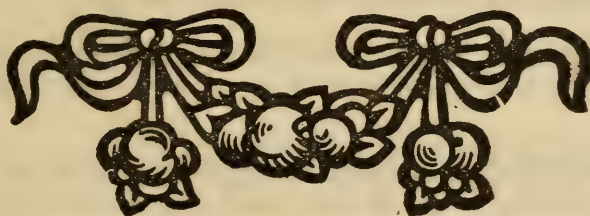
Thirty-first Season, 1911-1912

Boston Symphony Orchestra

MAX FIEDLER, Conductor

Programme of the FIRST CONCERT

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE



MONDAY EVENING, NOVEMBER 13
AT 8.15

COPYRIGHT, 1911, BY C. A. ELLIS

PUBLISHED BY C. A. ELLIS, MANAGER

Pianos that Appeal to Musicians



OUR pianos have the very highest reputation with musical people, for every piano, from the highest-priced to the least expensive we offer, has not merely the essentials of tone and touch, but also exquisite refinements of quality which delight the musician.

We invite you to inspect our stocks, which are at once the largest, the most varied, and most interesting to be found in New England.

We call particular attention to the following pianos:

STEINWAY pianos, the instruments of highest prestige among music lovers everywhere—through their incomparable tone the choice of royalty and of all connoisseurs.

In all regular styles and also in special art cases exhibiting the perfection of artistry.

HUME pianos, the best made in New England—distinguished by wonderful richness and nobility of tone.

JEWETT pianos, the favorite pianos of New England, where more are sold each year than of any other make of equal cost.

THE PIANOLA PIANOS,—the complete line of five pianos. The Steinway, the Weber, and the Steck Pianola Pianos are shown in both grand and upright forms.

M. STEINERT & SONS CO.

STEINERT HALL, 162 BOYLSTON STREET, BOSTON

313 MAIN STREET, SPRINGFIELD

777 CHAPEL STREET, NEW HAVEN

Stores in all Principal Cities of New England

Thirty-fifth Concert in Hartford

Boston Symphony Orchestra

Thirty-first Season, 1911-1912

MAX FIEDLER, Conductor

FIRST CONCERT

MONDAY EVENING, NOVEMBER 13

AT 8.15

PROGRAMME

Beethoven Symphony No. 3, in E-flat major, "Eroica," Op. 55

- I. Allegro con brio.
- II. Marcia funebre: Adagio assai.
- III. Scherzo: Allegro vivace; Trio.
- IV. Finale: Allegro molto.

Bruch { a. "Kol Nidrei," for Violoncello and Orchestra
Boëllmann { b. Symphonic Variations for Violoncello and Orchestra

Debussy Prelude to "The Afternoon of a Faun" (after
the Eclogue of Stéphane Mallarmé)

Liszt "Les Préludes," Symphonic Poem No. 3

SOLOIST

Mr. ALWIN SCHROEDER, Violoncellist

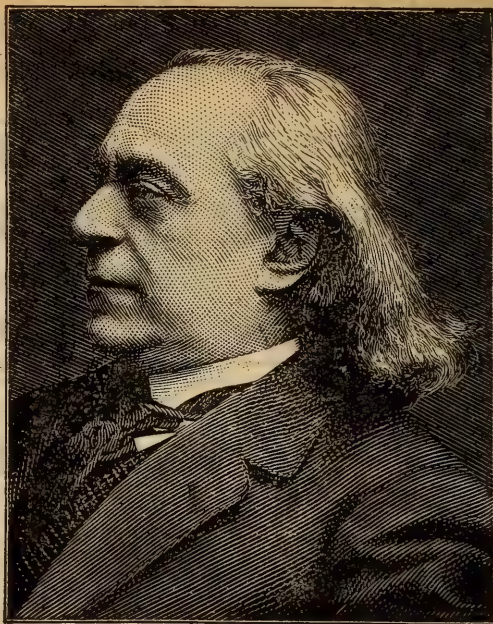
There will be an intermission of ten minutes after the symphony

Vladimir De Pachmann

*The Greatest Pianist
Of the 20th Century*

ON TOUR
IN THE
UNITED STATES

SEASON: 1911-1912



For generations the appearance of new stars on the musical firmament has been announced—then they came with a temporary glitter—soon to fade and to be forgotten.

De Pachmann has outlived them all. With each return he won additional resplendence and to-day he is acknowledged by the truly artistic public to be the greatest exponent of the piano of the twentieth century. As Arthur Symons, the eminent British critic, says:

"Pachmann is the Verlaine or Whistler of the
Pianoforte the greatest player
of the piano now living."

Pachmann, as before, uses the **BALDWIN PIANO** for the expression of his magic art, the instrument of which he himself says:

" It cries when I feel like crying, it sings
joyfully when I feel like singing. It responds
—like a human being—to every mood. I
love the Baldwin Piano."

Every lover of the highest type of piano music will, of course, go to hear Pachmann—to revel in the beauty of his music and to marvel at it.

It is the beautiful tone quality, the voice which is music itself, and the wonderfully responsive action of the Baldwin Piano, by which Pachmann's miraculous hands reveal to you the thrill, the terror and the ecstasy of a beauty which you had never dreamed was hidden in sounds.

The Baldwin Company

8 EAST 34th STREET, NEW YORK

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827.)

Anton Schindler wrote in his *Life of Beethoven* (Münster, 1840): "First in the fall of 1802 was his [Beethoven's] mental condition so much bettered that he could take hold afresh of his long-formulated plan and make some progress: to pay homage with a great instrumental work to the hero of the time, Napoleon. Yet not until 1803 did he set himself seriously to this gigantic work, which we now know under the title of 'Sinfonia Eroica': on account of many interruptions it was not finished until the following year. . . . The first idea of this symphony is said to have come from General Bernadotte, who was then French Ambassador at Vienna, and highly treasured Beethoven. I heard this from many friends of Beethoven. Count Moritz Lichnowsky, who was often with Beethoven in the company of Bernadotte, . . . told me the same story." Schindler also wrote, with reference to the year 1823: "The correspondence of the King of Sweden led Beethoven's memory back to the time when the King, then General Bernadotte, Ambassador of the French Republic, was at Vienna, and Beethoven had a lively recollection of the fact that Bernadotte indeed first awakened in him the idea of the 'Sinfonia Eroica.'"

These statements are direct. Unfortunately, Schindler, in the third edition of his book, mentioned Beethoven as a visitor at the house of Bernadotte in 1798, repeated the statement that Bernadotte inspired the idea of the symphony, and added: "Not long afterward the idea blossomed into a deed"; he also laid stress on the fact that Beethoven was a staunch republican, and cited, in support of his admiration of Napoleon, passages from Beethoven's own copy of Schleiermacher's translation of Plato.

The MUSICAL CLUB *of* HARTFORD

Presents the following Schedule for the Season of 1911-1912

SONATA RECITAL

Mr. and Mrs. DAVID MANNES

VIOLIN and PIANO

UNITY HALL, WEDNESDAY EVENING, DECEMBER 6, AT 8.15 O'CLOCK

LECTURE RECITAL

Mr. WM. J. HENDERSON

Assisted by Mrs. LUCIA LILLY DUNHAM

"Russian Folk Song in its Relation to Russian Music"

UNITY HALL, TUESDAY EVENING, JANUARY 30, AT 8.15 O'CLOCK

E. T. Slattery Co.

OPPOSITE BOSTON COMMON
154 and 155 TREMONT STREET

THE ART OF DRESSING WELL



is dependent on selections made in a proper atmosphere.

E. T. SLATTERY CO. exercise the same care in the selection of their gowns, wraps, suits, furs, millinery, blouses, lingerie, etc., that the management of the Boston Symphony Orchestra take in the choice of their concert numbers.

It is equally as unpleasant to look through a collection where good and bad are intermingled as to listen through a program carelessly planned.

E. T. SLATTERY CO. through their association with the master designers of Europe are enabled to present at all times a display of advanced models that is unrivalled in exclusiveness, richness, and correctness.

Foreign Offices: Paris, Berlin, Vienna, Frankfort, London, Leeds, Bradford, and Dublin.

Thayer admits that the thought of Napoleon may have influenced the form and the contents of the symphony, and that the composer may have based a system of politics on Plato; "but," he adds, "Bernadotte had been long absent from Vienna before the Consular form of government was adopted at Paris, and before Schleiermacher's Plato was published in Berlin."

The symphony was composed in 1803-04. The story is that the title-page of the manuscript bore the word "Buonaparte" and at the bottom of the page "Luigi van Beethoven"; "and not a word more," said Ries, who saw the manuscript. "I was the first," also said Ries, "who brought him the news that Bonaparte had had himself declared Emperor, whereat he broke out angrily: 'Then he's nothing but an ordinary man! Now he'll trample on all the rights of men to serve his own ambition; he will put himself higher than all others and turn out a tyrant!'"

Furthermore, there is the story that, when the death of Napoleon at St. Helena was announced, Beethoven exclaimed, "Did I not foresee the catastrophe when I wrote the funeral march in the 'Eroica'?"

The original score of the symphony was bought in 1827 by Joseph Dessauer for three florins, ten kreuzers, at auction in Vienna. On the title-page stands "Sinfonia grande." Two words that should follow immediately were erased. One of these words is plainly "Bonaparte," and under his own name the composer wrote in large characters with a lead-pencil: "Written on Bonaparte."

Thus it appears there can be nothing in the statements that have come down from Czerny, Dr. Bartolini, and others: the first allegro describes a sea-fight; the funeral march is in memory of Nelson or General Abercrombie, etc. There can be no doubt that Napoleon, the young conqueror, the Consul, the enemy of kings, worked a spell

PARSONS THEATRE

Tuesday Evening, November 28, 1911

The Choral Club of Hartford

80 MALE VOICES

RALPH L. BALDWIN, Conductor

Soloist, FRITZ BRUCH, Violoncellist

Reserved Seats, 75c., \$1.00, and \$1.50, on sale Monday, November 20, at John M. Gallup & Co.'s Music Store.

over Beethoven, as over Berlioz, Hazlitt, Victor Hugo; for, according to W. E. Henley's paradox, although, as despot, Napoleon had "no love for new ideas and no tolerance for intellectual independence," yet he was "the great First Cause of Romanticism."

The symphony was first performed at a private concert at Prince Lobkowitz's in December, 1804. The composer conducted, and in the second half of the first allegro he brought the orchestra to grief, so that a fresh start was made. The first performance in public was at a concert given by Clement at the Theater an der Wien, April 7, 1805. The symphony was announced as "A new grand Symphony in D-sharp by Herr Ludwig van Beethoven, dedicated to his Excellence Prince von Lobkowitz." Beethoven conducted. Czerny remembered that some one shouted from the gallery: "I'd give another kreuzer if they would stop." Beethoven's friends declared the work a masterpiece. Some said it would gain if it were shortened, if there was more "light, clearness, and unity." Others found it a mixture of the good, the grotesque, the tiresome.

The symphony was published in October, 1806. The title in Italian stated that it was to celebrate the memory of a great man. And there was this note: "Since this symphony is longer than an ordinary symphony, it should be performed at the beginning rather than at the end of a concert, either after an overture or an aria, or after a concerto."

MEHLIN PIANOS

always respond to the most exacting demands made upon them. For this reason they are preferred by musicians, in fact Mehlin Pianos are often called

"The Musicians' Ideal"

The Mehlin "Inverted Grand" is the only "Upright" built on the principle of the Grand. It has the Grand Scale, Sounding Board and Tone.

For Art Catalog and full particulars apply to

Wm. Wander & Sons

**239 ASYLUM STREET
HARTFORD, CONN.**

If it be performed too late, there is the danger that it will not produce on the audience, whose attention will be already wearied by preceding pieces, the effect which the composer purposed in his own mind to attain."

* *

The first movement, *Allegro con brio*, E-flat major, 3-4, opens with two heavy chords for full orchestra, after which the chief theme is given out by the 'cellos. This theme is note for note the same as that of the first measures of the *Intrade* written by Mozart in 1786 at Vienna for his one-act operetta, "*Bastien et Bastienne*," performed in 1786 at a Viennese garden-house (K. 50). Mozart's theme is in G major. Beethoven's theme is finished by the violins and developed at length. There is a subsidiary theme, which begins with a series of detached phrases distributed among wood-wind instruments and then the violins. The second theme, of a plaintive character, is given out alternately by wood-wind and strings. The development is most elaborate, full of striking contrasts, rich in new ideas. The passage in which the horn enters with the first two measures of the first theme in the tonic chord of the key, while the violins keep up a tremolo on A-flat and B-flat, has given rise to many anecdotes and provoked fierce discussion. The coda is of unusual length.

FRANZ LISZT CENTENARY

EVERY lover of Liszt should commemorate his hundredth anniversary by the purchase of these matchless **MUSICIANS LIBRARY** volumes.

THIRTY SONGS (High Voice, Low Voice). Edited by Carl Ambruster.
TEN HUNGARIAN RHAPSODIES. Edited by August Spanuth and John Orth.
TWENTY ORIGINAL PIANO COMPOSITIONS. Edited by August Spanuth.
TWENTY PIANO TRANSCRIPTIONS. Edited by August Spanuth.

PRICES: Paper, \$1.50; cloth, gilt, \$2.50; postpaid.

Descriptive booklets with portraits of editors sent on request.

FRANZ LISZT: The Story of His Life, by Raphael Ledos de Beaufort, to which is added **FRANZ LISZT IN ROME**, by Nadine Helbig.

Price, postpaid, \$1.25



OLIVER DITSON COMPANY

150 TREMONT STREET, BOSTON

CHAS. H. DITSON & CO. . . . NEW YORK

The funeral march, *Adagio assai*, C minor, 2-4, begins, *pianissimo* e sotto voce, with the theme in the first violins, accompanied by simple chords in the other strings. The theme is repeated by the oboe, accompanied by wood-wind instruments and strings; and the strings give the second portion of the theme. A development by full orchestra follows. The second theme is in C major. Phrases are given out by various wood-wind instruments in alternation, accompanied by triplet arpeggios in the strings. This theme, too, is developed; and there is a return to the first theme in C minor in the strings. There is fugal development at length of a figure that is not closely connected with either of the two themes. The first theme reappears for a moment, but strings and brass enter fortissimo in A-flat major. This episode is followed by another; and at last the first theme returns in fragmentary form in the first violins, accompanied by a pizzicato bass and chords in oboes and horns.

Scherzo: *Allegro vivace*, E-flat major, 3-4. Strings are *pianissimo* and staccato, and oboe and first violins play a gay theme which Marx says is taken from an old Austrian folk-song. This melody is the basic material of the scherzo. The trio in E-flat major includes hunting-calls by the horns, which are interrupted by passages in wood-wind instruments or strings.

Finale: *Allegro molto*, E-flat major, 2-4. A theme, or, rather, a double theme, with variations; and Beethoven was fond of this theme, for he had used it in the finale of his ballet, "Die Geschöpfe des Prometheus," in the Variations for pianoforte, Op. 35, and in a country dance. After a few measures of introduction, the bass to the melody which is to come is given out, as though it were an independent theme. The first two variations in the strings are contrapuntal. In the third the tuneful second theme is in the wood-wind against runs in the first

THE MARVEOLA PLAYABLE THREE WAYS

The most marvelous piano the world has ever seen or heard is now on exhibition at the new and elegant warerooms of the **BARKER PIANO COMPANY**, 278 Asylum Street.

Demonstrations daily—any time, to suit the convenience of those interested.

The BARKER PIANO CO., 278 Asylum Street
Near Ann Street
HARTFORD, CONN.

Also sole representatives of the **Schomacker** (the favorite of the White House), Hazelton, Francis Bacon, Newby & Evans, Davenport & Treacy, **Christman**, and other makes of Pianos and Player-Pianos.

If you haven't already done so, visit our Subway Music Department.
Expert lady pianist in attendance.

THE BARKER PIANO CO., 278 ASYLUM STREET

violins. The fourth is a long fugal development of the first theme against a counter-subject found in the first variation. Variations in G minor follow, and the second theme is heard in C major. There is a new fugal development of the inverted first theme. The tempo changes to poco andante, wood-wind instruments play an expressive version of the second theme, which is developed to a coda for full orchestra, and the symphony ends with a joyful glorification of the theme.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, three horns, two trumpets, kettledrums, and strings.

* * *

What strange and even grotesque "explanations" of this symphony have been made!

At the second concert of the Philharmonic Society of New York, February 18, 1843, the following comments were printed on the programme: "This great work was commenced when Napoleon was first Consul, and was intended to portray the workings of that extraordinary man's mind. In the first movement, the simple subject, keeping its uninterrupted way through harmonies that at times seem in almost chaotic confusion, is a grand idea of Napoleon's determination of character. The second movement is descriptive of the funeral honors paid to one of his favorite generals, and is entitled 'Funeral March on the Death of a Hero.' The winding up of this movement represents the faltering steps of the last gazers into the grave, and the listener hears the tears fall on the coffin ere the funeral volley is fired, and repeated faintly by an echo. The third movement (Minuet and Trio) describes the homeward march of the soldiery, and the Finale is a combination of French Revolutionary airs put together in a manner

Mrs. FRANCIS A. SMITH

VOCAL TEACHER

Correct Breathing and Tone Production

Room 2, Guild & Root Bldg., corner Allen and High Streets
HARTFORD, CONN.

TELEPHONE, 2248

that no one save a Beethoven could have imagined." And this note, Mr. Krehbiel tells us, was inserted in the programme for several, even twenty-five, years after.

Marx saw in the first movement of the symphony the incidents of a battle as it is preconceived in the mind of the conqueror. The different incidents are characterized by the chief themes and their developments. The ending with the return of the first theme is the triumph of the victor's plan. The funeral march pictures Night spreading her shade over the battlefield, which is covered with the corpses of those who died for glory; in the scherzo are heard the rejoicings of the soldiery homeward bound; and the finale is Peace consecrating the victories of the hero.

Gripenkerl preferred to see in the fugued passage of the first movement the entrance of the nineteenth century.

Berlioz insisted that there should be no thought of battles or triumphant marches, but rather profound reflections, melancholy recollections, imposing ceremonies,—in a word, the funeral oration over a hero.

Wagner wrote: "The designation 'heroic' is to be taken in its widest sense, and in no wise to be conceived as relating merely to a military hero. If we broadly connote by 'hero' (*Held*) the whole, the full-fledged *man*, in whom are present all the purely human feelings—of love, of grief, of force—in their highest fill and strength, then we shall rightly grasp the subject which the artist lets appeal to us in the speaking accents of his tone-work. The artistic space of this work is filled with all the varied, intercrossing feelings of a strong, a consummate Individuality, to which nothing human is a stranger, but which includes within itself all truly Human, and utters it in such a fashion that, after frankly manifesting every noble passion, it reaches a final rounding of its nature, wherein the most feeling softness is wedded with the most energetic force. The heroic tendency of this art work is the progress toward that rounding off" (Englished by Mr. W. A. Ellis). And Wagner explained on these lines each movement. As

Miss WELTHIA DEWEY

DEALER IN

Latest Sheet Music and Music Books

Special attention given to teachers and pupils

ROOM 25, "THE GOODWIN" - - 17 HAYNES STREET

'Phone, Charter 593-3

the second shows the "deeply, stoutly suffering man," so the scherzo reveals the "gladly, blithely doing man"; while the finale shows us finally "the man entire, harmoniously at one with self, in those emotions where the Memory of Sorrow becomes itself the shaping-force of noble Deeds."

Nor should the "rededication" of the "Eroica" to Bismarck by von Bülow, *cher unique*, as Liszt frequently called him, be forgotten. Von Bülow said, at a concert of the Philharmonic Orchestra of Berlin (May 28, 1892): "Yes, the hero was the quintessence of the world to Beethoven. We cannot know, we cannot surmise, what slumbered in his soul. Perhaps there slumbered the picture of the great American citizen, George Washington. But he looked for a hero of his own time, a European hero; and his eyes fell on the great star of Bonaparte."

And there von Bülow might have stopped where Beethoven began.

Mr. ALWIN SCHROEDER, violoncellist, was born at Neuahaldensleben, June 15, 1855. He at first studied the pianoforte with his father Karl, a conductor and a composer of operas (1823-89), and with his brother Hermann; afterward he took lessons of J. B. André. Later he took violin lessons of de Ahna in Berlin, and lessons in theory with Wilhelm Tappert. In 1871-72 he played viola in the Schroeder Quartet; his three brothers were the other members. He abandoned the violin for the violoncello, which he studied by himself. In 1875 he entered Liebig's Orchestra as first 'cellist. He was a member in like capacity of Fliege's Orchestra, of Laube's in Hamburg, and in 1880 he joined the Gewandhaus Orchestra, Leipsic, as the successor of his brother Karl, who went to Sondershausen as chief conductor. He was in Leipsic a member of the Petri Quartet, and he taught in the Leipsic Conservatory of Music.

Mr. Schroeder came to Boston as the solo violoncellist of the Boston Symphony Orchestra in the fall of 1891, and at the same time he joined the Kneisel Quartet. He resigned his position in the orchestra with his Quartet co-mates at the end of the season of 1902-03. With them he afterwards made New York his dwelling-place until the spring

HOTEL PURITAN

COMMONWEALTH AVENUE

100 yards from Massachusetts Avenue car lines



A Distinctive Boston House

For transient and permanent guests who demand the best and prefer good taste to display. Several desirable rooms and suites at modest prices.

Afternoon tea daily, with music, in the unique Sun Parlor

of 1907, when he resigned from the Quartet and moved to Frankfort-on-the-Main. His farewell concert in Boston was on April 25, 1907. Returning to the United States late in the summer of 1908, he was the violoncellist of the Hess-Schroeder Quartet until it was disbanded at the end of the season of 1909-10. He is now a member of the Boston Symphony Orchestra.

Mr. Schroeder has played as solo violoncellist with the Symphony Orchestra in Boston:—

1891, October 24. Volkmann's Concerto in A minor, Op. 33.

1892, November 26. Davidoff's Concerto No. 3, one movement. (First time in Boston.)

1893, November 18. Brahms's Concerto in A minor, for violin and violoncello, Op. 102. (With Mr. Kneisel.)

1894, February 3. Loeffler's Fantastic Concerto. (MS. First time.)

1895, March 2. Dvořák's "Waldesruhe" and Julius Klengel's Capriccio, Op. 8.

1896, December 19. Dvořák's Concerto in B minor, Op. 104. (First time in Boston.)

1897, April 10. Brahms's Concerto in A minor, for violin and violoncello, Op. 102. (With Mr. Kneisel, at a concert in memory of Brahms.)

1898, February 12. Loeffler's Fantastic Concerto.

1898, November 19. Saint-Saëns's Concerto in A minor, Op. 33.

1900, January 6. Dvořák's Concerto in B minor, Op. 104.

1901, March 9. D'Albert's Concerto in C major, Op. 20. (First time in Boston.)

1902, February 1. Brahms's Concerto in A minor, for violin and violoncello, Op. 102. (With Mr. Kneisel.)

1903, January 10. Saint-Saëns's Concerto in A minor, Op. 33.

1908, October 31. Tschaikowsky's Variations on a Rococo Theme, Op. 33. (First time at these concerts.)

1910, January 22. Brahms's Concerto in A minor, for violin and violoncello, Op. 102. (With Mr. Hess.)

G. SCHIRMER (Inc.), 3 East 43d Street, NEW YORK

JUST PUBLISHED

CONCERTO IN G MINOR

OP. 17

By

ARNE OLDBERG

For Piano and Orchestra.

Arranged for Two Pianos, in Score

Net \$3.00

This Concerto is justly entitled to the distinction of being one of the small number of compositions in symphonic form, for piano and orchestra, *by an American*, that deserve the widest appreciation by reason of the beauty of their content and the musicianly skill of its disposition.

MEMENTO MORI

A Symphonic Composition for Violin and Orchestra

By

MAX VOGRICH

Arranged for Violin and Piano

\$1.50

(Orchestral Score and Parts to be had of the publishers)

This is a composition of severe and majestic imaginative power and of bold originality in the development of its interesting thematic content. It is especially suited for public performance.

**"KOL NIDREI," ADAGIO FOR VIOLONCELLO WITH ORCHESTRA AND
HARP, OP. 47 MAX BRUCH**

(Born at Cologne, January 6, 1838; now living at Friedenau, Berlin.)

The chief theme of this composition in free form is the ritual melody "Kol Nidrei" (or "Nidri"), "All Vows," to which the prayer recited in synagogues at the beginning of the evening service on the Day of Atonement, is sung. The name is taken from the opening words. Bruch also employs other melodies of Hebrew origin as subsidiary themes.

The composition, dedicated to Robert Hausmann, violoncellist (1852-1909), is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, harp, kettledrums, and the usual strings.

For a thorough and interesting study of this famous air, its origin, adoption into the ritual, method of recitation, use by Anti-Semites, variants of the melody, etc., see the articles by M. Schloessinger and Rabbi Francis L. Cohen published in the Jewish Encyclopædia, vol. 7, pp. 539-546 (New York and London, 1904).

HARTFORD SCHOOL OF MUSIC

Twenty-second Season, 1911

Incorporated

BOARD OF MANAGERS

- | | |
|--------------------|----------------------|
| MRS. J. P. ANDREWS | MRS. W. L. GOODWIN |
| MISS ANDREWS | MISS LUCY A. PERKINS |
| MRS. T. B. BEACH | MRS. S. B. ST. JOHN |
| MISS MARY CLARK | MRS. C. D. WARNER |
| MRS. ANSEL G. COOK | MRS. A. A. WELCH |
| MRS. JULIUS GAY | MISS VILLA W. WHITE |

FACULTY: WILLIAM L. WHITNEY (Boston), Voice Production, Interpretation

- EDWARD NOYES (Boston), Piano Department
LILLIAN BISSELL, " "
JOSEPHINE P. WHEELER, " "
HAROLD WEBSTER, " "
FLORENCE A. ATKINS, " "
FRANZ MILCKE, Violin "
ANNA G. WESTCOTT, " "
WALDO S. PRATT, Lecturer in Musical History

Apply to HARTFORD SCHOOL OF MUSIC, 8 Spring Street, Hartford, Conn.

SYMPHONIC VARIATIONS FOR SOLO VIOLONCELLO AND ORCHESTRA (OR PIANOFORTE), OP. 23 LÉON BOËLLMANN

(Born at Ensisheim, Alsace, September 25, 1862; died at Paris, October 11, 1897.)

This set of variations was performed for the first time at a Lamoureux concert, Paris, November 27, 1892, when the solo violoncellist was Joseph Salmon,* to whom the work is dedicated.

The orchestral portion of the Variations is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, kettledrums, harps, and the usual strings.

There is an introduction, *moderato maestoso*, D minor, 4-4, which opens with a bold phrase for the solo violoncello, and in this introduction the solo instrument has a prominent part with recitative-like phrases and florid passages. A few transitional measures lead to the announcement of the suave theme by the solo violoncello, *Andantino*, A major, 3-4. The variations that follow are of a symphonic character.

Boëllmann went to Paris in his youth, and entered the *École de Niedermeyer* shortly before the Franco-Prussian War. He studied the organ and religious music in this school with Eugène Gigout, and in 1881 was appointed choir organist at the church of Saint Vincent de Paul. Soon afterward he was appointed organist of the church, and his playing attracted the attention of musicians and the general public. In 1885 he married Louise Lefèvre, the daughter of Gustave Lefèvre, director of the Niedermeyer school, and a grand-daughter of that composer and pedagogue. There is an interesting biographical sketch of Boëllmann in Hugues Imbert's "*Médailleurs Contemporains*" (Paris, 1903).

Although Boëllmann died at an early age, his list of compositions is a long one. His chief works are as follows:—

* Joseph Salmon was born at the Hague, April 5, 1864. He took a first prize for 'cello playing at the Paris Conservatory in 1883 as a pupil of Franchomme, and joined Lamoureux's Orchestra.

HOTEL LENOX

2 minutes from Back Bay Stations

Fireproof Modern Convenient

250 Rooms; 125 with Private Bath

Superior Cuisine and Service

Boylston and Exeter Streets

BOSTON

Symphony in F major (composed in 1893 and first performed at the Conservatory of Nancy); Intermezzo and Gavotte for orchestra; "Scènes du moyen Âge" for orchestra; Fantaisie sur des Airs Hongrois for solo violin and orchestra; "Quatre pièces brèves" for strings (pieces taken from "Heures Mystiques" for organ or harmonium, and orchestrated, first performed in 1897); pianoforte trio, Op. 19; pianoforte quartet, Op. 10 (rewarded with a prize in 1877); several pieces for pianoforte and 'cello; piano pieces for two and four hands; songs; music for the church; and these organ pieces: Fantaisie Dialoguée for organ and orchestra (1896), twelve pieces for organ or pedal pianoforte, Suite gothique, Second suite, and "Heures Mystiques" (one hundred pieces for organ or harmonium—1896).

PRELUDE TO "THE AFTERNOON OF A FAUN (AFTER THE ÉCLOGUE OF STÉPHANE MALLARMÉ)" **ACHILLE CLAUDE DEBUSSY**

(Born at St. Germain (Seine and Oise), August 22, 1862; now living at Paris.)

"Prélude à l'Après-Midi d'un Faune (Églogue de S. Mallarmé)" * was played for the first time at a concert of the National Society of Music,

* Stéphane Mallarmé was born at Paris in 1842; he died at Valvins in 1898. He taught English at French provincial towns and then for thirty years (1862-92) in Paris at a college. In 1874-75 he edited *La Dernière Mode*. The list of his works is as follows: "Le Corbeau" (translation into French prose of Poe's "Raven"), 1875; preface to Beckford's "Vathek," 1876; "L'Après-Midi d'un Faune," 1876; "Petite Philologie à l'Usage des Classes et du Monde: Les Mots Anglais," 1877; "Poésies Complètes" (photo-lithographed from the original manuscript), 1887; "Les Poèmes de Poe" (translation into French prose), 1888; "Le Ten o'Clock de M. Whistler," 1888; "Pages," 1891; "Les Miens: Villiers de l'Isle Adam," 1892; "Vers et Prose," 1892; "La Musique et les Lettres" (lectures delivered at Oxford and Cambridge), 1894; "Divagations," 1897; "Poésies," 1899.

At first a Parnassian, he became recognized as a chief of the Symbolists. For discussions of Mallarmé see Gosse's "Questions at Issue," 1893; Vittorio Pica's "Letteratura d' Eccezione," 1899; Arthur Symon's essay, "Mallarmé," in "The Symbolist Movement in Literature" (1899); George Moore's "Confessions of a Young Man"; Teodor de Wyzewa's "Nos Maîtres" (Paris, 1895); Paul Verlaine's "Les Poètes Maudits" (Paris, 1888); Gustave Kahn's "Symbolistes et Décadents" (Paris, 1902), an invaluable book to students of modern French poetry; Vance Thompson's "French Portraits" (1900).

In 1896 Mallarmé was named "poet of poets" at an election in which almost every Frenchman known in letters voted.

A Most Effectual Throat Relief

Hoarseness, coughs, inflammation of the throat, bronchial and asthmatic troubles are relieved promptly by the use of

BROWN'S BRONCHIAL TROCHES

For over half a century recognized throughout the world as the staple throat remedy. Especially convenient to carry in purse or pocket ready for use whenever required to check a cough or give relief in any throat trouble.

Entirely free from opiates in any form. Fine for singers and speakers to clear the voice. Sold everywhere in boxes—never in bulk.

Price 25c, 50c and \$1.00
Sample sent free on request

JOHN I. BROWN & SON, BOSTON, MASS.

BROWN'S

CAMPHORATED
SAPONACEOUS

DENTIFRICE

is an article of superior merit. Used daily, will keep the teeth sound, prevent accumulation of tartar, and give firmness to the gums. It leaves a particularly clean and pleasant feeling in the mouth.

For sale by druggists and dealers in toilet articles, or sent on receipt of price, 25 cents. Sample sent on request.

Manufactured by JOHN I. BROWN & SON

CURTIS & BROWN
MFG. CO., Ltd.

NEW YORK, N. Y.

Paris, December 23, 1894. The conductor was Gustave Doret. The second performance was at a Colonne Concert, Paris, October 20, 1895.

The first performance in Boston—it was also the first in the United States—was at a concert of the Boston Orchestral Club, Mr. Longy conductor, April 1, 1902.

Stéphane Mallarmé formulated his revolutionary ideas concerning style about 1875, when the *Parnasse Contemporain* rejected his first poem of true importance, "L'Après-Midi d'un Faune." The poem was published in 1876 as a quarto pamphlet, illustrated by Manet. The eclogue is to the vast majority cryptic. The poet's aim, as Mr. Edmund Gosse expresses it, was "to use words in such harmonious combinations as will suggest to the reader a mood or a condition which is not mentioned in the text, but is nevertheless paramount in the poet's mind at the moment of composition." Mallarmé, in a letter to Mr. Gosse, accepted with delight this understanding of his purpose: "I make music, and do not call by this name that which is drawn from the euphonic putting together of words,—this first requirement is taken for granted; but that which is beyond, on the other side, and produced magically by certain dispositions of speech and language, is then only a means of material communication with the reader, as are the keys of the pianoforte to a hearer."

Let us read Mr. Gosse's explanation of the poem that suggested music to Debussy: "It appears in the *florilège* which he has just published, and I have now read it again, as I have often read it before. To say that I understand it bit by bit, phrase by phrase, would be excessive. But, if I am asked whether this famous miracle of unintelligibility gives me pleasure, I answer, cordially, Yes. I even fancy that I obtain from it as definite and as solid an impression as M. Mal-

ETHEL FLORENCE GRAY

VIOLINISTE

STUDIO, 721 MAIN STREET - - HARTFORD, CONN.

PUPIL OF WILLY HESS

Music teaches most exquisitely the art of development.—D'ISRAELI

MUSIC EDUCATION

CALVIN B. CADY. Studios { Boston, 900 Beacon Street
New York, 15 Claremont Avenue
Pianoforte, Harmony, etc., and Normal Courses

Address Teachers College, Columbia University, New York, for Syllabus of Course in Music Education.

Address Clayton F. Summy Co., Chicago, Ill., for Poetic Folk Dances, Books I. and II., Folk Songs for Ten Fingers, First Home Studies, Music Education, An Outline, Books I. and II.

Summer Normal, Portland, Oregon, in July

larmé desires to produce. This is what I read in it: A faun—a simple, sensuous, passionate being—wakens in the forest at daybreak and tries to recall his experience of the previous afternoon. Was he the fortunate recipient of an actual visit from nymphs, white and golden goddesses, divinely tender and indulgent? Or is the memory he seems to retain nothing but the shadow of a vision, no more substantial than the 'arid rain' of notes from his own flute? He cannot tell. Yet surely there was, surely there is, an animal whiteness among the brown reeds of the lake that shines out yonder? Were they, are they, swans? No! But Naiads plunging? Perhaps! Vaguer and vaguer grows the impression of this delicious experience. He would resign his woodland godship to retain it. A garden of lilies, golden-headed, white-stalked, behind the trellis of red roses? Ah! the effort is too great for his poor brain. Perhaps if he selects one lily from the garth of lilies, one benign and beneficent yielder of her cup to thirsty lips, the memory, the ever-receding memory, may be forced back. So, when he has glutted upon a bunch of grapes, he is wont to toss the empty skins into the air and blow them out in a visionary greediness. But no, the delicious hour grows vaguer; experience or dream, he will never know which it was. The sun is warm, the grasses yielding; and he curls himself up again, after worshipping the efficacious star of wine, that he may pursue the dubious ecstasy into the more hopeful boskages of sleep.

"This, then, is what I read in the so excessively obscure and unintelligible 'L'Après-Midi d'un Faune'; and, accompanied as it is with a perfect suavity of language and melody of rhythm, I know not what more a poem of eight pages could be expected to give. It supplies a simple and direct impression of physical beauty, of harmony, of color; it is exceedingly mellifluous, when once the ear understands

FAELTEN PIANOFORTE SCHOOL

CARL FAELTEN, Director
30 HUNTINGTON AVENUE, BOSTON

Professional training for
Pianists and
Music Teachers. Special department for children. Call or write for information.



VICTOR S. FLECHTER

Rare Old Violins, Violas, Cellos,
Finest Italian Strings, Bows,
Boxes, Highest Grade Repairing

23 UNION SQUARE, NEW YORK
Telephone

BOUND COPIES of the Boston Symphony Orchestra's PROGRAMME BOOKS

Containing Mr. Philip Hale's analytical and descriptive notes on all works performed during the season ("musically speaking, the greatest art annual of to-day,"—W. J. Henderson, New York Sun)
May be obtained by addressing

Price \$3.00
C. A. ELLIS
SYMPHONY HALL

that the poet, instead of being the slave of the Alexandrine, weaves his variations round it, like a musical composer."

*
* *

"The Afternoon of a Faun" is scored for three flutes, two oboes, one English horn, two clarinets, two bassoons, four horns, two harps, small antique cymbals,* strings. It is dedicated to Raymond Bonheur.

The chief theme is announced by the flute, *très modéré*, E major, 9-8. Louis Laloy gives the reins to his fancy. "One is immediately transported into a better world; all that is leering and savage in the snub-nosed face of the faun disappears; desire still speaks, but there is a veil of tenderness and melancholy. The chord of the wood-wind, the distant call of the horns, the limpid flood of harp-tones, accentuate this impression. The call is louder, more urgent, but it almost immediately dies away, to let the flute sing again its song. And now the theme is developed: the oboe enters in, the clarinet has its say; a lively dialogue follows, and a clarinet phrase leads to a new theme which speaks of desire satisfied; or it expresses the rapture of mutual emotion rather than the ferocity of victory. The first theme returns, more languorous, and the croaking of muted horns darkens the horizon. The theme comes and goes, fresh chords unfold themselves; at last a solo 'cello joins itself to the flute; and then everything vanishes, as a mist that rises in the air and scatters itself in flakes."

* Small cymbals, as well as the large cymbals, were used habitually in the bands of the janizaries from the time of organization in the seventeenth century. The ancient ones found at Pompeii were of bronze, connected by a bronze chain of twenty-four rings. Mahillon says that the sound is pitched approximately to the first E above the treble staff. [F. A. Lampe thought it worth while to write a book of 429 pages. "De Cymbalis Veterum" (1703).] Berlioz speaks of them in his Treatise on Instrumentation: "I have seen some in the Pompeian Museum at Naples, which were no larger than a dollar. The sound of these is so high and so weak that it could hardly be distinguished without a complete silence of the other instruments. These cymbals served in ancient times to mark the rhythm of certain dances, as our modern castanets, doubtless. In the fairy-like scherzo of my 'Romeo and Juliet' symphony, I have employed two pairs of the dimension of the largest of the Pompeian cymbals; that is to say, rather less than the size of the hand, and tuned a fifth one with the other." (They were tuned to B-flat and F above the treble staff.) "To make them vibrate, well, the player should, instead of striking the cymbals full one against the other, strike them merely by one of their edges. They should be of at least three lines and a half in thickness." Chausson introduced antique cymbals in his symphonic poem, "Viviane," and Loeffler uses them in his "Pagan Poem."



OPERA THEATRE BALL SOCIETY HAIR DRESSING

All the Latest Styles in only first quality **HAIR GOODS**

Engagements booked, made by "Phone" or Mail
22325-22279 Oxford

Dr. RUDOLPH MERTIN, Inc.

564 Washington St., Opp. Adams House, Boston
Send for Free Circulars and Price List of our Toilet Preparations

(Born at Raiding, near Oedenburg, Hungary, October 22, 1811; died at Bayreuth, July 31, 1886.)

According to statements of Richard Pohl, this symphonic poem was begun at Marseilles in 1834, and was completed at Weimar in 1850. According to L. Ramann's chronological catalogue of Liszt's works, "The Preludes" was composed in 1854 and published in 1856.

Ramann tells the following story about the origin of "The Preludes." Liszt, it seems, began to compose at Paris, about 1844, choral music for a poem by Aubray, and the work was entitled "Les 4 Éléments (la Terre, les Aquilons, les Flots, les Astres)." The cold stupidity of the poem discouraged him, and he did not complete the cantata. He told his troubles to Victor Hugo, in the hope that the poet would take the hint and write for him; but Hugo did not or would not understand his meaning, so Liszt put the music aside. Early in 1854 he thought of using the abandoned work for a Pension Fund concert of the Court Orchestra at Weimar, and it then occurred to him to make the music, changed and enlarged, illustrative of a passage in Lamartine's "Méditations poétiques." The symphonic poem entitled "The Preludes" was then produced at this concert at Weimar, February 23, 1854. The first performance in Boston was at a Philharmonic concert, December 3, 1859, when Mr. Arthur Napoleon,* pianist, made his first appearance here.

The passage from Lamartine that serves as motto has thus been Englished:—

"What is our life but a series of preludes to that unknown song, the first solemn note of which is sounded by death? Love forms the enchanted daybreak of every life; but what is the destiny where the first delights of happiness are not interrupted by some storm, whose fatal breath dissipates its fair illusions, whose fell lightning consumes

* Arthur Napoleao (Napoleone) was born at Oporto, March 6, 1843. He made a sensation as a boy pianist at Lisbon, London (1851), Berlin (1854), studied with Charles Hallé at Manchester, made tours throughout Europe and North and South America, and about 1868 settled in Rio de Janeiro as a dealer in music and musical instruments. After his retirement from the concert stage he composed pieces for pianoforte and orchestra, pianoforte pieces, and he served as a conductor.

EDWARD F. LAUBIN

Teacher of Piano and Organ

Studio, Asylum Hill Congregational Church, HARTFORD, CONN.

MONDAYS and FRIDAYS

The Refinements of Our Work



Are most apparent when compared with the work of ordinary cleaners. Unexcelled facilities up-to-the-minute equipment and years of experience in



Cleansing and Dyeing

make our work distinctive in its thoroughness

ARTICLES RETURNED IN A SHORT TIME

CURTAINS

GOWNS

MENS CLOTHES

BLANKETS

WAISTS

OVERCOATS

DRAPERIES

SASHES

SUITS GLOVES

Carefully cleansed properly finished and inspected before returning

LEWANDOS

Hartford Shop

50 ASYLUM STREET

Telephone 526

BOSTON SHOPS

284 Boylston Street

17 Temple Place

New York City
Albany
Rochester

Philadelphia
Baltimore
Washington

Worcester
Springfield
Newport

Bridgeport
New Haven
Providence

Roxbury
Cambridge

Watertown
South Boston
Portland

Salem
Lynn

Bundles called for and delivered by our own teams and motors

EXECUTIVE OFFICES 286 BOYLSTON STREET BOSTON U S A

PARSONS THEATRE

HARTFORD

SECOND CONCERT

BY THE

BOSTON
SYMPHONY ORCHESTRA

MAX FIEDLER, Conductor

Monday Evening, January 15

AT 8.15

SOLOIST

Mr. HAROLD BAUER

its altar? and what wounded spirit, when one of its tempests is over, does not seek to rest its memories in the sweet calm of country life? Yet man does not resign himself long to enjoy the beneficent tepidity which first charmed him on Nature's bosom; and when 'the trumpet's loud clangor has called him to arms,' he rushes to the post of danger, whatever may be the war that calls him to the ranks to find in battle the full consciousness of himself and the complete possession of his strength."

"The Preludes" is scored for three flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, a set of three kettledrums, snare-drum, bass drum, cymbals, harp, and strings.

The symphonic poem begins Andante, C major, 4-4, with a solemn motive, the kernel of the chief theme. This motive is played softly by all the strings, answered by the wood-wind in harmony, and developed in a gradual crescendo until it leads to an Andante maestoso, C major, 12-8, when a new phase of the theme is given out fortissimo by 'cellos, double-basses, bassoons, trombones, and tuba, against sustained harmonies in other wind instruments and arpeggios in violins and violas. The development of this phase leads by a short decrescendo to a third phase, a gentle phrase (9-8) sung by second violins and 'cellos against an accompaniment in the first violins. The basses and bassoons enter after every phrase with the first figure of the original solemn phase.

The development of this third phase of the chief theme leads to the entrance of the second theme, E major, 12-8, given out by horn quartet and a quartet of muted violas (divided) against arpeggios in the violins and harp. (This phrase bears a striking resemblance to the phrase "Idole si douce et si pure," sung by Fernando in the duet

WILFRIED KLAMROTH

TEACHER of SINGING

IN ALL OF ITS
BRANCHES

RICCARDO MARTIN'S OPINION:

"He has the real secret and knows how to teach it."

Studio, 11 1-2 West 37th Street . . . NEW YORK

The Elinor Comstock Music School

A resident and day school. Leschetizky method. Piano teachers all Leschetizky pupils. Vocal, Harmony, Ensemble playing, Sight reading, Lectures on current operas and concerts. Classes arranged in French, Classic Dancing, Literature and History of Art. Catalogues.

Miss ELINOR COMSTOCK, 1000 Madison Ave., New York City

with Balthasar (act i., No. 2) in Donizetti's "La Favorite." * The theme is played afterward by oboes, clarinets, and bassoons, against a more elaborate accompaniment, while violins and flutes introduce flowing passages between the phrases. The horn brings back the third phase of the chief theme, pianissimo, while the violins are loath to leave the initial figures of the second theme. The third phase of the theme dies away in flutes and clarinets.

Allegro ma non troppo, 2-2. The working-out section is occupied chiefly with the development of the first theme, and the treatment is free. The initial figure of this theme is the basis of a stormy passage, and during the development a warlike theme is proclaimed by the brass over an arpeggio string accompaniment. There is a lull in the storm; the third phase of the chief theme is given to oboes, then to strings.

There is a sudden change to A major, *Allegretto pastorale*, 6-8. A pastoral melody, the third theme, is given in fragments alternately to horn, oboe, and clarinet, and then developed by wood-wind and strings. It leads to a return of the second theme in the violins, and there is development at length and in a crescendo until it is sounded in C major by horns and violas, and then by wood-wind and horns.

Allegro marziale, animato, in C major, 2-2. The third phase of the chief theme is in horns and trumpets against ascending and descending scales in the violins. It is now a march, and trombones, violas, and basses sound fragments of the original phase between the phrases. There is a brilliant development until the full orchestra has a march movement in which the second theme and the third phase of the chief theme are united. There are sudden changes of tonality,—C major, E-flat major, F-sharp major. The second phase of the chief theme returns fortissimo in basses, bassoons, trombones, tuba, C major, 12-8, against the harmonies in other wind instruments and arpeggios in violins and violas that are found near the beginning of the work.

* "La Favorite," opera in four acts, text by A. Royer and Gustav Waëz, music by Donizetti, was produced at the Opéra, Paris, December 2, 1840. It was written originally in three acts for the Renaissance Theatre, Paris, and entitled "L'Ange de Nisida." Scribe collaborated in writing the text of the fourth act. The subject was taken from Baculard-Darnaud's tragedy, "Le Comte de Comminges." The part of Fernando was created by Gilbert Duprez (1806-96); the parts of Léonor, Alphonse, and Balthasar were created respectively by Rosine Stoltz, Barroilhet, and Levasseur.

CLARA TIPPETT

Teacher of Singing

Assistant, GRACE R. HORNE

312 Pierce Building
Copley Square, Boston

MUSICAL INSTRUCTION

W. B. WATERMAN

TEACHER OF PIANO

ROOM 77

BROWN THOMPSON BUILDING
HARTFORD

Miss CLARA E. MUNGER

TEACHER OF SINGING

Century Building

177 Huntington Avenue, Boston

Miss PRISCILLA WHITE

TEACHER OF SINGING

602 Pierce Building

Copley Square, BOSTON

Miss KATHERINE LINCOLN

TEACHER OF SINGING

SOPRANO

514 Pierce Building

Copley Square, BOSTON

Management, Mrs. PAUL SUTORIUS
1 West 34th Street, New York

Saturdays and Mondays in New York
Representing Miss Clara E. Munger
Studio, 254 West 85th Street

BERTHA CUSHING CHILD

67 MOUNT VERNON STREET

TEACHING AT
LANG STUDIOS

6 NEWBURY STREET, BOSTON

WILLIAM ALDEN PAUL

TEACHER OF SINGING

312 PIERCE BUILDING, COPLEY SQUARE, BOSTON

Monday and Thursday P.M. and by appointment

Address, Instructor in Music, Episcopal Theological School

Telephone, 2816 R Cambridge

FREDERICK N. WATERMAN

BARITONE SOLOIST

and TEACHER OF SINGING

NEW CENTURY BUILDING

177 HUNTINGTON AVENUE - BOSTON
Room 10

**Howell School of Lyric and
Dramatic Art**

CAROLINE WOODS-HOWELL, Directress

**De Reszke Method of
SINGING**

30 Huntington Avenue, Boston
518 Main Street, Worcester

At Boston Studio, Tuesday, Friday, Saturday
At Worcester Studio, Monday, Wednesday, Thursday

MUSICAL INSTRUCTION

Miss ANNA MILLER WOOD

Mezzo-Contralto, Soloist and Teacher

Soloist; Boston Symphony Orchestra
Chicago Symphony Orchestra
Kneisel Quartet, etc.

Studio, Pierce Building, Copley Square, Boston

WILHELM HEINRICH

Teacher of Singing and Tenor Soloist
Oratorio, Concert
Church Engagements made

178A Tremont Street

Boston, Mass.

Rooms 44-45

Telephone

Cable, Toneheim, Bost.

Adams Cable Code

Advantages for summer European travel. Study
in music and art centers arranged for.

Send for prospectus.

F. S. CONVERSE

Will receive pupils in all branches
of musical composition

ADDRESS

Room 13, Steinert Building, Boston

ERNEST P. HAWTHORNE

PIANIST AND TEACHER

Instruction in the correct
principles of pianoforte playing

As taught by Leschetizky

156 Huntington Avenue - BOSTON

ELLA BACKUS-BEHR

PIANIST

Sixty-nine West Eighty-eighth Street
NEW YORK

As Vocal Coach refers to

Mme. Louise Homer

Mr. Bechtal Alcock and

Mrs. Merle Tillotson-Alcock Mr. Frederic Martin

AMERICAN INSTITUTE OF
APPLIED MUSIC

METROPOLITAN COLLEGE OF MUSIC
212 West 59th Street, New York City

Thorough instruction in all branches of music.

Personal attention to individual pupils.

Twenty-sixth year began October 2, 1911.

KATE S. CHITTENDEN, Dean of the Faculty

FRANCIS ROGERS

Management, LOUDON CHARLTON
868 Carnegie Hall, New York

B A R I T O N E

RECITAL, ORATORIO, CONCERT

Also a limited number of pupils in the art of singing

There is the real stuff in this singer.—PHILIP HALE.

Mr. Rogers is a true artist.—W. J. HENDERSON
(N. Y. Sun).

Address, 563 PARK AVENUE, NEW YORK

Virgil Piano School and
Conservatory

Mrs. A. M. VIRGIL, Director
20th Season

RESULTS UNSURPASSED

EDUCATION FROM BEGINNING TO FINISH

Send for Booklet

42 West 76th Street, New York

MUSICAL INSTRUCTION

Claude Maitland Griffeth

PIANO INSTRUCTION

Studio, 133 Carnegie Hall, New York

Mon. and Thurs. Afternoons
Pouch Gallery, Brooklyn

PERRY AVERILL

BARITONE

Prepares Singers for the profession

Studio, 220 West 59th Street

'Phone 1097 Col.

ARTHUR D. WOODRUFF

TEACHER OF SINGING

5 West 38th Street

NEW YORK CITY

Miss M. GRACE DASCHBACH

In charge of Vocal Department Teachers
College, Columbia University

SOPRANO

TEACHER OF SINGING

401 Carnegie Hall . New York City

GEO. HARRIS, Jr.

TENOR

Soloist with Boston Symphony Orchestra
Cecilia Society
and with New York Symphony Orchestra
Management:

M. H. HANSON, 437 5th Avenue, New York

MASTER MUSIC STUDIOS

2789 Broadway, New York

M. DUBLE-SCHEELE, Director

Write for information to Schloss Ort Department
STEINWAY PIANO USED

SUMMER COURSE
GMUNDEN, AUSTRIA

RESIDENCE, SCHLOSS ORT

Rare opportunity for teachers and students

CARL E. DUFFT

BASSO

Vocal Instruction

1 East 40th Street . New York City

LESLEY MARTIN

Bel Canto

Studio: 1425 Broadway, New York

SINGERS—Suzanne Baker Watson, Cora Cross, Nellie Hart, Willette Kershaw, Gertrude Hutcheson, Ivy Scott, Marion Stanley, Estelle Ward, Mabel Wilbur, Flora Zabelle, Edward Foley, George Gilbert, John Hendricks, Andrew Mack, Dr. Eugene Walton Marshall, Fiske O'Hara, Umberto Sacchetti, Ellis Rhodes, Albert Wallerstedt, and many other singers now before the public in operatic and church work

INFANTRY HALL

PROVIDENCE

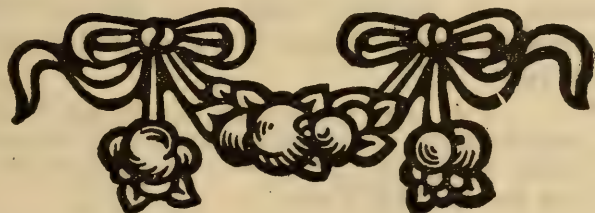
Thirty-first Season, 1911-1912

Boston Symphony Orchestra

MAX FIEDLER, Conductor

Programme of the SECOND CONCERT

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE



TUESDAY EVENING, NOVEMBER 21

AT 8.15

COPYRIGHT, 1911, BY C. A. ELLIS

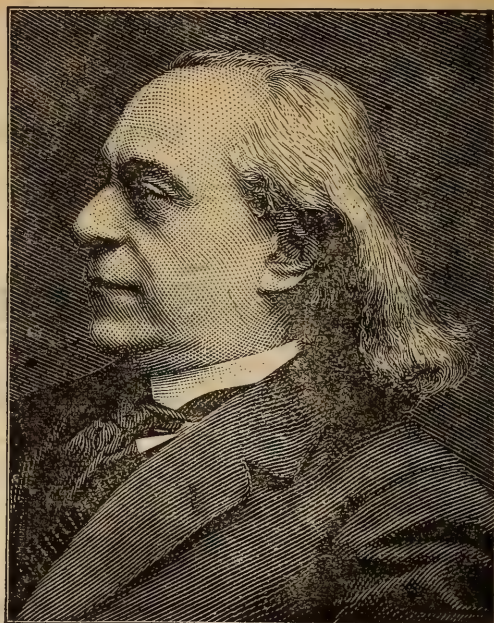
PUBLISHED BY C. A. ELLIS, MANAGER

Vladimir De Pachmann

*The Greatest Pianist
Of the 20th Century*

ON TOUR
IN THE
UNITED STATES

SEASON: 1911-1912



For generations the appearance of new stars on the musical firmament has been announced—then they came with a temporary glitter—soon to fade and to be forgotten.

De Pachmann has outlived them all. With each return he won additional resplendence and to-day he is acknowledged by the truly artistic public to be the greatest exponent of the piano of the twentieth century. As Arthur Symons, the eminent British critic, says:

"Pachmann is the Verlaine or Whistler of the
Pianoforte the greatest player
of the piano now living."

Pachmann, as before, uses the **BALDWIN PIANO** for the expression of his magic art, the instrument of which he himself says:

" It cries when I feel like crying, it sings
joyfully when I feel like singing. It responds
—like a human being—to every mood. I
love the Baldwin Piano."

Every lover of the highest type of piano music will, of course, go to hear Pachmann—to revel in the beauty of his music and to marvel at it.

It is the beautiful tone quality, the voice which is music itself, and the wonderfully responsive action of the Baldwin Piano, by which Pachmann's miraculous hands reveal to you the thrill, the terror and the ecstasy of a beauty which you had never dreamed was hidden in sounds.

Sole Representative

MRS. LUCY H. MILLER

28 GEORGE STREET - - PROVIDENCE, R.I.

Boston Symphony Orchestra

PERSONNEL

Thirty-first Season, 1911-1912

MAX FIEDLER, Conductor

VIOLINS.

Witek, A., <i>Concert-master.</i>	Roth, O.	Hoffmann, J.	Theodorowicz, J.
Noack, S.	Kuntz, D.	Krafft, F. W.	Mahn, F.
Strube, G.	Rissland, K.	Ribarsch, A.	Traupe, W.
Eichheim, H.	Bak, A.	Mullaly, J.	Goldstein, H.
Barleben, K.	Akeroyd, J.	Fiedler, B.	Berger, H.
Fiumara, P.	Currier, F.	Marble, E.	Eichler, J.
Tischer-Zeitz, H.	Kurth, R.	Fabrizio, C.	
Goldstein, S.	Werner, H.	Grünberg, M.	

VIOLAS.

Ferir, E.	Spoor, S.	Pauer, O. H.	Kolster, A.	VanWynbergen, C.
Gietzen, A.	Hoyer, H.	Kluge, M.	Forster, E.	Kautzenbach, W.

VIOLONCELLOS.

Schroeder, A.	Keller, J.	Barth, C.	Belinski, M.	Warnke, J.
Warnke, H.	Nagel, R.	Nast, L.	Hadley, A.	Smalley, R.

BASSES.

Kunze, M.	Agnesy, K.	Seydel, T.	Ludwig, O.
Gerhardt, G.	Jaeger, A.	Huber, E.	Schurig, R.

FLUTES.

Maquarre, A.
Brooke, A.
Battles, A.
Fox, P.

OBOES.

Longy, G.
Lenom, C.
Sautet, A.

CLARINETS.

Grisez, G.
Mimart, P.
Vannini, A.

BASSOONS.

Sadony, P.
Mueller, E.
Regestein, E.

ENGLISH HORN.

Mueller, F.

BASS CLARINET.

Stumpf, K.

CONTRA-BASSOON.

Mosbach, J.

HORNS.

Hess, M.
Lorbeer, H.
Hain, F.
Phair, J.

HORNS.

Wendler, G.
Gebhardt, W.
Hackebarth, A.
Schumann, C.

TRUMPETS.

Kloepfel, L.
Mann, J.
Heim, G.
Merrill, C.

TROMBONES.

Hampe, C.
Alloo, M.
Mäusebach, A.
Kenfield, L.

TUBA.

Lorenz, O.

HARP.

Schuecker, H.

TYMPANI.

Neumann, S.
Kandler, F.

PERCUSSION.

Rettberg, A.
Zahn, F.

Senia, T.
Burkhardt, H.

ORGAN.

Marshall, J. P.

LIBRARIAN.

Sauerquell, J.

Pianos that Appeal to Musicians



OUR pianos have the very highest reputation with musical people, for every piano, from the highest-priced to the least expensive we offer, has not merely the essentials of tone and touch, but also exquisite refinements of quality which delight the musician.

We invite you to inspect our stocks, which are at once the largest, the most varied, and most interesting to be found in New England.

We call particular attention to the following pianos:

STEINWAY pianos, the instruments of highest prestige among music lovers everywhere—through their incomparable tone the choice of royalty and of all connoisseurs.

In all regular styles and also in special art cases exhibiting the perfection of artistry.

HUME pianos, the best made in New England—distinguished by wonderful richness and nobility of tone.

JEWETT pianos, the favorite pianos of New England, where more are sold each year than of any other make of equal cost.

THE PIANOLA PIANOS,—the complete line of five pianos. The Steinway, the Weber, and the Steck Pianola Pianos are shown in both grand and upright forms.

M. STEINERT & SONS CO.

327 Westminster Street, Providence, R.I.

Stores in all Principal Cities of New England

One Hundred and Twenty-first Concert in Providence

Boston Symphony Orchestra

Thirty-first Season, 1911-1912

MAX FIEDLER, Conductor

SECOND CONCERT

TUESDAY EVENING, NOVEMBER 21

AT 8.15

PROGRAMME

Schumann Symphony in B-flat major, No. 1, Op. 38

- I. Andante un poco maestoso; Allegro molto vivace.
II. Larghetto.
III. Scherzo: Molto vivace. Trio I.: Molto più vivace. Trio II.
IV. Allegro animato e grazioso.

Wagner . . . { *a.* Erda's Scene from "Das Rheingold," Scene IV.
 b. Waltraute's Narrative from "Götterdämmerung," Act I, Scene 3

Bossi Goldonian Intermezzi, Op. 127

- I. Preludio e Minuetto
II. Gagliardi.
V. Serenatina.
VI. Burlesca.

Wagner Scene, "Just God!" and Aria, "My Life fades in its Blossom," from "Rienzi," Act III., No. 9

Gilbert Comedy Overture on Negro Themes (MS.)

SOLOIST

Madame SCHUMANN-HEINK

There will be an intermission of ten minutes after the symphony

E. T. Slattery Co.

OPPOSITE BOSTON COMMON
154 and 155 TREMONT STREET

THE ART OF DRESSING WELL



is dependent on selections made in a proper atmosphere.

E. T. SLATTERY CO. exercise the same care in the selection of their gowns, wraps, suits, furs, millinery, blouses, lingerie, etc., that the management of the Boston Symphony Orchestra take in the choice of their concert numbers.

It is equally as unpleasant to look through a collection where good and bad are intermingled as to listen through a program carelessly planned.

E. T. SLATTERY CO. through their association with the master designers of Europe are enabled to present at all times a display of advanced models that is unrivalled in exclusiveness, richness, and correctness.

Foreign Offices: Paris, Berlin, Vienna, Frankfort, London, Leeds, Bradford, and Dublin.

SYMPHONY NO. 1, IN B-FLAT MAJOR, OP. 38 . . . ROBERT SCHUMANN

(Born at Zwickau, Saxony, June 8, 1810; died at Endenich, near Bonn,
July 29, 1856.)

Schumann was married to Clara Wieck, September 12, 1840, after doubts, anxieties, and opposition on the part of her father, after a nervous strain of three or four years. His happiness was great, but to say with some that this joy was the direct inspiration of the First Symphony would be to go against the direct evidence submitted by the composer. He wrote Ferdinand Wenzel: "It is not possible for me to think of the journal,"—the *Neue Zeitschrift für Musik*, founded by Schumann, Wieck, Schunke, and Knorr in 1834, and edited in 1841 by Schumann alone: "I have during the last days finished a task (at least in sketches) which filled me with happiness, and almost exhausted me. Think of it, a whole symphony—and, what is more, a Spring symphony: I, myself, can hardly believe that it is finished." And he said in a letter (November 23, 1842) to Spohr: "I wrote the symphony toward the end of the winter of 1841, and, if I may say so, in the vernal passion that sways men until they are very old, and surprises them again with each year. I do not wish to portray, to paint; but I believe firmly that the period in which the symphony was produced influenced its form and character, and shaped it as it is." He

PROVIDENCE MUSICAL ASSOCIATION

SEASON 1911-1912

STUDENTS' COURSE OF FOUR CONCERTS

AT MEMORIAL HALL

VLADIMIR DE PACHMANN, Piano Recital, Friday, December 1, 8.15 p.m.

LUDWIG HESS, Tenor, Song Recital . . . Friday, January 5, 8.15 p.m.

THE FLONZALEY STRING QUARTET, TUESDAY, February 20, 8.30 p.m.

Mme. MAUD POWELL, Violin Recital . . . Friday, March 1, 8.15 p.m.

Prices: For the Course, \$3.50; Single Concerts, \$1.50.

Mail orders will be received now by the Treasurer of the Association. Sale to be announced.

STAR COURSE OF PIANO RECITALS

MEMORIAL HALL

HAROLD BAUER December 13

ERNEST HUTCHESON January 17

JOSEF LHEVINNE February 21

AT 8.15 O'CLOCK

Single Tickets, \$1.50 and \$1.00. Series Tickets, \$3.00 and \$2.00.

Mail orders may be sent **NOW** to Mrs. Lucy H. Miller, P.O. Box No. 616, Providence, R.I. Seats will be reserved as near as possible to the desired location. Season seat sale opens December 4 at Collins & Tebbetts, Journal Building. Single sale for the first concert opens December 11.

Direction - - - **LOUDON CHARLTON**

THE MUSIC SCHOOL

26 CABOT STREET - Corner MEETING STREET

ANNE GILBRETH CROSS, Director

Piano, Violin, Violoncello, Harmony, Analysis, Music History, Choral Singing, Normal Training, German, English, Public Performance.

CLASSES:

HARMONY: Practice in the appreciation of scale relation, intervals, and chords THURSDAY, 3.30 P.M.

MUSIC HISTORY: For young students MONDAY, 4.30 P.M.

ORCHESTRAL CLASS: Ensemble playing, string orchestra, FRIDAY, 8 P.M.

CHORAL CLASS: Sight reading, correct breathing, part songs for women's voices SATURDAY, 11 A.M.

RECITAL PRACTICE CLASS: To accustom players to public appearance
MONDAY, 2.30 P.M.

GERMAN CONVERSATION: For practical experience in the spoken language THURSDAY, 8 P.M.

Telephone: Angell 1193

MARY ELLIS, Violin

Königliche Hochschule, Berlin, 1904-1907

Pupil of Prof. Dr. Joseph Joachim and
Prof. Carl Markees

At the Music School, Tuesday and Friday

BERTHA I. KAGAN, German

Special Courses in Phonetics and Literature
Diction and Interpretation for Opera and
Concert

Pupil of Ritter Ernst von Possart of Germany,
and Kammersängerin Frau Louise Reuss-
Belce, Assistant Regisseur at Bayreuth.

At the Music School, Monday and Thursday

ANNIE SHATTUCK BLIVEN

Piano

Residence, 162 Albert Avenue, Edgewood

Edgewood Studio:

Tuesday, Wednesday, Friday, and Saturday

At the Music School, Monday and Thursday

OLIVE WHITMAN STAFFORD

Piano

Scholarship, 1908

Certificate, 1911

At the Music School daily except Saturday
Saturday at Pawtuxet

LEONARD SMITH, Violoncello

'Cellist in Manchester (England) Orchestra

Pupil of Carl Fuchs, Offenbach, Germany, and
of Alwin Schroeder

At the Music School, Tuesday and Friday

BERTHA WESSELHOEFT SWIFT

Soprano

Pupil of Herbert Witherspoon, New York City

Butler Exchange, Room 511

Tuesday and Saturday

Choral Class at the Music School, Saturday,
11 a.m.

ALZADA J. SPRAGUE

Piano, Harmony, and Analysis

Residence, 22 Sycamore Street

Home Studio: Tuesday, Wednesday, Friday,
and Saturday

At the Music School, Monday and Thursday

MARY SWEET WINSOR

Piano

Scholarship, 1909

Certificate, 1910

At the Music School, Tuesday and Friday
Barrington . . . Wednesday and Saturday
Laurel Hill . . . Monday and Thursday

wrote to Wilhelm Taubert, who was to conduct the work in Berlin: "Could you infuse into your orchestra in the performance a sort of longing for the Spring, which I had chiefly in mind when I wrote in February, 1841? The first entrance of trumpets, this I should like to have sounded as though it were from high above, like unto a call to awakening; and then I should like reading between the lines, in the rest of the Introduction, how everywhere it begins to grow green, how a butterfly takes wing; and, in the Allegro, how little by little all things come that in any way belong to Spring. True, these are fantastic thoughts, which came to me after my work was finished; only I tell you this about the Finale, that I thought it as the good-bye of Spring."

(It may here be noted that the symphony was fully sketched in four days, and that Schumann now speaks of composing the work in February, 1841, and now of writing it toward the end of that year.)

Mr. Berthold Litzmann, in the second volume of his "Clara Schumann" (Leipsic, 1906), gives interesting extracts from the common diary of Schumann and his wife, notes written while Schumann was composing this symphony.

Toward the end of December, 1840, she complained that Robert had been for some days "very cold toward her, yet the reason for it is a delightful one." January 17-23, 1841, she wrote that it was not her week to keep the diary; "but, if a man is composing a symphony, it is not to be expected that he will do anything else. . . . The symphony is nearly finished; I have not yet heard a note of it, but I am exceedingly glad that Robert at last has started out in the field where, on

MEHLIN PIANOS

always respond to the most exacting demands made upon them. For this reason they are preferred by musicians, in fact Mehlin Pianos are often called

"The Musicians' Ideal"

The Mehlin "Inverted Grand" is the only "Upright" built on the principle of the Grand. It has the Grand Scale, Sounding Board and Tone.

For Art Catalog and full particulars apply to

THE SHEPARD COMPANY **PIANO WAREROOMS**
Providence, R.I. **2nd Floor**

account of his great imagination, he belongs." January 25: "To-day, Monday, Robert has nearly finished his symphony; it was composed chiefly at night—for some nights my poor Robert has not slept on account of it. He calls it 'Spring Symphony.' . . . A spring poem by * * gave him the first impulse toward composition."

(Litzmann adds in a note that Schumann at first thought of mottoes for the four movements, "The Dawn of Spring," "Evening," "Joyful Playing," "Full Spring." Clara did not write out the poet Böttger's name in her diary.)

According to the diary Schumann completed the symphony on Tuesday, January 26: "Begun and finished in four days. . . . If there were only an orchestra for it right away. I must confess, my dear husband, I did not give you credit for such dexterity." Schumann began to work on the instrumentation January 27, and Clara impatiently waited to hear a note of the symphony. The instrumentation of the first movement was completed February 4, that of the second and third movements on February 13, that of the fourth on February 20, in the year 1841. Not till February 14 did Schumann play the symphony to her.

* *

This symphony was produced at a concert given by Clara Schumann for the benefit of the Orchestra Pension Fund in the hall of the Gewandhaus, Leipsic, March 31, 1841. Mendelssohn conducted. The symphony was played from manuscript.

* *

On August 13, 1841, the symphony was played in the Gewandhaus, that corrections might be made for publication. The parts were published in September, 1841, and the first proofs came on September 13, Clara Schumann's birthday and the baptismal day of Marie, her first daughter. The score was not published until 1853.

* *

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, a set of three

KRAKAUER PIANOS

The Krakauer Piano carries the testimonials of thousands of piano teachers scattered throughout the entire country.

A Piano can be subjected to no harder strain than in a Studio, yet the Krakauer is praised by popular teachers everywhere.

The KRAKAUER is
MADE BY MUSICIANS TESTED BY MUSICIANS
ENDORSED BY MUSICIANS

Sold here on the most favorable terms

HERMAN PRUEFER PIANO CO.

Conrad Building

385 WESTMINSTER STREET, PROVIDENCE, R.I.

kettledrums, triangle (in the first movement), and strings. The score is dedicated to Friedrich August, King of Saxony.

The first movement opens with an introduction, *Andante un poco maestoso*, B-flat major, 4-4, which begins with a virile phrase in the horns and trumpets, answered by the full orchestra *fortissimo*. There are stormy accents in the basses, with full chords in the brass and other strings, and each chord is echoed by the wood-wind. Flute and clarinet notes over a figure in the violas lead to a gradual crescendo ed *accelerando*, which introduces the *Allegro molto vivace*, B-flat major, 2-4. This begins at once with a brilliant first theme. The chief figure is taken from the initial horn and trumpet call as Schumann originally wrote it. The development of the theme leads finally to a modulation to the key of C major, and there is the thought, naturally, of F major as the tonality of the second theme, but this motive given out by the clarinets and bassoons is in no definite tonality; it is in a mode which suggests A minor and also D minor; the second section ends, however, in F major, and the further development adheres to this key. The first part of the movement is repeated. The free fantasia is long and elaborately worked out. The first motive does not return in the shape it has at the beginning of the *Allegro*, but in the broader version heard at the opening of the Introduction. The long coda begins *Animato*, *poco a poco stringendo*, on a new theme in full harmony in the strings, and it is developed until horns and trumpets sound the familiar call.

The second movement, *Larghetto*, E-flat major, 3-8, opens with a *romanza* developed by the violins. The second theme, C major, is of a more restless nature, and its phrases are given out alternately by the wood-wind and violins. The melodious first theme is repeated, B-flat major, by the violoncellos against an accompaniment in second violins and violas and syncopated chords in the first violins and the wood-wind. There is a new episodic theme. The first motive appears for the third time, now in E-flat major. It is sung by the oboe and horn, accompanied by clarinets and bassoons, with passages in the strings. Near the close of the short coda are solemn harmonies in bassoons and trombones. This movement is enchainèd with the *Scherzo*.

The Scherzo, *molto vivace*, D minor, 3-4, begins in G minor. The

G. SCHIRMER (Inc.), 3 East 43d Street, NEW YORK

JUST - PUBLISHED

MONA GRAND OPERA
in THREE ACTS

Libretto by

BRIAN HOOKER

Music by

HORATIO W. PARKER

Vocal Score 2 1 2 3 4 5 6 7 8 9 10 Net \$4.00

Libretto - - - - - Net .35

The score, in addition to the regular edition, will be issued in a special EDITION DE LUXE, on Old Stratford Paper, limited to 50 copies, autographed and numbered.

Price of Edition de Luxe, Net \$25.00

Copies of the Edition de Luxe will be reserved in the order received.

first trio, molto più vivace, D major, 2-4, includes harmonic interplay between strings and wind instruments. It is developed at some length, and the Scherzo is repeated. There is a second trio, B-flat major, 3-4, with imitative contrapuntal work, and it is followed by a second repetition of the Scherzo. A short coda has the rhythm of the first trio and brings the end.

Finale: Allegro animato e grazioso, B-flat major, 2-2. It begins with a fortissimo figure which is used hereafter. The first theme, a cheerful, tripping dance melody, enters and is developed by strings and wood-wind. The second theme, equally blithe, is in G major, and the impressive initial figure of the full orchestra at the beginning of the movement, now given out by the strings, is in the second phrase. The two motives are worked up alternately. The free fantasia opens quietly. Trombones sound the rhythm of the first theme of the first movement. There is a long series of imitations on the first theme of the Finale. This series leads to some horn calls and a cadenza for the flute. The third section of the movement is regular, and there is a brilliant coda.

ERDA'S WARNING FROM "DAS RHEINGOLD," SCENE IV.

RICHARD WAGNER

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

Wotan has refused to surrender to Fasolt and Fafner the magic ring which he and Loge have obtained from Alberich by trickery. The ring is needed to complete the hoard of the Nibelungs, which is the ransom demanded by the giants of Freia, the goddess of youth, whom Fafner and Fasolt carried away as payment for Walhalla. As Fasolt turns to take away the goddess again, a bluish light glows in a rocky cleft at the side, and suddenly in the glow Wotan perceives Erda, whose form is half revealed as she rises from the earth.

ERDA.

(Die Hand mahnend gegen Wotan ausstreckend.)

Weiche, Wotan! weiche!
Flieh' des Ringes Fluch!
Rettungslos dunk'lem Verderben
Weih't dich sein Gewinn.

ERDA.

(Stretching her hand toward Wotan as though warning him.)

Wisely, Wotan, wisely,
Flee the fateful ring!
Dark the doom,
Ruthless the ruin,
Soon the gold must bring.



OPERA THEATRE BALL SOCIETY
HAIR DRESSING
All the Latest Styles in only first quality **HAIR GOODS**

Engagements booked, made by "Phone" or Mail
22325-22279 Oxford

Dr. RUDOLPH MERTIN, Inc.

564 Washington St., Opp. Adams House, Boston
Send for Free Circulars and Price List of our Toilet Preparations

WOTAN.

Wer bist du, mahnendes Weib?

ERDA.

Wie alles war, weiss ich;
Wie alles wird,
Wie alles sein wird
Seh' ich auch.
Der ew'gen Welt,
Urwala,
Erda, mahnt deinen Muth.
Drei der Töchter,
Uerschaffne,
Gegar mein Schoos;
Was ich sehe,
Sagen dir nächtl'ich die Nornen.
Doch höchste Gefahr
Führt mich
Heut' selbst zu dir her.
Höre! Höre! Höre!
Alles was ist, endet!
Ein düstrer Tag dämmert den Göttern:
Dir rath' ich, meide den Ring!

(Erda versinkt langsam bis an die Brust,
während der bläuliche Schein zu
dunklen beginnt.)

WOTAN.

Geheimniss hehr
Hallt mir dein Wort.
Weile, dass mehr ich wisse.

WOTAN.

Who art thou, warning of woe?

ERDA.

Whate'er hath been, know I;
Whate'er can be,
What all must come to,
Clear I see:
The endless world's
All-wise One,
Erda, bids thee beware.
Three the daughters,
Ere the ages,
My womb did bear.
Norns in the night to thee whisper.
Thy danger and need
Bring me here.
Now to thine aid.
Hear me! Hear me! Hear me!
All that now is, endeth!
A day of gloom dawns for our godhoods.
I warn thee, dread thou the ring.

(She sinks slowly till her breast is level
with the ground, while the bluish
glow grows dimmer.)

WOTAN.

An awful knell
Rings in thy words.
Wait, for I need thy wisdom.

The Essentials of Pianoforte Playing

A Practical System of Mind and Finger Training

\$1.50, Postage paid

By CLAYTON JOHNS

INTENDED for students of the pianoforte already familiar with the notes and their time values, who have facility in reading easy music. Its chief purpose is, while forming a technical foundation, to combine with it a number of harmonic examples and analytical illustrations, making clear to the student many things which often remain enigmas to those far advanced in pianoforte technic.

Mr. Johns has succeeded admirably in setting forth clearly and concisely the points considered, and I believe the student who studies this book will do so with great advantage.—
SERGEI RACHMANINOFF, *the great Russian Composer and Pianist.*

OLIVER DITSON COMPANY

150 TREMONT STREET

BOSTON, MASS.

CHAS. H. DITSON & CO., NEW YORK

ERDA.

(*Im Versinken.*)

Ich warnte dich;
Du weisst genug.
Sinn' in Sorg' und Furcht.
(*Sie verschwindet gänzlich.*)

ERDA.

(*As she disappears.*)

I warned thee well—
Thou'rt wise enow:
Ponder now and pause.
(*She disappears.*)

Translated by Charles Henry Meltzer.

The part of Erda was first taken by Miss Seehofer at the Royal Court Theater, Munich, September 22, 1869. Luise Jäide took the part at the first authorized performance of "Das Rheingold," Bayreuth, August 13, 1876. Hedwig Reil was the Erda when the music drama was first performed in America (Metropolitan Opera House, New York, January 4, 1889).

WALTRAUTE SCENE FROM "DUSK OF THE GODS" . RICHARD WAGNER

(Born at Leipsic, May 22, 1818; died at Venice, February 13, 1883.)

Brünnhilde is waiting at the Valkyr Rock for the return of Siegfried, who has left her to go in quest of further adventures. Before parting he gave her the magic Ring of the Nibelungs to hold as a pledge of his love. While she waits, the sky grows dark with storm clouds, in which comes her sister Waltraute to entreat her to return the Ring to its lawful guardians, the Rhine-daughters, and thus lift the curse from the Æsir.

Höre mit Sinn, was ich dir sage!
Seit er von dir geschieden, zur Schlacht nicht mehr schickte uns Wotan;
Irr' und rathlos ritten wir ängstlich zu Heer;
Walhall's muthige Helden mied Walvater.
Einsam zu Ross, ohne Ruh' noch Rast, durchstreift' er als Wanderer die Welt.
Jüngst kehrte er heim;
In der Hand hielt er seines Speeres Splitter,
Die hatte ein Held ihm geschlagen.
Mit stummen Wink Walhall's Edle wies er zum Forst, die Weltesche zu fällen.

HOTEL LENOX

2 minutes from Back Bay Stations

Fireproof Modern Convenient

250 Rooms; 125 with Private Bath

Superior Cuisine and Service

Boylston and Exeter Streets

BOSTON

Des Stammes Scheite hiess er sie schichten zu ragendem Hauf rings um den Saal.
 Der Götter Rath liess er berufen,
 Den Hochsitz nahm heilig er ein;
 Ihm zu Seiten hiess er die Bangen sich setzen,
 In Ring und Reih' die Hall' erfüllen die Helden.
 So sitzt er, sagt kein Wort,
 Auf hehrem Sitze stumm und ernst;
 Des Speeres Splitter fest in der Faust;
 Holda's Aepfel rührt er nicht an.
 Staunen und Bangen binden starr die Götter.
 Seine Raben beide, sandt' er auf Reise;
 Kehrten die einst mit guter Kunde zurück;
 Dann noch einmal zum letzen Mal lächelte ewig der Gott.
 Seine Knie umwindend liegen wir Walküren;
 Blind bleibt er den flehenden Blicken:
 Uns alle verzehrt Zagen und endlose Angst.
 An seine Brust presst' ich mich weinend;
 Da brach sich sein Blick; er gedachte, Brünnhilde, dein!
 Tief seufzt' er auf, schloss das Auge,
 Und wie im Traume raunt' er das Wort;
 Des tiefen Rheines Töchtern gäbe den Ring sie wieder zurück,
 Von des Fluches Last erlöst war Gott und Welt!

Hearken with heed to what I tell thee!
 Since from thee Wotan turned him,
 To battle no more hath he sent us:
 Dazed with fear, bewildered we rode to the field;
 Walhall's heroes no more may meet War Father.
 Lonely to horse, without pause or rest,
 As Wand'rer he swept through the world,
 Home came he at last;
 In his hand holding the spear-shaft's splinters,
 A hero had struck it asunder.
 With silent sign, Walhall's heroes sent he
 To hew the world ash-tree in pieces.

The sacred stem at his command
 Was riven and raised in a heap
 Round about the hall of the blest
 The holy host called he together
 The god on his throne took his place.
 In dismay in and fear of his word they assembled;
 Around him ranged, the hall was filled by his heroes.

A Most Effectual Throat Relief

Hoarseness, coughs, inflammation of the throat, bronchial and asthmatic troubles are relieved promptly by the use of

BROWN'S BRONCHIAL TROCHES

For over half a century recognized throughout the world as the staple throat remedy. Especially convenient to carry in purse or pocket ready for use whenever required to check a cough or give relief in any throat trouble.

Entirely free from opiates in any form. Fine for singers and speakers to clear the voice. Sold everywhere in boxes—never in bulk.

Price 25c, 50c and \$1.00
 Sample sent free on request

JOHN I. BROWN & SON, BOSTON, MASS.

BROWN'S

CAMPHORATED
 SAPONACEOUS

DENTIFRICE

is an article of superior merit. Used daily, will keep the teeth sound, prevent accumulation of tartar, and give firmness to the gums. It leaves a particularly clean and pleasant feeling in the mouth.

For sale by druggists and dealers in toilet articles, or sent on receipt of price, 25 cents. Sample sent on request.

Manufactured by JOHN I. BROWN & SON

CURTIS & BROWN
 MFG. CO., Ltd.

NEW YORK, N.Y.

So sits he, speaks no word,
On high enthroned, grave and mute;
The shattered spear-shaft fast in his grasp;
Holda's apples tastes he no more.
Awe-struck and shrinking, sit the gods in silence.

Forth on quest from Wallhall sent he his ravens;
If with good tidings back the messengers come,
Then forever shall smiles of joy
Gladden the face of the god.

Round his knees entwining cower we Valkyries;
Naught recks he, nor knows our anguish:
We all are consumed by terror and ne'er-ending fear.
Upon his breast, weeping, I pressed me;
Then soft grew his look;
He remembered, Brünnhilde, thee!
He closed his eyes, deeply sighing,
And as in slumber spoke he the words;

"If e'er the river-maidens win from her hand again the Ring,
From the curse's load released were god and world."

Translated by Frederick Jameson

GOLDONIAN INTERMEZZI FOR STRINGS, OP. 127 . . . ENRICO BOSSI

(Born at Salò, on the Lake of Garda, April 25, 1861; now living at Bologna.)

Bossi's "Intermezzi Goldoniani" were performed for the first time at a symphony concert of the Oratorio Society at Augsburg, January 10, 1906. (At the same concert, led by Wilhelm Weber, the conductor of the society, a violin concerto in C major, Op. 15, by Renzo Bossi,* a son of Enrico, was performed for the first time. Miss Tilde Scamoni, of Milan, was the violinist.) The Intermezzi are dedicated to Wilhelm Weber.

These Intermezzi were composed in honor of the Italian playwright, Carlo Goldoni, who was born at Venice, February 25, 1707, and died at Paris, February 6, 1793. He was the founder of modern Italian comedy, which superseded the old Italian comedy with Harlequin,

* Renzo Bossi has also written *Fantasia Sinfonica* for orchestra, Op. 6; "La Leggenda d' un Fiore," lyric scene for tenor, soprano, mixed chorus, and orchestra (text by E. Vitta; German by W. Weber, "Ein Blumenmärchen"), Op. 8; "Corolle gemmate," six pieces for pianoforte, Op. 13, and songs.

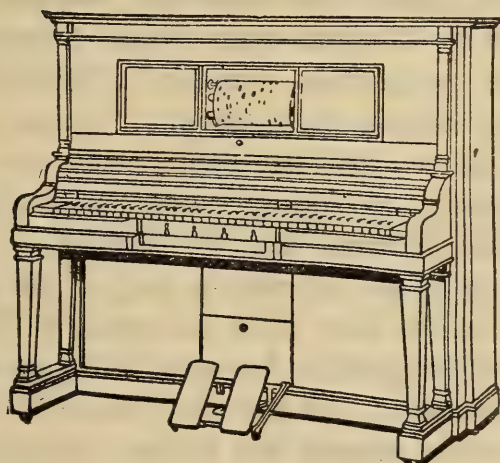
MARIE THÉRÈSE BRAZEAU

.. Pianiste ..

SYMPHONY CHAMBERS, BOSTON, MASS.

Providence, Wednesday, at Butler Exchange, Room 501

THE HENRY F. MILLER



GRAND—UPRIGHT AND PLAYER—PIANOS

Are shown in our own

BRANCH WAREROOMS IN PROVIDENCE

where you deal direct with the manufacturer. Our Player-Piano contains our own exclusive player action, designed and made by us in our own factory. It is a worthy companion to our piano and our own knowledge and guarantee is back of it.

HENRY F. MILLER & SONS PIANO CO.
BUTLER EXCHANGE
CHARLES H. SULLINGS, Resident Manager

Pantalone, and other typical characters. Goldoni began by writing tragedies. He wrote over one hundred and twenty comedies, among which "La Locandiera," "Ventaglio," "Le Baruffe chiozzotte," "La Bottega di Baffe," are well known. Comedies by Goldoni have been played in Boston by Mme. Duse and Mr. Novelli. Liberettos have been based on plays by Goldoni even within a few years, as that of Wolf-Ferrari's "Die neugierigen Frauen" (Munich, November 27, 1903), based by Luigi Sugana on Goldoni's "Donne curiose" (German text by Hermann Teibler), and the same composer's "Die vier Grobiane" (Munich, March 19, 1906), based on a comedy by Goldoni by Giuseppe Pizzolato, German text by Teibler.

Bossi has used forms of the old suite to suggest the spirit of Goldoni's time, as Delibes did in the suite from the music to Victor Hugo's "Le Roi s'amuse," and as Grieg did in his suite in honor of Holberg.

I. Preludio e Minuetto: Allegro con fuoco, D minor, 2-4. The introduction is a unison passage for violins. After twenty measures or so, violas and 'cellos hint at the minuet, but in 2-4 time and in minor, moderato. These sections are twice repeated, but the furious passages are each time shorter, and the minuet theme has each time a more definite shape.

Minuetto: Con grazia, D major, 3-4. The trio, poco più mosso, with viola solo, has a somewhat more serious character.

II. Gagliarda: Vivace, D minor, 6-8. A gay theme begins at once. In the second section the theme is treated in a somewhat free contrary motion, as was usually the case in the gigue of old days.

V. Serenatina: Allegretto tranquillo, G major, 3-4. A melody for solo viola d' amore (or viola or violin) is accompanied by a guitar-like figure.

VI. Burlesca: Con molto brio, D major, 2-4. The movement opens with a short and riotous theme. In a contrasting section a second theme appears in syncopated rhythm. The chief theme is further developed and brings the end, after the second theme has again been used, this theme in D major.

Burla, Burlesca, Burleske, is a term given to "a musical joke or playful composition." J. G. Walther, in 1732, described an "ouverture

Mrs. Sidney A. Sherman	<u>PIANO</u>
Miss Daisy F. Sherman	<u>HARMONY</u>
	<u>EAR-TRAINING</u>
Studio, 216 Hope Street	Kindergarten
	or "Musical Moments with Children"
TELEPHONE, 1215 R 2 PAWT.	MOTHERS' COURSE

burlesque": a farcical and jocular overture in which ridiculous melodies, founded on parallel octaves and fifths, were put side by side with serious matters. There is a burlesca in Bach's Partita, 3, in A minor, and Schumann wrote a Burla, op. 124, No. 12. The term has been given by more recent composers to pianoforte pieces. Richard Strauss's Burleske in D minor for pianoforte and orchestra was performed in Boston at a concert of the Boston Symphony Orchestra, April 18, 1903 (Mr. Gebhard, pianist).

SCENA, "GERECHTER GOTT!" AND ARIA, "IN SEINER BLÜTHE," FROM
"RIENZI," ACT III., NO. 9 RICHARD WAGNER

(Born at Leipsic on May 22, 1813; died at Venice on February 13, 1883.)

"Rienzi, der Letzte der Tribunen," grand opera in five acts, based on Bulwer's novel, libretto and music by Wagner, was produced at the Court Theatre in Dresden on October 20, 1842. The chief singers were Tichatschek (Rienzi), Miss Wüst (Irene), Dettmer (Colonna), Mme. Schröder-Devrient (Adriano), Wächter (Orsini). Carl Gottlieb Reisseger conducted.

The first performance in New York was on March 4, 1878, when Charles R. Adams, Miss Herman, H. Wiegand, Eugenia Pappenheim (Adriano), and A. Blum were the chief singers. Max Maretzek conducted.

"The situation of the scene sung at this concert is, briefly, this: Adriano Colonna, a young Roman nobleman, is in love with, and beloved by, Rienzi's sister, Irene; Rienzi has been chosen Tribune of the People, and his assassination has been attempted by the Colonna-Orsini faction; the recreant nobles have been pardoned, but have again banded together against the Tribune; civil war is imminent; Adriano, whose father, Stefano Colonna, is one of the chiefs of the noble faction, is torn with conflicting feelings of loyalty to his father (whose head is forfeit, if the nobles are vanquished) and love for Irene, Rienzi's sister."

The text is as follows:—

CHARLES ANTHONY

STEINERT HALL, BOSTON

MONDAYS, WEDNESDAYS, and THURSDAYS

Telephone, Oxford 1330

ADRIANO (*tritt auf*).

Scena.

Gerechter Gott, so ist's entschieden schon!
Nach Waffen schreit das Volk,—kein Traum ist's mehr!
O Erde, nimm mich Jammervollen auf!
Wo giebt's ein Schicksal, das dem meinen gleicht?
Wer liess mich dir verfallen, finst're Macht?
Rienzi, Unheilvoller, welch' ein Loos
Beschwurst du auf diess unglücksel'ge Haupt!
Wohin wend ich die irren Schritte?
Wohin diess Schwert, des Ritters Zier?
Wend' ich's auf dich, Irenens Bruder . . .
Zieh' ich's auf meines Vaters Haupt?—
(*Er lässt sich erschöpft auf einer umgestürzten Säule nieder.*)

Aria.

In seiner Blüthe bleicht mein Leben
Dahin ist all' mein Ritterthum;
Der Thaten Hoffnung ist verloren,
Mein Haupt krönt nimmer Glück und Ruhm.
Mit trübem Flor umhüllet sich
Mein Stern im ersten Jugendglanz;
Durch düst're Gluthen dringet selbst
Der schönsten Liebe Strahl in's Herz.—
(*Man hört Signale geben von der Sturmglocke.*)
Wo bin ich? Ha, wo war ich jetzt?—
Die Glocke—! Gott, es wird zu spät!
Was nun beginnen!—Ha, nur Ein's!
Hinaus zum Vater will ich flieh'n;
[Versöhnung glückt vielleicht dem Sohne.
Er muss mich hören, denn sein' Knie
Umfassend sterbe willig ich.]
Auch der Tribun wird milde sein;
Zum Frieden wandl' ich glüh'nden Hass!
Du Gnadengott, zu dir fleh' ich,
Der Lieb' in jeder Brust entflammt:
Mit Kraft und Segen rüste mich,
Versöhnung sei mein heilig Amt!
(*Er eilt ab.*)

The English prose of which is:—

WILFRIED KLAMROTH

TEACHER of SINGING

IN ALL OF ITS
BRANCHES

RICCARDO MARTIN'S OPINION:

"He has the real secret and knows how to teach it."

Studio, 11 1-2 West 37th Street . . . NEW YORK

Music teaches most exquisitely the art of development.—D'ISRAELI

MUSIC EDUCATION

CALVIN B. CADY. Studios { Boston, 900 Beacon Street
New York, 15 Claremont Avenue
Pianoforte, Harmony, etc., and Normal Courses

Address Teachers College, Columbia University, New York, for Syllabus of Course in Music Education.

Address Clayton F. Summy Co., Chicago, Ill., for Poetic Folk Dances, Books I. and II., Folk Songs for Ten Fingers, First Home Studies, Music Education, An Outline, Books I. and II.
Summer Normal, Portland, Oregon, in July

ADRIANO (*enters*).

Scena.

Just God, so 'tis already decided! The people cry for arms,—'tis no longer a dream! O Earth, engulf me, lamentable one! Where is a fate that's like to mine? Who let me fall thy victim, dark Power? Rienzi, thou disastrous one, what a fate didst thou conjure upon this hapless head! Whither shall I wend my wandering steps? Whither this sword, the knight's adornment? Shall I turn it toward thee, Irene's brother? . . . Shall I draw it against my father's head?—

(*He falls exhausted upon an overturned column.*)

Aria.

My life fades in its blossom, all my knighthood is gone; the hope of deeds is lost, happiness and fame shall never crown my head. My star shrouds itself in murky crape in its first brightness of youth; through sombre glows even the ray of the beautifullest love pierces me to the heart.—(*Tocsin signals are heard.*) Where am I? Ha! where was I but now?—The tocsin—! God, 'tis soon too late! What shall I do!—Ha! only one thing! I will flee outside the walls to my father; [perhaps his son will succeed in reconciliation. He must hear me, for I will die willingly, grasping his knees.] The Tribune, too, will be merciful; I will turn glowing hatred to peace! Thou God of mercy, to Thee I pray, who inflamest every bosom, with love: arm me with strength and blessing, let reconciliation be my sacred office! (*He hurries off.*)*

The introductory scena is marked *Molto agitato* (2-2 time); the aria is in two parts: *Andante* in G major (4-4 time) and *Allegro* in F minor and B-flat major (2-2 time), followed by *Maestoso* in G major (4-4 time) and *Vivace* in G major (2-2 time). "The orchestral part is scored for full modern grand orchestra, with a bell in low D-flat."

Wilhelmina Schröder-Devrient, who created the part of Adriano, was first of all a play-actress, who for some strange reason preferred the opera-house to the theatre. She was irresistible in "Fidelio," and her Lady Macbeth in Chelard's forgotten opera was "one of those visions concerning which young men are apt to rave and old men to dote."

Chorley first heard her in London in 1832. What he then wrote of her is well worth reading and consideration, especially in these days,

* Translation by Mr. W. F. Apthorp.

FAELTEN PIANOFORTE SCHOOL

CARL FAELTEN, Director
30 HUNTINGTON AVENUE, BOSTON

Professional training for
Pianists and
Music Teachers. Special department for children. Call or write for information.



VICTOR S. FLECHTER

Rare Old Violins, Violas, Cellos,
Finest Italian Strings, Bows,
Boxes, Highest Grade Repairing

23 UNION SQUARE, NEW YORK
Telephone

BOUND COPIES of the Boston Symphony Orchestra's PROGRAMME BOOKS

Containing Mr. Philip Hale's analytical and descriptive notes on all works performed during the season ("musically speaking, the greatest art annual of to-day,"—W. J. Henderson, *New York Sun*)
May be obtained by addressing

Price \$3.00
C. A. ELLIS
SYMPHONY HALL

when rough, uncontrolled temperament is accepted as an excuse for vocal indifference or ignorance.

She was a pale woman. Her face a thoroughly German one, though plain, was pleasing, from the intensity of expression which her large features and deep, tender eyes conveyed. She had profuse fair hair, the value of which she thoroughly understood, delighting, in moments of great emotion, to fling it loose with the wild vehemence of a *mænad*. Her figure was superb, though full, and she rejoiced in its display. Her voice was a strong soprano, not comparable in quality to other German voices of its class (those, for instance, of Madame Stockl-Heinefetter, Madame Burde-Ney, Mademoiselle Tietjens), but with an inherent expressiveness which made it more attractive on the stage than many a more faultless organ. Such training as had been given to it belonged to that false school which admits of such a barbarism as the defence and admiration of 'Nature-Singing.'"

Berlioz also heard her in Dresden: "She played in 'Rienzi' the part of a young lad; the costume did not suit the matronly curves of her body. She seemed to be much better placed in 'The Flying Dutchman' in spite of certain affected postures and the spoken interjections which she thought herself obliged to introduce everywhere." Berlioz praised Tichatschek as Rienzi, but of Miss Wiest (*sic*) he remarked: "She as Rienzi's sister had almost nothing to sing. The composer writing the part suited exactly the resources of the singer."

See also Alfred Freiherr von Wolzogen's "W. Schröder-Devrient," pp. 304-307 (Leipsic, 1863), and Claire von Glüner's "Erinnerungen and W. Schröder-Devrient" (Leipsic, 1862).

In the rehearsals of "Rienzi" Mme. Schröder-Devrient was irritable. She found the music, especially that of the last act, trying. On one occasion she threw down the music of her part, and said she would not sing. On another she made a coarse jest * that spoiled the effect of a tragic situation in the third act. But at the first performance she is described as "full of inspiration, particularly in the monologue or aria of Adriano in the third act."

* * *

Wagner read Bärmann's translation into German of Bulwer's historical romance at Dresden in 1837. He wrote out the libretto at Riga in July, 1838, and began to compose the music toward the end of that month. The opera was completed in Paris, November 19, 1840.

* The curious reader will find this specimen of German wit in Glasenapp's "Wagner," translated by W. A. Ellis.

The Elinor Comstock Music School

A resident and day school. Leschetizky method. Piano teachers all Leschetizky pupils. Vocal, Harmony, Ensemble playing, Sight reading, Lectures on current operas and concerts. Classes arranged in French, Classic Dancing, Literature and History of Art. Catalogues.

Miss ELINOR COMSTOCK, 1000 Madison Ave., New York City

COMEDY OVERTURE ON NEGRO THEMES (MS.).

HENRY FRANKLIN BELKNAP GILBERT

(Born at Somerville, Mass., September 26, 1868; now living in Cambridge, Mass.)

Mr. Gilbert wrote this overture four or five years ago, and rewrote it in 1909.

It is scored for three flutes (one interchangeable with piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, kettledrums, glockenspiel, and the usual strings. The overture was performed for the first time on August 17, 1910, at one of the Mall open-air Municipal Symphony concerts in Central Park, New York, led by Franz Kaltenborn. It was performed on October 17, 1910, at the Pittsburgh (Pa.) Exposition by the Russian Symphony Society of New York, conducted by Modest Altschuler, and again at Pittsburgh, October 29, 1910, at the request of the President of the Exposition. It was played at a concert of the Boston Symphony Orchestra in Boston on April 15, 1911.

Mr. Gilbert has kindly contributed an analysis of his overture:—

"This overture was originally intended as the prelude to an opera, the plot of which is based upon the Uncle Remus stories of Joel Chandler Harris.

"The libretto of this opera is by Charles Johnston (Bengal Civil Service, retired) and the music by myself. Circumstances have unfortunately compelled us to abandon this work before its completion. I have, however, saved the overture from the wreck and have both re-written and re-orchestrated it.

"My scheme in the opera was to base the music on motives from traditional Negro songs and dances even as the Uncle Remus stories are based upon traditional Negro folklore. I have therefore used as thematic material for the overture certain piquant and expressive bits of melody which I have gathered from various collections of Negro folk music.

"There are three motives of four measures each and one theme, eight measures in length. Upon the material contained in these twenty measures the whole piece is built.

"The overture has five well-defined sections. The first movement is light and humorous, the theme being made from two four measure phrases taken from Charles L. Edwards' book: *Bahama Songs and Stories*, one of the publications of the American Folklore Society, and an interesting book, by the way. This is followed by a broader and some-

HOTEL PURITAN

COMMONWEALTH AVENUE

100 yards from Massachusetts Avenue car lines



The Distinctive Boston House

One of the most attractive Hotels in the World for Transient and Permanent Guests who demand the best and prefer good taste to display. Several desirable rooms and suites at modest prices.

Afternoon tea daily, with music, in the unique Sun Parlor

The Refinements of Our Work



Are most apparent when compared with the work of ordinary cleaners. Unexcelled facilities up-to-the-minute equipment and years of experience in



Cleansing and Dyeing

make our work distinctive in its thoroughness

ARTICLES RETURNED IN A SHORT TIME

**CURTAINS
BLANKETS
DRAPERIES**

**GOWNS
WAISTS
SASHES**

**MENS CLOTHES
OVERCOATS
SUITS GLOVES**

Carefully cleansed properly finished and inspected before returning

LEWANDOS

Providence Shop

Number 125 Mathewson Street

Telephone Union 907

BOSTON SHOPS

284 Boylston Street

17 Temple Place

New York City
Albany
Rochester

Philadelphia
Baltimore
Washington

Worcester
Springfield
Newport

Hartford
Bridgeport
New Haven

Roxbury
Cambridge

Watertown
South Boston
Portland

Salem
Lynn

Bundles called for and delivered by our own teams and motors

EXECUTIVE OFFICES 286 BOYLSTON STREET BOSTON U S A

INFANTRY HALL . . . PROVIDENCE

THIRD CONCERT

BY THE

BOSTON SYMPHONY ORCHESTRA

MAX FIEDLER, Conductor

Tuesday Evening, January 2

AT 8.15

SOLOIST

Miss LILLA ORMOND

what slower phrase. I have here used the only complete Negro tune which occurs in the piece. This tune is unusually wild and romantic in character and withal of considerable nobility. This tune, and many like it, were formerly used as working songs by the roustabouts and stevedores on the Mississippi river steamboats in the old days. The original words were as follows:—

I'se gwine to Alabammy, Oh . . .
For to see ma Mammy, Ah . . .

“The song in its original form is to be seen in ‘Slave Songs of the United States’ by W. F. Allen and others.

“Next comes a fugue. The theme of this fugue consists of the first four measures of the Negro ‘spiritual’ ‘Old Ship of Zion’ as noted by Jeanette Robinson Murphy in ‘Southern Thoughts for Northern Thinkers.’ (This theme is introduced early in the overture and given to bassoons, bass trombone, violoncellos and double basses.) The peroration of the fugue is built up from the theme, in augmentation. It is given out by the brass instruments and interspersed with phrases from the roustabouts’ song, also somewhat developed and treated in a new manner harmonically. After this a short phrase of sixteen measures serves to re-introduce the comic element. There is a repetition of the first theme and considerable recapitulation which leads finally to the development of a new ending or coda and the piece ends in an orgy of jollity and rag-time.”

* * *

Mr. Gilbert at an early age taught himself to play the violin, and his first instrument was made by his grandfather from a shingle and cigar-box. He afterward studied the violin for several years with Emil Moltenhauer. He took lessons in harmony with George H. Howard and studied composition and orchestration for three years with Edward MacDowell. About 1892 he went into business and did little or nothing with music. In 1901 he went to Paris for the purpose of hearing Charpentier’s “Louise,” and the opera made such an impression on him that, returning, he gave up business and devoted himself to music.

CLARA TIPPETT

Teacher of Singing

Assistant, GRACE R. HORNE

312 Pierce Building
Copley Square, Boston

PROVIDENCE MUSIC TEACHERS' DIRECTORY

MR. NEWELL L. WILBUR

Associate American Guild of Organists

Piano, Organ, Theory

509 Butler Exchange

LOYAL PHILLIPS SHAW
BARITONE SOLOIST

CONCERT — RECITAL — ORATORIO

STUDIO, 509 BUTLER EXCHANGE

SINGING TAUGHT

VIOLIN

CHARLES E. G. DICKERSON

Afternoons; Except Wednesday and Saturday — Mornings by Appointment

Telephone

7 Conrad Building

PIANO

LILLIAN PECKHAM BOYLE

708 LEDERER BUILDING

139 Mathewson Street

PROVIDENCE, R.I.

STUDIO

Mr. FRANK E. STREETER

517 Butler Exchange

PROVIDENCE, R.I.

VOICE and PIANO

CHARLES F. KELLEY

Cæsar Misch Building, Rooms 518, 519

PROVIDENCE, R.I.

Telephone, 3444 L.-Union

VIOLIN INSTRUCTION

WILLIAMS & GREENE

CÆSAR MISCH BUILDING

Address communications care of Keith's Theatre

HARMONY, ORGAN, PIANO

ARTHUR H. RYDER

637 BUTLER EXCHANGE

Boston Studio, 218 Tremont Street

PROVIDENCE MUSIC TEACHERS' DIRECTORY

BERTHA A. HALL, A. A. G. O.

Musical Courier Office

501 BUTLER EXCHANGE

GASPARD SAILLANT

**Pianoforte, Harmony, Counterpoint
Canon, Fugue, Instrumentation
705 LEDERER BUILDING
139 Mathewson Street**

MYRON C. BALLOU, A. A. G. O.

(State President National Association of Organists)

**Organist First Universalist Church
Fifteen Years**

Coaching for A.G.O. Examinations

**501 Butler Exchange, Providence, Rhode Island
TELEPHONE**

Miss HARRIET E. WILLIAMS

PIANOFORTE

478 LLOYD AVENUE

511 Butler Exchange - Thursdays

Telephone, 944-R Angell

Ethel Gardiner Tattersall

SOPRANO SOLOIST

TEACHER OF SINGING

Studio: Room 18, Conrad Building

TUESDAYS AND FRIDAYS

Residence Studio: 74 Fort Ave., Pawtuxet Neck

TELEPHONE, BROAD 653-Y

Mrs. JENNIE M. CASE

PIANO SOLOIST AND TEACHER

Studio, 36 Brook Street . PAWTUCKET, R.I.

TELEPHONE, 388-Y

SARA A. MURRAY

TEACHER OF PIANOFORTE

Studio: Room 18, Conrad Building

385 WESTMINSTER STREET

Mondays, Wednesdays, and Saturdays

RESIDENCE STUDIO: 86 CALLA STREET

Telephone, Broad 788-R

E. LINDSEY CUMMINGS

TENOR SOLOIST

511 BUTLER EXCHANGE

Mrs. E. NORTHUP CUMMINGS

Contralto Soloist and Teacher

511 BUTLER EXCHANGE

PROVIDENCE MUSIC TEACHERS' DIRECTORY

GRETCHEN SCHOFIELD VOICE

Grundmann Studios, Boston
41 CONRAD BUILDING, Providence

EVANGELINE LARRY VIOLIN

41 CONRAD BUILDING
Residence, 182 Arnold Avenue, Edgewood
Telephone, Broad 1147-R

RUTH WILSON PIANIST

511 BUTLER EXCHANGE
Residence - 119 Ohio Avenue
Telephone

VERA MAE DECKER VIOLINIST

56 Hillside Avenue - Providence
Telephone

Mrs. ERNST FISCHER VOICE

42 Conrad Building

GRACE ALICE RIPLEY PIANO

Diploma New England Conservatory of Music and
Pupil of Mme. Antoinette Szumowska
511 BUTLER EXCHANGE

Miss HOPE WILLIAMS SESSIONS VOCAL TEACHER

Mondays, 2 to 5

42 CONRAD BUILDING

MISS MYRTIE C. FELTHAM

Teacher of Pianoforte

17 HUDSON STREET, PROVIDENCE
Telephone, West 902-R

EVELYN COOK WILLIAMS

Contralto Soloist
Teacher

130 FRANCIS STREET, PROVIDENCE, R.I.

REBECCA KENTFIELD GREENE

Teacher of Piano

Studio at
358 Friendship Street - - Providence, R.I.
Telephone

LOUIS P. WILLEMIN PIANO and ORGAN

Mondays and Thursdays, from 1 to 6
At No. 637 Butler Exchange

Residence Studio, 22 Portland Street
PROVIDENCE, R.I.
TELEPHONE, UNION 5736 R.

WILLIAM PLACE, JR.

MANDOLINIST

Concerts. Recitals. Instruction.
308 Cæsar Misch Building

Miss Margaret Kent Goodwin PIANO

12 Brook Street . Pawtucket, R.I.
Telephone, Pawtucket 360-M

JESSIE F. CHACE

Violin

Studio
68 PROSPECT - - PAWTUCKET, R.I.

ALICE BATES RICE

Soprano Soloist

Teacher of Singing

LANG STUDIOS, 6 NEWBURY STREET
House Address, 9 Colliston Road, Brookline

Miss Margaret Armstrong Gow Vocal Instruction

611 Butler Exchange - Providence, R.I.
Tuesdays
Room 35, Symphony Chambers, Boston
Wednesdays and Saturdays

MUSICAL INSTRUCTION

Miss CLARA E. MUNGER

TEACHER OF SINGING

Century Building

177 Huntington Avenue, Boston

Miss PRISCILLA WHITE

TEACHER OF SINGING

602 Pierce Building

Copley Square, BOSTON

Miss KATHERINE LINCOLN

SOPRANO

Management, Mrs. PAUL SUTORIUS
1 West 34th Street, New York

TEACHER OF SINGING

514 Pierce Building
Copley Square, BOSTON

Saturdays and Mondays in New York
Representing Miss Clara E. Munger
Studio, 254 West 85th Street

BERTHA CUSHING CHILD

67 MOUNT VERNON STREET

TEACHING AT
LANG STUDIOS

6 NEWBURY STREET, BOSTON

FREDERICK N. WATERMAN

BARITONE SOLOIST

and TEACHER OF SINGING

NEW CENTURY BUILDING
177 HUNTINGTON AVENUE - BOSTON
Room 10

WILLIAM ALDEN PAUL

TEACHER OF SINGING

312 PIERCE BUILDING, COPLEY SQUARE, BOSTON

Monday and Thursday P.M. and by appointment

Address, Instructor in Music, Episcopal Theological School

Telephone, 2816 R Cambridge

Howell School of Lyric and
Dramatic Art

CAROLINE WOODS-HOWELL, Directress

De Reszke Method of
SINGING

30 Huntington Avenue, Boston
518 Main Street, Worcester

At Boston Studio, Tuesday, Friday, Saturday
At Worcester Studio, Monday, Wednesday, Thursday

Miss ANNA MILLER WOOD

Mezzo-Contralto, Soloist and Teacher

Soloist; Boston Symphony Orchestra
Chicago Symphony Orchestra
Kneisel Quartet, etc.

Studio, Pierce Building, Copley Square, Boston

MUSICAL INSTRUCTION

WILHELM HEINRICH

Teacher of Singing and Tenor Soloist
Oratorio, Concert
Church Engagements made

178A Tremont Street Telephone
Boston, Mass. Cable, Tonehein, Bost.
Rooms 44-45 Adams Cable Code
Advantages for summer European travel. Study
in music and art centers arranged for.
Send for prospectus.

MARIE THÉRÈSE BRAZEAU

PIANISTE
SYMPHONY CHAMBERS, BOSTON, MASS.
PROVIDENCE, WEDNESDAY
AT BUTLER EXCHANGE, ROOM 501

F. S. CONVERSE

Will receive pupils in all branches
of musical composition
ADDRESS
Room 13, Steinert Building, Boston

ERNEST P. HAWTHORNE

PIANIST AND TEACHER
Instruction in the correct
principles of pianoforte playing
As taught by Leschetizky
156 Huntington Avenue - BOSTON

ELLA BACKUS-BEHR

PIANIST
Sixty-nine West Eighty-eighth Street
NEW YORK
As Vocal Coach refers to
Mme. Louise Homer Mr. Bechtal Alcock and
Mrs. Merle Tillotson-Alcock Mr. Frederic Martin

AMERICAN INSTITUTE OF APPLIED MUSIC

METROPOLITAN COLLEGE OF MUSIC
212 West 59th Street, New York City
Thorough instruction in all branches of music.
Personal attention to individual pupils.
Twenty-sixth year began October 2, 1911.
KATE S. CHITTENDEN, Dean of the Faculty

FRANCIS ROGERS

Management, LOUDON CHARLTON
868 Carnegie Hall, New York

B A R I T O N E
RECITAL, ORATORIO, CONCERT
Also a limited number of pupils in the art of singing
There is the real stuff in this singer.—PHILIP HALE.
Mr. Rogers is a true artist.—W. J. HENDERSON
(N. Y. Sun).
Address, 563 PARK AVENUE, NEW YORK

VIRGIL

Piano School and Conservatory

42 West 76th Street, New York

**THE SCHOOL THAT MAKES
PLAYERS
RESULTS TELL**

Catalogue on request

MUSICAL INSTRUCTION

PIANO INSTRUCTION

Claude Maitland Griffith

Studio, 133 Carnegie Hall, New York

Mon. and Thurs. Afternoons
Pouch Gallery, Brooklyn

BARITONE

PERRY AVERILL

Prepares Singers for the profession

Studio, 220 West 59th Street

'Phone 1097 Col.

TEACHER OF SINGING

ARTHUR D. WOODRUFF

5 West 38th Street

NEW YORK CITY

Miss M. GRACE DASCHBACH

In charge of Vocal Department Teachers
College, Columbia University

SOPRANO

TEACHER OF SINGING

401 Carnegie Hall . New York City

TENOR

GEORGE HARRIS, Jr.

Soloist with Boston Symphony Orchestra
' Cecilia Society
and with New York Symphony Orchestra
Management:

M. H. HANSON, 437 5th Avenue, New York

MASTER MUSIC STUDIOS

2789 Broadway, New York

M. DUBLE-SCHEELE, Director

SUMMER COURSE
GMUNDEN, AUSTRIA

RESIDENCE, SCHLOSS ORT

Rare opportunity for teachers and students

Write for information to Schloss Ort Department

STEINWAY PIANO USED

BASSO

CARL E. DUFFT

Vocal Instruction

1 East 40th Street . New York City

LESLEY MARTIN

Bel Canto

Studio: 1425 Broadway, New York

SINGERS—Suzanne Baker Watson, Cora Cross, Nellie Hart, Willette Kershaw, Gertrude Hutcheson, Ivy Scott, Marion Stanley, Estelle Ward, Mabel Wilbur, Flora Zabelle, Edward Foley, George Gilbert, John Hendricks, Andrew Mack, Dr. Eugene Walton Marshall, Fiske O'Hara, Umberto Sacchetti, Ellis Rhodes, Albert Wallerstedt, and many other singers now before the public in operatic and church work

SANDERS THEATRE . . . CAMBRIDGE
HARVARD UNIVERSITY

Thirty-first Season, 1911-1912

Boston Symphony Orchestra

MAX FIEDLER, Conductor

Programme of the SECOND CONCERT

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE



THURSDAY EVENING, NOVEMBER 16
AT 8.00

COPYRIGHT, 1911, BY C. A. ELLIS

PUBLISHED BY C. A. ELLIS, MANAGER

Pianos that Appeal to Musicians



OUR pianos have the very highest reputation with musical people, for every piano, from the highest-priced to the least expensive we offer, has not merely the essentials of tone and touch, but also exquisite refinements of quality which delight the musician.

We invite you to inspect our stocks, which are at once the largest, the most varied, and most interesting to be found in New England.

We call particular attention to the following pianos:

STEINWAY pianos, the instruments of highest prestige among music lovers everywhere—through their incomparable tone the choice of royalty and of all connoisseurs.

In all regular styles and also in special art cases exhibiting the perfection of artistry.

HUME pianos, the best made in New England—distinguished by wonderful richness and nobility of tone.

JEWETT pianos, the favorite pianos of New England, where more are sold each year than of any other make of equal cost.

THE PIANOLA PIANOS,—the complete line of five pianos. The Steinway, the Weber, and the Steck Pianola Pianos are shown in both grand and upright forms.

M. STEINERT & SONS CO.

Steinert Hall, 162 Boylston Street

Stores in all Principal Cities of New England

Boston Symphony Orchestra

Thirty-first Season, 1911-1912

MAX FIEDLER, Conductor

SECOND CONCERT

THURSDAY EVENING, NOVEMBER 16

AT 8.00

PROGRAMME

Cherubini Overture to the Opera "Lodoïska"

Brahms Symphony in E minor, No. 4, Op. 98

- I. Allegro non troppo.
- II. Andante moderato.
- III. Allegro giocoso.
- IV. Allegro energico e passionato.

Chadwick "Aghadoe": Irish Ballade for Contralto Solo and
Orchestra (MS.). First Performance

Debussy Prelude to "The Afternoon of a Faun" (after
the Eclogue of Stéphane Mallarmé)

Debussy Azaël's Recitative, "These joyous airs," and
Aria, "O time that is no more," from the
Lyric Scene, "The Prodigal Son"

Gilbert Comedy Overture on Negro Themes

SOLOIST

Miss LILLA ORMOND

There will be an intermission of ten minutes after the symphony

OVERTURE TO THE OPERA "LODOÏSKA."

MARIA LUIGI ZENOBIO CARLO SALVATORE CHERUBINI

(Born at Florence, Italy, on September 14, 1760; died at Paris on March 15, 1842.)

"Lodoïska," "Comédie Héroïque" in three acts, libretto by Fillette-Loreaux, music by Cherubini, was produced at the Théâtre Feydeau, Paris, on July 18, 1791. The part of the heroine, who gives her name to the opera, was taken by Julie Angélique Legrand, known on the stage as Mme. Scio. The opera was performed two hundred times within a year.

The overture is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, bass trombone, kettledrums, and the usual strings.

There is an introduction, Adagio in D major, 4-4. The main body of the overture, Allegro vivace, D major, 4-4, is in classic and orthodox form. The chief theme, beginning pianissimo, is of a restless nature. The second theme, a plaintive melody, is announced in A minor, and then in A major. After the recapitulation section there is a coda, moderato (wood-wind used prominently), which is followed by a few brilliant measures, Allegro vivace.

This overture was performed at concerts of the Harvard Musical Association, March 21, 1872, November 23, 1876.

The story of "Lodoïska" is based on an episode in Louvet's famous romance "Faublas." The Comte de Floreski, betrothed to Lodoïska, incurs the displeasure of her father, Altano, who confides her to the care of the tyrannical Dourlinski. He guards her closely in his castle. Floreski, having long sought for her in vain, wanders in a forest on the boundary between Russia and Poland, near the castle, and there comes upon Titzikan, the chief of a Tartar band. Floreski disarms him in combat and spares his life. The grateful Tartar swears to assist him, but, learning Floreski's purpose, exclaims, "I do not come as a robber, a devastator; I come to deliver this country from the oppressing tyrant; I come to avenge this land and myself on Dourlinski." He then leaves Floreski alone with his servant. The two are tormented by hunger, and, as they wonder at the strange answer of the Tartar, a stone and then another stone fall near them, thrown from the castle tower. Written on the stones are these words: "Is it you, Floreski?" "It is you, I recognize you; deliver the unhappy Lodoïska, but be prudent." Floreski, with his servant, enters the castle. He represents himself as Lodoïska's brother, but the tyrant, whose amorous advances have been rejected by his prisoner, is suspicious. Floreski is discovered in an attempt to drug the guards. Dourlinski summons Lodoïska and threatens to slay him before her if she will not consent to wed him. At that moment the Tartars are heard without. They storm the castle. Titzikan finds Floreski and becomes his avenger and the liberator of the maiden.

This opera made Cherubini famous throughout Europe, and he was hailed as the revolutionizer of Italian opera and the reformer, if not the founder, of the French school. In spite of the overwhelming success of "Lodoïska," there were dissenting voices. It was said, for example: "Since it is easier to produce harmonies and noise—effects of purely theoretical calculation—than to create song, M. Cherubini, renouncing the Italian method, which requires imagination and fecundity, allies

himself to the German manner in substituting for an expressive melody the noisy and often unnatural effects of instrumental profusion."

A melodrama, "Lodoïska," was performed in New York, for the first time, at the Park Theatre, June 13, 1808. It is recorded as John Kemble's with music by Storace. Mrs. Darley took the part of Lodoïska. This work was performed at the Park Theatre, New York, December 4, 1827 (some say 1826), with Mrs. Sandford as the heroine. The work was then characterized as an "equestrian opera." There was a revival in the spring of 1837 in New York.

SYMPHONY IN E MINOR, OP. 98 JOHANNES BRAHMS

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897.)

This symphony was first performed at Meiningen, October 25, 1885, under the direction of the composer.

Simrock, the publisher, is said to have paid Brahms forty thousand marks for the work. It was played at a public rehearsal of the Symphony Orchestra in Boston, November 26, 1886. Although Mr. Gericke "did not stop the orchestra,"—to quote from a review of the concert the next day,—he was not satisfied with the performance, and Schumann's Symphony in B-flat was substituted for the concert of November 27. There were further rehearsals, and the work was played for the first time at a concert of the Boston Symphony Orchestra on December 23, 1886.

The symphony was composed in the summers of 1884 and 1885 at Mürz Zuschlag, in Styria. Miss Florence May, in her *Life of Brahms*, tells us that the manuscript was nearly destroyed in 1885: "Returning one afternoon from a walk, he [Brahms] found that the house in which he lodged had caught fire, and that his friends were busily engaged in bringing his papers, and amongst them the nearly finished manuscript of the new symphony, into the garden. He immediately set to work to help in getting the fire under, whilst Frau Fellingner sat out of doors with either arm outspread on the precious papers piled on each side of her." A scene for the "historical painter"! We quote the report of this incident, not on account of its intrinsic value, but to show in what manner Miss May was able to write two volumes, containing six hundred and twenty-five octavo pages, about the quiet life of the composer.

There was a preliminary rehearsal at Meiningen for correction of the parts. Von Bülow conducted it, and there were present the Landgraf of Hesse, Richard Strauss, then second conductor of the Meiningen orchestra, and Frederick Lamond, the pianist. Brahms arrived in time for the first performance. The symphony was most warmly applauded, and the audience endeavored, but in vain, to obtain a repetition of the third movement. The work was repeated November 1 under von Bülow's direction, and was conducted by the composer in the course of a three weeks' tour with the orchestra and von Bülow in Germany and in the Netherlands. The first performance in Vienna was at a Philharmonic concert, led by Richter, January 17, 1886. "Though the symphony was applauded by the public and praised by all but the inveterately hostile section of the press, it did not reach

the hearts of the Vienna audience in the same unmistakable manner as its two immediate predecessors, both of which had made a more striking impression on a first hearing in Austria than the first symphony in C minor. Strangely enough, the fourth symphony at once obtained some measure of real appreciation in Leipsic, where the first had been far more successful than the second and third." It was performed under the composer's direction at the Gewandhaus concert of February 18, 1886.

This symphony was performed at the Philharmonic concert in Vienna on March 7, 1897, the last Philharmonic concert heard by Brahms. We quote from Miss May's biography: "The fourth symphony had never become a favorite work in Vienna. Received with reserve on its first performance, it had not since gained much more from the general public of the city than the respect sure to be accorded there to an important work by Brahms. To-day [*sic*], however, a storm of applause broke out at the end of the first movement, not to be quieted until the composer, coming to the front of the artist's box in which he was seated, showed himself to the audience. The demonstration was renewed after the second and the third movements, and an extraordinary scene followed the conclusion of the work. The applauding, shouting house, its gaze riveted on the figure standing in the balcony, so familiar and yet in present aspect so strange, seemed unable to let him go. Tears ran down his cheeks as he stood there, shrunk in form, with lined countenance, strained expression, white hair hanging lank; and through the audience there was a feeling as of a stifled sob, for each knew that they were saying farewell. Another outburst of applause and yet another; one more acknowledgment from the master; and Brahms and his Vienna had parted forever." *

* *

The symphony was published in 1886. It is scored for two flutes, two oboes, two clarinets, two bassoons, one double-bassoon, four horns, two trumpets, three trombones, a set of three kettledrums, triangle, and strings.

The tonality of this symphony has occasioned remark. Dr. Hugo Riemann suggests that Brahms chose the key of E minor on account of its pale, wan character, to express the deepest melancholy. "E minor is the tonality of the fall of the year: it reminds one of the perishableness of all green and blooming things, which the two sister tonalities, G major and E major, are capable of expressing so truthfully to life."

Heinrich Reimann does not discuss this question of tonality in his short description of the symphony: "It begins as in ballad fashion. Blaring fanfares of horns and cries of pain interrupt the narration, which passes into an earnest and ardent melody (B major, 'cellos). The themes, especially those in fanfare fashion, change form and color. 'The formal appearance, now powerful, prayerful, now caressing, tender, mocking, homely, now far away, now near, now hurried, now quietly expanding, ever surprises us, is ever welcome: it brings joy and gives dramatic impetus to the movement.' † A theme of the sec-

* Brahms attended the production of Johann Strauss's operetta, "Die Göttin der Vernunft," March 13, but was obliged to leave after the second act, and he attended a rehearsal of the Raeger-Soldat Quartet less than a fortnight before his death.—Ed.

† Dr. Reimann here quotes from Hermann Kretzschmar's "Führer durch den Concertsaal."—Ed.

ond movement constantly returns in varied form, from which the chief theme, the staccato figure given to the wind, and the melodious song of the 'cellos are derived. The third movement, *Allegro giocoso*, sports with old-fashioned harmonies, which should not be taken too seriously. This is not the case with the *Finale*, an artfully contrived *Ciacona* of antique form, but of modern contents. The first eight measures give the 'title-page' of the *Ciacona*. The measures that follow are variations of the leading theme; wind instruments prevail in the first three, then the strings enter; the movement grows livelier, clarinets and oboes lead to E major; and now comes the solemn climax of this movement, the trombone passage. The old theme enters again after the *fermata*, and rises to full force, which finds expression in a *Più allegro* for the close."

*
* *

Analysts say that the *Finale* of Brahms's Symphony in E minor is in the form of a *chaconne*, or *passacaglia*. But are these terms interchangeable? Let us see how confusion reigns here. (We preserve the various forms of the two words.)

Sébastien de Brossard, "*Dictionnaire de Musique*," 1703, 1705, 3d ed. s. d.: *CIACONA*, that is *chacone*. A song composed for an *obbligato* bass of four measures, ordinarily in 3-4; this bass is repeated as many times as the *chacone* has couplets or variations, different songs composed on the notes of this bass. One frequently goes in this sort of piece from major to minor, and many things are tolerated on account of this constraint which would not be regularly admitted in a freer composition. *PASSACAGLIO*, or *Passacaille*. It is properly a *chacone*. The only difference is that the pace is generally slower than that of the *chacone*, the song is more tender, the expression is less lively; and, for this reason, *passacailles* are almost always worked out in the minor.

J. G. Walther, "*Musikalisches Lexicon*" (1732): *CIACONA* or *chaconne* is a dance and an instrumental piece whose bass theme is usually of four measures in 3-4, and, as long as the variations or couplets set above last, this theme remains *obbligato* and unchangeable. (The bass theme itself may be diminished or varied, but the measures must not be lengthened so that five or six are made out of the original four. This sort of composition is used for voices, and such pieces when they are not too spun-out find admirers. But when these pieces are too long-winded they are tiresome, because the singer, on account of his *ambitus* (compass), cannot indulge in so many variations as an instrument can make. Pieces of this kind often go from the major into the minor and *vice versa* and many things are allowed here (Walther quotes Brossard). *Ciaconna* comes from the Italian *ciaccare* or *ciaccherare*, to smash to pieces, to wreck; not from *cieco*, blind, not from any other word; it is a Moorish term, and the dance came from Africa into Spain, and then spread over other lands. (See Furetière and Ménage.) It may be that the Saracens who were in Spain borrowed the word from the Persians, with whom *Schach* means king, and applied it as a term suitable to a royal or most excellent dance. *PASSACAGLIO* or *Passacaglio* (Ital.), *Passacaille* (Gall.), is inherently a *chaconne*. The difference is this: it is generally slower than the *chaconne*, the tune is more tender, the expression is less lively. (Again Brossard is quoted.) According to Ménage's Dictionary the word is a Spanish term, which

came into France after operas were introduced there. It means *passerue*, a street song.

Johann Mattheson, "Kern melodischer Wissenschaft," 1737: "The most important of dance-tunes is indeed the CIACON, chaconne, with its sister or brother, the PASSAGAGLIO, the Passe-caille. I find truly that Chacon is a family-name, and the commander or admiral of the Spanish fleet in America (1721) was named Mr. Chacon. To me this is a better derivation than from the Persian *Schach*, which is given in Walther's Dictionary. It is enough to say of Passe-caille that it means street-song as Ménage has it; if he were only trustworthy. The chaconne is both sung and danced, occasionally at the same time, and it affords equal jollity, if it is well varied, yet is the pleasure only tolerable; there is a satiety rather than agreeableness; I do not hesitate to describe its inherent characteristic by the word satiety. Every one knows how easily this same satiety produces aversion and queasiness; and he that wishes to put me in this stand need only order a couple of chaconnes. The difference between the chaconne and the passe-caille is fourfold, and these differences cannot be lightly passed over. The four marks of distinction are these: the chaconne goes slower and more deliberately than the passe-caille—it is not the other way; the chaconne loves the major, the other, the minor; the passe-caille is never used for singing, as is the chaconne, but solely for dancing, as it naturally has a brisker movement; and, finally, the chaconne has a firmly established bass-theme, which, although it may sometimes be varied to relieve the ears, soon comes again in sight, and holds its post, while on the contrary the passe-caille (for so must the word be written in French, not passacaille) is not bound to any exact and literal subject, and it preserves nothing else from the chaconne, except a somewhat hurried movement. For these reasons the preference may easily be given to the passe-caille." Thus does Mattheson contradict in an important point Walther, who builded on Brossard.

J. J. Rousseau, "Dictionnaire de Musique," 1767: CHACONNE, a piece of music made for dancing, of well marked rhythm and moderate pace. Formerly there were chaconnes in two-time and in three; but now they are made only in three. The chaconne is generally a song in couplets, composed and varied in divers ways on a set-bass of four measures, which begins nearly always on the second beat to prevent interruption. Little by little this bass was freed from constraint, and now there is little regard paid the old characteristic. The beauty of the chaconne consists in finding songs that mark well the pace; and, as the piece is often very long, the couplets should be so varied that they be well contrasted, and constantly keep alive the attention of the hearer. For this purpose, one goes at will from major to minor, without straying far from the chief tonality, and from grave to gay, or from tender to lively, without ever hastening or slackening the pace. The chaconne came from Italy, where it was once much in vogue, as it was in Spain. To-day in France it is known only in the opera. PASSACAILLE. A kind of chaconne with a more tender melody and a slower pace than in the ordinary chaconne. The passacailles of "Armide" and "Issé" are celebrated in French opera.

Compan, "Dictionnaire de Danse," Paris, 1787: CHACONNE. An air made for the dance, with a well-defined beat and a moderate movement. The off-beat is made as follows: left foot forward, body held

upright, right leg is brought behind, you bend and raise yourself with a leap on the left foot; the right leg, which is in the air, is brought alongside, in the second position, and the left foot is carried either behind or in front to the fifth position. This step is composed of a spring and two steps on the toe, but with the last step the heel should be placed so that the body is ready to make any other step. Chaconne comes from the Italian word *Ciacona*, derived from *cecone*, "big blind fellow," because the dance was invented by a blind man. PASSACAILLE comes from the Italian *passacaglia*. It means *vaudeville*. The air begins with three beats struck slowly and with four measures redoubled. It is properly a chaconne, but it is generally slower, the air is more tender, and the expression less lively.

A. Czerwinski, "Brevier der Tanzkunst," 1879: THE CHACONNE is said to have come from Biscay, and in Basque "chocuna" means "pretty" or "graceful." * It spread so fast that early in the seventeenth century it well-nigh drove out the sarabande, which had been the universally popular dance. Cervantes eulogized it in one of his "Exemplary Novels," "The High-born Kitchen-maid." The chaconne in turn gave way in Spain to the fandango about the beginning of the eighteenth century. During the reign of Louis XIV. folk-dances in France assumed an artistic form; and, as the chaconne disappeared from the ball-room its musical form was used by composers of chamber music, while the dance entered into operas and ballets concerned with gods and heroes, and was often the final number. As late as 1773 a chaconne in Floquet's "L'Union de l'Amour et des Arts" was performed for sixty successive nights, and the music was popular with whole battalions of pianists.

J. B. Weckerlin, "Dernier Musicienne," 1899: THE CHACONNE was not known in France to Tabourot, who wrote "Orchésographie" in 1588. PASSACAILLE is a kind of chaconne, slower, and in three-time. The word is derived from "passa calla," a Spanish term for street-song. A passa-caille in "Iphigénie en Aulide" is in 2-4; Montéclair gives 6-4 in his "La Petite Méthode." †

Georges Kastner, "Parémiologie Musicale," 1862: PASSACAILLE. The Spanish word *passacalle*, which properly signifies *passerue* or *vaudeville*, was an air for the guitar or other instruments which serenaders played in the street to win their sweethearts. The words *passacaille* and *chaconne* were applied late in the seventeenth century to articles of dress: the former to a muff-holder, the latter to a ribbon that hung from the shirt collar on the breast of certain young persons who thought it fashionable to go about half-unbuttoned.

Gaston Vuillier, "History of Dancing" (English version, 1898): The origin of the CHACONNE is obscure. Cervantes says that it was a primitive negro dance, imported by mulattoes to the court of Philip II. and modified by Castilian gravity. Jean Étienne Despréaux compared it to an ode. "The PASSACAILLE," says Professor Desrat, "came from Italy. Its slow, grave movement in triple time was full of grace and harmony. The ladies took much pleasure in this dance; their

* Francisque-Michel in "Le Pays Basque" (1857) devotes a chapter to Biscayan amusements. The people of this country for years have been passionate dancers. Boileau wrote of them in 1659: "A child knows how to dance before he can call his papa or his nurse." The favorite dances were the *mulchico* and the *edate*. A Biscayan poem runs: "There are few good girls among those who go to bed late and cannot be drawn from bed before eight or nine o'clock. The husband of one of these will have holes in his trousers. Few good women are good dancers. Good dancer, bad spinner; bad spinner, good drinker. Such women should be fed with a stick." But Francisque-Michel says nothing about the chaconne or a variation of it.—Ed.

† In Gluck's "Alceste" (Act II., scene i.) there is a *passacaille* in 2-4. The Finale of the opera is a long *chaconne* in 3-4.—Ed.

long trains gave it a majestic character." The name indicates literally something that passes or goes on in the street—probably because in the first instance the passacaille was mostly danced in the streets. It had the most passionate devotees in Spain, and enjoyed much favor in France.

The New English Dictionary: CHACONNE, also chacon, chacoön, chacona. (French chaconne, adaptation of the Spanish chacona according to Spanish etymologists, adaptation of the Basque "chucun," pretty.)

"AGHADOE": IRISH BALLADE FOR CONTRALTO SOLO AND ORCHESTRA.
GEORGE WHITEFIELD CHADWICK

(Born at Lowell, Mass., on November 13, 1854; now living in Boston.)

This ballad, poem by John Todhunter, is dedicated to Miss Lilla Ormond. The accompaniment is scored for full orchestra, including tambourine, cymbals, and harp. The present performance is the first.

There's a glade in Aghadoe, Aghadoe, Aghadoe,
There's a green and silent glade in Aghadoe,
Where we met, my Love and I, Love's fair planet in the sky,
O'er that sweet and silent glade in Aghadoe.

There's a glen in Aghadoe, Aghadoe, Aghadoe,
There's a deep and secret glen in Aghadoe,
Where I hid from the eyes of the red coats and their spies
That year the trouble came to Aghadoe.

O! my curse on one black heart in Aghadoe, Aghadoe,
On Shaun-Dhuv my mother's son in Aghadoe,
When your throat fries in hell's drouth salt the flame be in your mouth,
For the treachery you did in Aghadoe!

For they traced me to that glen in Aghadoe, Aghadoe,
When the price was on his head in Aghadoe;
O'er the mountain, through the wood, as I stole to him with food,
Where in hiding lone he lay in Aghadoe.

But they never took him living in Aghadoe, Aghadoe;
With the bullets in his heart in Aghadoe,
There he lay, the head—my breast keeps the warmth where once 'twould rest—
Gone, to win the traitor's gold, from Aghadoe!

I walked to Mallow Town from Aghadoe, Aghadoe,
Brought his head from the gaol's gate to Aghadoe,
Then I covered him with fern, and I piled on him the cairn.
Like an Irish King he sleeps in Aghadoe.

O! to creep into that cairn in Aghadoe Aghadoe!
There to rest upon his breast in Aghadoe!
Sure your dog for you could die with no truer heart than I,
Your own love, cold on your cairn in Aghadoe.

PRELUDE TO "THE AFTERNOON OF A FAUN (AFTER THE ÉCLOGUE OF
STÉPHANE MALLARMÉ)" ACHILLE CLAUDE DEBUSSY

(Born at St. Germain (Seine and Oise), August 22, 1862; now living at Paris.)

"Prélude à l'Après-Midi d'un Faune (Églogue de S. Mallarmé)" * was played for the first time at a concert of the National Society of Music,

* Stéphane Mallarmé was born at Paris in 1842; he died at Valvins in 1898. He taught English at French provincial towns and then for thirty years (1862-92) in Paris at a college. In 1874-75 he edited *La Dernière Mode*. The list of his works is as follows: "Le Corbeau" (translation into French prose of Poe's "Raven"),

Paris, December 23, 1894. The conductor was Gustave Doret. The second performance was at a Colonne Concert, Paris, October 20, 1895.

The first performance in Boston—it was also the first in the United States—was at a concert of the Boston Orchestral Club, Mr. Longy conductor, April 1, 1902.

Stéphane Mallarmé formulated his revolutionary ideas concerning style about 1875, when the *Parnasse Contemporain* rejected his first poem of true importance, "L'Après-Midi d'un Faune." The poem was published in 1876 as a quarto pamphlet, illustrated by Manet. The eclogue is to the vast majority cryptic. The poet's aim, as Mr. Edmund Gosse expresses it, was "to use words in such harmonious combinations as will suggest to the reader a mood or a condition which is not mentioned in the text, but is nevertheless paramount in the poet's mind at the moment of composition." Mallarmé, in a letter to Mr. Gosse, accepted with delight this understanding of his purpose: "I make music, and do not call by this name that which is drawn from the euphonic putting together of words,—this first requirement is taken for granted; but that which is beyond, on the other side, and produced magically by certain dispositions of speech and language, is then only a means of material communication with the reader, as are the keys of the pianoforte to a hearer."

Let us read Mr. Gosse's explanation of the poem that suggested music to Debussy: "It appears in the *florilège* which he has just published, and I have now read it again, as I have often read it before. To say that I understand it bit by bit, phrase by phrase, would be excessive. But, if I am asked whether this famous miracle of unintelligibility gives me pleasure, I answer, cordially, Yes. I even fancy that I obtain from it as definite and as solid an impression as M. Mallarmé desires to produce. This is what I read in it: A faun—a simple, sensuous, passionate being—wakens in the forest at daybreak and tries to recall his experience of the previous afternoon. Was he the fortunate recipient of an actual visit from nymphs, white and golden goddesses, divinely tender and indulgent? Or is the memory he seems to retain nothing but the shadow of a vision, no more substantial than the 'arid rain' of notes from his own flute? He cannot tell. Yet surely there was, surely there is, an animal whiteness among the brown reeds of the lake that shines out yonder? Were they, are they, swans? No! But Naiads plunging? Perhaps! Vaguer and vaguer grows the impression of this delicious experience. He would resign his woodland godship to retain it. A garden of lilies, golden-headed, white-stalked, behind the trellis of red roses? Ah! the effort is too great for his poor brain. Perhaps if he selects one lily from the garth of lilies, one benign and beneficent yielder of her cup to thirsty lips, the memory, the ever-receding memory, may be forced back. So, when he has glutted upon a bunch of grapes, he is wont to toss the empty skins into the air and blow them out in a visionary greediness. But no, the delicious hour

1875; preface to Beckford's "Vathek," 1876; "L'Après-Midi d'un Faune," 1876; "Petite Philologie à l'Usage des Classes et du Monde: Les Mots Anglais," 1877; "Poésies Complètes" (photo-lithographed from the original manuscript), 1887; "Les Poèmes de Poe" (translation into French prose), 1888; "Le Ten o' Clock de M. Whistler," 1888; "Pages," 1891; "Les Miens: Villiers de l'Isle Adam," 1892; "Vers et Prose," 1892; "La Musique et les Lettres" (lectures delivered at Oxford and Cambridge), 1894; "Divagations," 1897; "Poésies," 1899.

At first a Parnassian, he became recognized as a chief of the Symbolists. For discussions of Mallarmé see Gosse's "Questions at Issue," 1893; Vittorio Pica's "Letteratura d' Eccezione," 1899; Arthur Symon's essay, "Mallarmé," in "The Symbolist Movement in Literature" (1899); George Moore's "Confessions of a Young Man"; Teodor de Wyzewa's "Nos Maîtres" (Paris, 1895); Paul Verlaine's "Les Poètes Maudits" (Paris, 1888); Gustave Kahn's "Symbolistes et Décadents" (Paris, 1902), an invaluable book to students of modern French poetry; Vance Thompson's "French Portraits" (1900).

In 1896 Mallarmé was named "poet of poets" at an election in which almost every Frenchman known in letters voted.

grows vaguer; experience or dream, he will never know which it was. The sun is warm, the grasses yielding; and he curls himself up again, after worshipping the efficacious star of wine, that he may pursue the dubious ecstasy into the more hopeful boskages of sleep.

"This, then, is what I read in the so excessively obscure and unintelligible 'L'Après-Midi d'un Faune'; and, accompanied as it is with a perfect suavity of language and melody of rhythm, I know not what more a poem of eight pages could be expected to give. It supplies a simple and direct impression of physical beauty, of harmony, of color; it is exceedingly mellifluous, when once the ear understands that the poet, instead of being the slave of the Alexandrine, weaves his variations round it, like a musical composer."

* *
* *

"The Afternoon of a Faun" is scored for three flutes, two oboes, one English horn, two clarinets, two bassoons, four horns, two harps, small antique cymbals,* strings. It is dedicated to Raymond Bonheur.

The chief theme is announced by the flute, *très modéré*, E major, 9-8. Louis Laloy gives the reins to his fancy. "One is immediately transported into a better world; all that is leering and savage in the snub-nosed face of the faun disappears; desire *still* speaks, but there is a veil of tenderness and melancholy. The chord of the wood-wind, the distant call of the horns, the limpid flood of harp-tones, accentuate this impression. The call is louder, more urgent, but it almost immediately dies away, to let the flute sing again its song. And now the theme is developed: the oboe enters in, the clarinet has its say; a lively dialogue follows, and a clarinet phrase leads to a new theme which speaks of desire satisfied; or it expresses the rapture of mutual emotion rather than the ferocity of victory. The first theme returns, more languorous, and the croaking of muted horns darkens the horizon. The theme comes and goes, fresh chords unfold themselves; at last a solo 'cello joins itself to the flute; and then everything vanishes, as a mist that rises in the air and scatters itself in flakes."

RECITATIVE AND AIR FROM "THE PRODIGAL SON": "THESE JOYOUS AIRS," "O TIME THAT IS NO MORE" CLAUDE DEBUSSY

(Born at Saint-Germain-en-Laye on August 22, 1862; now living in Paris.)

Achille Claude Debussy, a student in the Conservatory of Music, Paris, as a pupil of Lavignac, took these prizes for *solfège*: third medal, 1874; second medal, 1875; first medal, 1876; as a piano pupil of Marmontel—the late Edward MacDowell was in the same class—he took a second *accessit* in 1874, a first in 1875, and the second prize in 1877. He took a first prize in 1880 for accompanying. As a pupil of Guiraud,

* Small cymbals, as well as the large cymbals, were used habitually in the bands of the janizaries from the time of organization in the seventeenth century. The ancient ones found at Pompeii were of bronze, connected by a bronze chain of twenty-four rings. Mahillon says that the sound is pitched approximately to the first E above the treble staff. [F. A. Lampe thought it worth while to write a book of 420 pages. "De Cymbalis Veterum" (1703).] Berlioz speaks of them in his Treatise on Instrumentation: "I have seen some in the Pompeian Museum at Naples, which were no larger than a dollar. The sound of these is so high and so weak that it could hardly be distinguished without a complete silence of the other instruments. These cymbals served in ancient times to mark the rhythm of certain dances, as our modern castanets, doubtless. In the fairy-like scherzo of my 'Romeo and Juliet' symphony, I have employed two pairs of the dimension of the largest of the Pompeian cymbals; that is to say, rather less than the size of the hand, and tuned a fifth one with the other." (They were tuned to B-flat and F above the treble staff.) "To make them vibrate, well, the player should, instead of striking the cymbals full one against the other, strike them merely by one of their edges. They should be of at least three lines and a half in thickness." Chausson introduced antique cymbals in his symphonic poem, "Viviane," and Loeffler uses them in his "Pagan Poem."

he took a second *accessit* for counterpoint and fugue in 1882, the second *Prix de Rome* in 1883, and the Grand *Prix de Rome* in 1884 with the lyric scene "L'Enfant Prodigue," with the text by Édouard Guinand. His competitors for the *Prix de Rome* were Messrs. René, Missa, Kaiser, and Leroux. The competitive settings of the poem were performed at the Conservatory, June 27, 1884, and Debussy's was sung by Mme. Caron (Lia), Van Dyck (Azaël), and Taskin (Simeon). The second hearing was on June 28 at the Institute, and the prize was awarded to Debussy by twenty-two votes out of twenty-eight. The competition was unanimously considered an extraordinary one, and Debussy's score was held to be one of the most interesting that had been heard at the Institute for several years.

The scene of this cantata is in a village near the Lake of Genesareth. "It is the morning of a festal day, and, as the sun rises, Lia at first alone and afterwards her husband Simeon, mourn their long-lost prodigal son Azaël. Young men and maidens cross the stage, bringing presents of flowers, fruit, and brimming cups to them. All pass in procession and dance from the stage, and Azaël, having recognized his brother and sister in the train, enters alone, repentant and half dead, and soon sinks unconscious on the ground. The mother returns, and, later, the father. Azaël obtains their forgiveness and they thank God together for his restoration."

AZAËL. Ces airs joyeux, ces chants de fête, que le vent du matin m'apporte par instants, serrent mon cœur, troublent ma tête. Ils sont heureux! Ici, sous les rameaux flottants, je les suivais dans leur gaieté si tendre. Ils échangeaient des mots pleins de douceur. C'était mon frère! Et puis ma sœur! Je retenais mon souffle, afin de les entendre. Ils sont heureux! (*avec amertume*).

Andantino, A major, 9-8.

O temps à jamais effacé,
Où comme eux j'avais l'âme pure,
Où cette sereine nature
Fortifiait mon corps lassé;
Où près d'une mère, ravie
De presser mon front sur son cœur,
Je ne connaissais de la vie
Que l'innocence et la bonheur.

Ah! par quelle amère folie
Mon âme surprise, assaillie,
M'a-t-elle donc contrainte à fuir ces lieux?
Durant la nuit entière,
Sur le roc ou dans la poussière,
J'ai franchi lentement les sentiers périlleux.

O temps à jamais effacé, etc.

AZAËL. These joyous airs, these festal strains, which are brought to me now and then by the morning breeze, wring my heart and vex my brain. They are happy!

Here, under the swaying boughs I followed them in their gentle mirth. They were exchanging words full of kindness. There was my brother! and also my sister! I held my breath that I might hear them. (*With bitterness.*) They are happy!

O time that is no more, when like them I had a pure soul, when the serenity of nature strengthened my weary heart; when near my mother, ecstatically pressing my head on her breast, I knew only innocence and happiness in life.

Ah, by what wretched madness was my soul surprised, besieged, constrained to fly from these scenes! From sundown to sunrise I have made my way in dangerous paths, over rocks, in dust.

O time that is no more, etc.

The accompaniment is scored for piccolo, two flutes, two oboes, English horn, two clarinets, two bassoons, four horns, two trumpets, harp, and the usual strings.

Debussy rewrote and rescored this cantata for performance at the Sheffield (Eng.) Music Festival in October, 1908.

* * *

The story of the Prodigal Son has appealed to many composers.

There are oratorios: "Il figliuolo prodigo," by Emperor Leopold I. (Vienna, 1663); Don Ant. Biffi (Venice, 1704), Conti (Vienna, 1735), Bertoni (1747), Cafaro (about 1750), Paganelli (about 1750), Anfossi (about 1790), Naumann (about 1795), Fiebiger (Prag, 1794), Arnold (London, 1776), Arthur Sullivan (Worcester, 1869).

There are works for the theatre: "Il figliuolo prodigo," melodrama in four acts, Ponchielli (Milan, 1880); "Der Verlorene Sohn," melodrama, Drechsler (Vienna, about 1825); "L'enfant prodigue," melodrama, de Morange (Paris, about 1810); opera in three acts, Gaveaux (Paris, 1811); opera in five acts, book by Scribe, music by Auber (Paris, December 6, 1850); Biblical parable, book and music by Georges Flagerolles, pictures by Henri Rivière (Paris, Théâtre du Chat Noir, December, 1894); ballet in three acts, Berton (Paris, April 28, 1812); pantomime by M. Carré, music by André Wormser (Paris, Cercle Funambulesque in the Bouffes Parisiens, June 14, 1890). This list does not pretend to be complete.

"L'Enfant Prodigue," the pantomime last named, was produced at the Boston Museum, November 6, 1893, with Mme. Pilar-Morin as Pierrot Junior, Mme. Eugénie Bade as Mme. Pierrot, Courtes as Pierrot Senior, Miss Reine Roy as Phrynette; Dallen, the Baron; Buckland, The Servant. Aimé Lachaume, who married Mme. Pilar-Morin and afterward deserted her, was the pianist.

Sullivan's "Prodigal Son" was performed in Boston by the Handel and Haydn Society, November 23, 1879, when the composer conducted. The quartet was made up of Miss Edith Abell, Miss May Bryant, William J. Winch, and John F. Winch.

In Auber's opera the Prodigal Son is named Azaël, and he, an only son, leaves his father, a poor and old man, and his betrothed, Jephtèle, to enjoy the pleasures of Memphis. He gambles, is ensnared by the courtesan Nephté and the dancer Lia; he goes into the temple of Isis, and is thrown into the Nile by priests shocked at the sacrilege, but is rescued by the chief of a caravan, who sets him attending herds. At the end he returns and is forgiven.

COMEDY OVERTURE ON NEGRO THEMES (MS.).

HENRY FRANKLIN BELKNAP GILBERT

(Born at Somerville, Mass., September 26, 1868; now living in Cambridge, Mass.)

Mr. Gilbert wrote this overture four or five years ago, and rewrote it in 1909.

It is scored for three flutes (one interchangeable with piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, kettledrums, glockenspiel, and the usual strings.

The overture was performed for the first time on August 17, 1910, at one of the Mall open-air Municipal Symphony concerts in Central Park, New York, led by Franz Kaltenborn. It was performed on October 17, 1910, at the Pittsburgh (Pa.) Exposition by the Russian Symphony Society of New York, conducted by Modest Altschuler, and again at Pittsburgh, October 29, 1910, at the request of the President of the Exposition. It was played at a concert of the Boston Symphony Orchestra in Boston on April 15, 1911.

Mr. Gilbert has kindly contributed an analysis of his overture:—

“This overture was originally intended as the prelude to an opera, the plot of which is based upon the Uncle Remus stories of Joel Chandler Harris.

“The libretto of this opera is by Charles Johnston (Bengal Civil Service, retired) and the music by myself. Circumstances have unfortunately compelled us to abandon this work before its completion. I have, however, saved the overture from the wreck and have both re-written and re-orchestrated it.

“My scheme in the opera was to base the music on motives from traditional Negro songs and dances even as the Uncle Remus stories are based upon traditional Negro folklore. I have therefore used as thematic material for the overture certain piquant and expressive bits of melody which I have gathered from various collections of Negro folk music.

“There are three motives of four measures each and one theme, eight measures in length. Upon the material contained in these twenty measures the whole piece is built.

“The overture has five well-defined sections. The first movement is light and humorous, the theme being made from two four measure phrases taken from Charles L. Edwards’ book: *Bahama Songs and Stories*, one of the publications of the American Folklore Society, and an interesting book, by the way. This is followed by a broader and somewhat slower phrase. I have here used the only complete Negro tune which occurs in the piece. This tune is unusually wild and romantic in character and withal of considerable nobility. This tune, and many like it, were formerly used as working songs by the roustabouts and stevedores on the Mississippi river steamboats in the old days. The original words were as follows:—

I’se gwine to Alabammy, Oh . . .
For to see ma Mammy, Ah . . .

“The song in its original form is to be seen in ‘Slave Songs of the United States’ by W. F. Allen and others.

“Next comes a fugue. . The theme of this fugue consists of the first four measures of the Negro ‘spiritual’ ‘Old Ship of Zion’ as noted by Jeanette Robinson Murphy in ‘Southern Thoughts for Northern Thinkers.’ (This theme is introduced early in the overture and given to bassoons, bass trombone, violoncellos and double basses.) The peroration of the fugue is built up from the theme, in augmentation. It is given out by the brass instruments and interspersed with phrases from the roustabouts’ song, also somewhat developed and treated in a new manner harmonically. After this a short phrase of sixteen measures serves to re-introduce the comic element. There is a repetition of the first theme and considerable recapitulation which leads finally to the

development of a new ending or coda and the piece ends in an orgy of jollity and rag-time."

* * *

Mr. Gilbert at an early age taught himself to play the violin, and his first instrument was made by his grandfather from a shingle and cigar-box. He afterward studied the violin for several years with Emil Mollenhauer. He took lessons in harmony with George H. Howard and studied composition and orchestration for three years with Edward MacDowell. About 1892 he went into business and did little or nothing with music. In 1901 he went to Paris for the purpose of hearing Charpentier's "Louise," and the opera made such an impression on him that, returning, he gave up business and devoted himself to music.

	<div data-bbox="319 628 559 847"></div> <div data-bbox="626 656 909 799"><h2>English Tea Room</h2></div> <div data-bbox="608 856 933 942"><p>160 Tremont Street Over Moseley's</p></div> <div data-bbox="602 980 939 1056"><p>Between West and Boylston Streets</p></div>	
<p>Luncheon 11-3</p> <p>Afternoon Tea 3.30-5.30</p>		

JORDAN HALL, TO-MORROW EVENING,
November 17, 8 o'clock

DUAL CONCERT

By the Musical Clubs of

Dartmouth and Harvard

Tickets at \$1.50 and \$1.00, on sale at Harvard Co-operative Branch,
Herrick's, Symphony and Jordan Halls

Mlle.
Caroline
MILLINERY

FALL OPENING

486 BOYLSTON STREET
BOSTON

In Block of Brunswick Hotel

SECOND CONCERT OF THE ELLIS COURSE
MECHANICS HALL . . . WORCESTER

Thirty-first Season, 1911-1912

Boston Symphony Orchestra

MAX FIEDLER, Conductor

Programme of the FIRST CONCERT

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE



TUESDAY EVENING, NOVEMBER 28
AT 8.00

COPYRIGHT, 1911, BY C. A. ELLIS

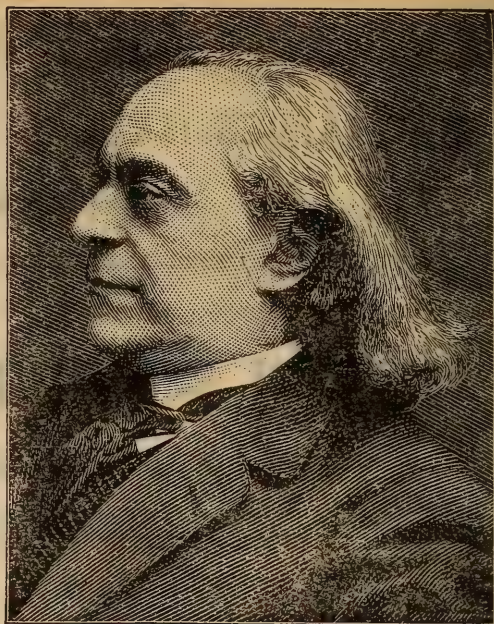
PUBLISHED BY C. A. ELLIS, MANAGER

Vladimir De Pachmann

*The Greatest Pianist
Of the 20th Century*

ON TOUR
IN THE
UNITED STATES

SEASON: 1911-1912



For generations the appearance of new stars on the musical firmament has been announced—then they came with a temporary glitter—soon to fade and to be forgotten.

De Pachmann has outlived them all. With each return he won additional resplendence and to-day he is acknowledged by the truly artistic public to be the greatest exponent of the piano of the twentieth century. As Arthur Symons, the eminent British critic, says:

"Pachmann is the Verlaine or Whistler of the Pianoforte the greatest player of the piano now living."

Pachmann, as before, uses the **BALDWIN PIANO** for the expression of his magic art, the instrument of which he himself says:

" It cries when I feel like crying, it sings joyfully when I feel like singing. It responds—like a human being—to every mood. I love the Baldwin Piano."

Every lover of the highest type of piano music will, of course, go to hear Pachmann—to revel in the beauty of his music and to marvel at it.

It is the beautiful tone quality, the voice which is music itself, and the wonderfully responsive action of the Baldwin Piano, by which Pachmann's miraculous hands reveal to you the thrill, the terror and the ecstasy of a beauty which you had never dreamed was hidden in sounds.

The Baldwin Company

8 EAST 34th STREET, NEW YORK

Boston Symphony Orchestra

Thirty-first Season, 1911-1912

MAX FIEDLER, Conductor

FIRST CONCERT

TUESDAY EVENING, NOVEMBER 28

AT 8.00

PROGRAMME

Beethoven Symphony No. 3, in E-flat major, "Eroica," Op. 55

- I. Allegro con brio.
- II. Marcia funebre: Adagio assai.
- III. Scherzo: Allegro vivace; Trio.
- IV. Finale: Allegro molto.

Bruch Fantasia on Scottish Airs, for Violin and Orchestra,
Op. 46

- I. Introduction: Grave.
Adagio cantabile.
- II. Scherzo: Allegro.
- III. Andante sostenuto.
- IV. Finale: Allegro guerriero.

Debussy Prelude to "The Afternoon of a Faun" (after
the Eclogue of Stéphane Mallarmé)

Sibelius "Finlandia," Symphonic Poem for Orchestra,
Op. 26, No. 7

SOLOIST

KATHLEEN PARLOW, Violinist

There will be an intermission of ten minutes after the symphony

Pianos that Appeal to Musicians



OUR pianos have the very highest reputation with musical people, for every piano, from the highest-priced to the least expensive we offer, has not merely the essentials of tone and touch, but also exquisite refinements of quality which delight the musician.

We invite you to inspect our stocks, which are at once the largest, the most varied, and most interesting to be found in New England.

We call particular attention to the following pianos:

STEINWAY pianos, the instruments of highest prestige among music lovers everywhere—through their incomparable tone the choice of royalty and of all connoisseurs.
In all regular styles and also in special art cases exhibiting the perfection of artistry.

HUME pianos, the best made in New England—distinguished by wonderful richness and nobility of tone.

JEWETT pianos, the favorite pianos of New England, where more are sold each year than of any other make of equal cost.

THE PIANOLA PIANOS,—the complete line of five pianos.
The Steinway, the Weber, and the Steck Pianola Pianos are shown in both grand and upright forms.

M. STEINERT & SONS CO.

308 Main Street, Worcester

Stores in all Principal Cities of New England

SYMPHONY NO. 3, IN E-FLAT MAJOR, "EROICA," OP. 55.

LUDWIG VAN BEETHOVEN

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827.)

Anton Schindler wrote in his *Life of Beethoven* (Münster, 1840): "First in the fall of 1802 was his [Beethoven's] mental condition so much bettered that he could take hold afresh of his long-formulated plan and make some progress: to pay homage with a great instrumental work to the hero of the time, Napoleon. Yet not until 1803 did he set himself seriously to this gigantic work, which we now know under the title of 'Sinfonia Eroica': on account of many interruptions it was not finished until the following year. . . . The first idea of this symphony is said to have come from General Bernadotte, who was then French Ambassador at Vienna, and highly treasured Beethoven. I heard this from many friends of Beethoven. Count Moritz Lichnowsky, who was often with Beethoven in the company of Bernadotte, . . . told me the same story." Schindler also wrote, with reference to the year 1823: "The correspondence of the King of Sweden led Beethoven's memory back to the time when the King, then General Bernadotte, Ambassador of the French Republic, was at Vienna, and Beethoven had a lively recollection of the fact that Bernadotte indeed first awakened in him the idea of the 'Sinfonia Eroica.'"

These statements are direct. Unfortunately, Schindler, in the third edition of his book, mentioned Beethoven as a visitor at the house of Bernadotte in 1798, repeated the statement that Bernadotte inspired the idea of the symphony, and added: "Not long afterward the idea blossomed into a deed"; he also laid stress on the fact that Beethoven was a staunch republican, and cited, in support of his admiration of Napoleon, passages from Beethoven's own copy of Schleiermacher's translation of Plato.

Thayer admits that the thought of Napoleon may have influenced the form and the contents of the symphony, and that the composer may have based a system of politics on Plato; "but," he adds, "Bernadotte had been long absent from Vienna before the Consular form of government was adopted at Paris, and before Schleiermacher's Plato was published in Berlin."

Worcester County Music School

DAY BUILDING, 4 WALNUT STREET

Elevators, 4 Walnut Street and 306 Main Street

Fortieth school year

BRANCHES TAUGHT:

PIANOFORTE—ORGAN—VOICE—VIOLIN

HARMONY AND SIGHT READING

Pupils received at any time during school year, term beginning with first lesson.

The pupils have the benefit of a three-manual organ with full set of pedals and electric motor for lessons and practice. *Send for circular.*

For further information address

EDWARD L. SUMNER, Director,
Worcester, Mass.

Telephones: School, 5014; House, 1552-3

The symphony was composed in 1803-04. The story is that the title-page of the manuscript bore the word "Buonaparte" and at the bottom of the page "Luigi van Beethoven"; "and not a word more," said Ries, who saw the manuscript. "I was the first," also said Ries, "who brought him the news that Bonaparte had had himself declared Emperor, whereat he broke out angrily: 'Then he's nothing but an ordinary man! Now he'll trample on all the rights of men to serve his own ambition; he will put himself higher than all others and turn out a tyrant!'"

Furthermore, there is the story that, when the death of Napoleon at St. Helena was announced, Beethoven exclaimed, "Did I not foresee the catastrophe when I wrote the funeral march in the 'Eroica'?"

The original score of the symphony was bought in 1827 by Joseph Dessauer for three florins, ten kreuzers, at auction in Vienna. On the title-page stands "Sinfonia grande." Two words that should follow immediately were erased. One of these words is plainly "Bonaparte," and under his own name the composer wrote in large characters with a lead-pencil: "Written on Bonaparte."

Thus it appears there can be nothing in the statements that have come down from Czerny, Dr. Bartolini, and others: the first allegro describes a sea-fight; the funeral march is in memory of Nelson or General Abercrombie, etc. There can be no doubt that Napoleon, the young conqueror, the Consul, the enemy of kings, worked a spell over Beethoven, as over Berlioz, Hazlitt, Victor Hugo; for, according to W. E. Henley's paradox, although, as despot, Napoleon had "no love for new ideas and no tolerance for intellectual independence," yet he was "the great First Cause of Romanticism."

The symphony was first performed at a private concert at Prince Lobkowitz's in December, 1804. The composer conducted, and in the second half of the first allegro he brought the orchestra to grief, so that a fresh start was made. The first performance in public was at a concert given by Clement at the Theater an der Wien, April 7, 1805. The symphony was announced as "A new grand Symphony in D-sharp by Herr Ludwig van Beethoven, dedicated to his Excellence Prince von Lobkowitz." Beethoven conducted. Czerny remembered that some one shouted from the gallery: "I'd give another kreuzer if they would stop." Beethoven's friends declared the work a masterpiece. Some said it would gain if it were shortened, if there was more "light, clearness, and unity." Others found it a mixture of the good, the grotesque, the tiresome.



LOUIS FABIAN BACHRACH

*Photographs at home and
especially of children*

WORCESTER

1 Chatham Street

BOSTON

665 Boylston Street

The symphony was published in October, 1806. The title in Italian stated that it was to celebrate the memory of a great man. And there was this note: "Since this symphony is longer than an ordinary symphony, it should be performed at the beginning rather than at the end of a concert, either after an overture or an aria, or after a concerto. If it be performed too late, there is the danger that it will not produce on the audience, whose attention will be already wearied by preceding pieces, the effect which the composer purposed in his own mind to attain."

* *

The first movement, *Allegro con brio*, E-flat major, 3-4, opens with two heavy chords for full orchestra, after which the chief theme is given out by the 'cellos. This theme is note for note the same as that of the first measures of the *Intrade* written by Mozart in 1786 at Vienna for his one-act operetta, "*Bastien et Bastienne*," performed in 1786 at a Viennese garden-house (K. 50). Mozart's theme is in G major. Beethoven's theme is finished by the violins and developed at length. There is a subsidiary theme, which begins with a series of detached phrases distributed among wood-wind instruments and then the violins. The second theme, of a plaintive character, is given out alternately by wood-wind and strings. The development is most elaborate, full of striking contrasts, rich in new ideas. The passage in which the horn enters with the first two measures of the first theme in the tonic chord of the key, while the violins keep up a tremolo on A-flat and B-flat, has given rise to many anecdotes and provoked fierce discussion. The coda is of unusual length.

Worcester Oratorio Society

MECHANICS HALL

TUESDAY EVENING, DECEMBER 26

"THE MESSIAH"

NEW YORK SOLOISTS

CHORUS 250 VOICES

BOSTON FESTIVAL ORCHESTRA

Tickets, \$1.00, 75c., and 50c., on sale at Steinert's, 306 Main Street, on and after December 18th, previous to which date mail orders (**only**) will be filled by J. Harvey Curtis, 712 Slater Building.

E. T. Slattery Co.

OPPOSITE BOSTON COMMON
154 and 155 TREMONT STREET

EXCLUSIVE STYLES IN

Suits, Gowns

Coats and Hats

For the Horse Show,
Opera and other social
functions.

MANY people of
refinement who
have ample means to pur-
chase abroad, prefer to
make their selections from
the already carefully
chosen assortments of
E. T. Slattery Company,
where they can be assured
of a perfect fit in any
garment.



The funeral march, Adagio assai, C minor, 2-4, begins, pianissimo e sotto voce, with the theme in the first violins, accompanied by simple chords in the other strings. The theme is repeated by the oboe, accompanied by wood-wind instruments and strings; and the strings give the second portion of the theme. A development by full orchestra follows. The second theme is in C major. Phrases are given out by various wood-wind instruments in alternation, accompanied by triplet arpeggios in the strings. This theme, too, is developed; and there is a return to the first theme in C minor in the strings. There is fugal development at length of a figure that is not closely connected with either of the two themes. The first theme reappears for a moment, but strings and brass enter fortissimo in A-flat major. This episode is followed by another; and at last the first theme returns in fragmentary form in the first violins, accompanied by a pizzicato bass and chords in oboes and horns.

Scherzo: Allegro vivace, E-flat major, 3-4. Strings are pianissimo and staccato, and oboe and first violins play a gay theme which Marx says is taken from an old Austrian folk-song. This melody is the basic material of the scherzo. The trio in E-flat major includes hunting-calls by the horns, which are interrupted by passages in wood-wind instruments or strings.

Finale: Allegro molto, E-flat major, 2-4. A theme, or, rather, a double theme, with variations; and Beethoven was fond of this theme, for he had used it in the finale of his ballet, "Die Geschöpfe des Prometheus," in the Variations for pianoforte, Op. 35, and in a country dance. After a few measures of introduction, the bass to the melody which is to come is given out, as though it were an independent theme. The first two variations in the strings are contrapuntal. In the third the tuneful second theme is in the wood-wind against runs in the first violins. The fourth is a long fugal development of the first theme against a counter-subject found in the first variation. Variations in G minor follow, and the second theme is heard in C major. There is a new fugal development of the inverted first theme. The tempo changes to poco andante, wood-wind instruments play an expressive version of the second theme, which is developed to a coda for full

G. SCHIRMER (Inc.), 3 East 43d Street, NEW YORK

JUST PUBLISHED

MONA GRAND OPERA in THREE ACTS

Libretto by **BRIAN HOOKER** Music by **HORATIO W. PARKER**

BRIAN HOOKER

HORATIO W. PARKER

Vocal Score - - - - - Net \$4.00

Libretto - - - - - Net .35

The score, in addition to the regular edition, will be issued in a special EDITION DE LUXE, on Old Stratford Paper, limited to 50 copies, autographed and numbered.

Price of Edition de Luxe, Net \$25.00

Copies of the Edition de Luxe will be reserved in the order received.

orchestra, and the symphony ends with a joyful glorification of the theme.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, three horns, two trumpets, kettledrums, and strings.

* *

What strange and even grotesque "explanations" of this symphony have been made!

At the second concert of the Philharmonic Society of New York, February 18, 1843, the following comments were printed on the programme: "This great work was commenced when Napoleon was first Consul, and was intended to portray the workings of that extraordinary man's mind. In the first movement, the simple subject, keeping its uninterrupted way through harmonies that at times seem in almost chaotic confusion, is a grand idea of Napoleon's determination of character. The second movement is descriptive of the funeral honors paid to one of his favorite generals, and is entitled 'Funeral March on the Death of a Hero.' The winding up of this movement represents the faltering steps of the last gazers into the grave, and the listener hears the tears fall on the coffin ere the funeral volley is fired, and repeated faintly by an echo. The third movement (Minuet and Trio) describes the homeward march of the soldiery, and the Finale is a combination of French Revolutionary airs put together in a manner that no one save a Beethoven could have imagined." And this note, Mr. Krehbiel tells us, was inserted in the programme for several, even twenty-five, years after.

MEHLIN PIANOS

always respond to the most exacting demands made upon them. For this reason they are preferred by musicians, in fact Mehlin Pianos are often called

"The Musicians' Ideal"

The Mehlin "Inverted Grand" is the only "Upright" built on the principle of the Grand. It has the Grand Scale, Sounding Board and Tone.

For Art Catalog and full particulars apply to

BOSTON STORE **DENHOLM & McKAY CO.**
(Piano Department) Worcester, Mass.

Marx saw in the first movement of the symphony the incidents of a battle as it is preconceived in the mind of the conqueror. The different incidents are characterized by the chief themes and their developments. The ending with the return of the first theme is the triumph of the victor's plan. The funeral march pictures Night spreading her shade over the battlefield, which is covered with the corpses of those who died for glory; in the scherzo are heard the rejoicings of the soldiery homeward bound; and the finale is Peace consecrating the victories of the hero.

Griegsenkerl preferred to see in the fugued passage of the first movement the entrance of the nineteenth century.

Berlioz insisted that there should be no thought of battles or triumphant marches, but rather profound reflections, melancholy recollections, imposing ceremonies,—in a word, the funeral oration over a hero.

Wagner wrote: "The designation 'heroic' is to be taken in its widest sense, and in no wise to be conceived as relating merely to a military hero. If we broadly connote by 'hero' ('*Held*') the whole, the full-fledged *man*, in whom are present all the purely human feelings—of love, of grief, of force—in their highest fill and strength, then we shall rightly grasp the subject which the artist lets appeal to us in the speaking accents of his tone-work. The artistic space of this work is filled with all the varied, intercrossing feelings of a strong, a consummate Individuality, to which nothing human is a stranger, but which includes within itself all truly Human, and utters it in such a fashion that, after frankly manifesting every noble passion, it reaches a final

The Essentials of Pianoforte Playing

A Practical System of Mind and Finger Training

\$1.50, Postage paid

By CLAYTON JOHNS

INTENDED for students of the pianoforte already familiar with the notes and their time values, who have facility in reading easy music. Its chief purpose is, while forming a technical foundation, to combine with it a number of harmonic examples and analytical illustrations, making clear to the student many things which often remain enigmas to those far advanced in pianoforte technic.

Mr. Johns has succeeded admirably in setting forth clearly and concisely the points considered, and I believe the student who studies this book will do so with great advantage.—
SERGEI RACHMANINOFF, *the great Russian Composer and Pianist.*

OLIVER DITSON COMPANY

150 TREMONT STREET

BOSTON, MASS.

CHAS. H. DITSON & CO., NEW YORK

rounding of its nature, wherein the most feeling softness is wedded with the most energetic force. The heroic tendency of this art work is the progress toward that rounding off" (Englished by Mr. W. A. Ellis). And Wagner explained on these lines each movement. As the second shows the "deeply, stoutly suffering man," so the scherzo reveals the "gladly, blithely doing man"; while the finale shows us finally "the man entire, harmoniously at one with self, in those emotions where the Memory of Sorrow becomes itself the shaping-force of noble Deeds."

Nor should the "rededication" of the "Eroica" to Bismarck by von Bülow, *cher unique*, as Liszt frequently called him, be forgotten. Von Bülow said, at a concert of the Philharmonic Orchestra of Berlin (May 28, 1892): "Yes, the hero was the quintessence of the world to Beethoven. We cannot know, we cannot surmise, what slumbered in his soul. Perhaps there slumbered the picture of the great American citizen, George Washington. But he looked for a hero of his own time, a European hero; and his eyes fell on the great star of Bonaparte."

And there von Bülow might have stopped where Beethoven began.

FANTASIA ON SCOTTISH FOLK-MELODIES FOR VIOLIN AND ORCHESTRA,
OP. 46 MAX BRUCH

(Born at Cologne, January 6, 1838; now living at Friedenau—Berlin.)

The full title of this composition is "Fantasia (Introduction, Adagio, Scherzo, Andante, Finale) for the Violin, with Orchestra and Harp, with the free use of Scottish Folk-melodies." The fantasia was played for the first time at Hamburg late in September, 1880, at a Bach Festival, by Pablo de Sarasate, to whom the work is dedicated.

The composer wrote from Liverpool * to the *Signale* (Leipsic), No. 57, in October, 1880: "Joachim will play here on February 22, and he will play my new Scottish Fantasia, which, as I hear, has been badly handled by the sovereign press of Hamburg. This comedy is renewed with each of my works; yet it has not hindered 'Frithjof,' 'Odysseus,' 'Die Glocke,' and the two violin concertos in making their way. A work which is introduced by Sarasate and Joachim, a work by the same

* Bruch was appointed conductor of the Liverpool Philharmonic Society in 1880, and made his home in England for three years.

HOTEL PURITAN

COMMONWEALTH AVENUE

100 yards from Massachusetts Avenue car lines



The Distinctive Boston House

One of the most attractive Hotels in the World for Transient and Permanent Guests who demand the best and prefer good taste to display. Several desirable rooms and suites at modest prices.

Afternoon tea daily, with music, in the unique Sun Parlor

man who has given the two concertos to the violinists of the world, cannot be so wholly bad. We must allow the Germans the pleasure of depreciating at first and as much as possible the works of their good masters: it has always been so and it will always be so. But it is not amusing for the composer."

About the same time a friend of Sarasate wrote from Hamburg the following letter, which is passionate, though the emotion is curiously expressed: "I suppose you will receive an unfavorable account of Bruch's Fantasia, and I ground my opinion on the criticisms which have appeared here. I should like to state, therefore, that the public has by its behavior shown it thinks differently. The first musicians in Paris, as Lalo and Saint-Saëns, are full of admiration for the work, which has pleased all who have heard it. That Sarasate considers it good is a matter of course, otherwise he would do as he has done with five concertos dedicated to him this year—not play it. It ought to grieve us very much that a work of one of our most eminent masters should be run down off-hand by persons who have heard it only once, and, as it has not been published,* have had no opportunity of looking into the score; such conduct renders the task of the executive artist doubly difficult. Even if a musician thinks badly of this work, he cannot conscientiously give an opinion until he has, as he ought, rendered himself acquainted with it. Acting as they do, the critics here strike us, and all the musicians we know, as being superficial. Pray excuse me, for I mean well."

* * *

The fantasia is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettledrums, harp, solo, violin, strings; and bass tuba, bass drum, and cymbals are used in the Introduction and the first movement.

The Introduction opens, Grave, E-flat minor, 4-4, with solemn harmonies in brass, bassoons, harp; and the rhythm is marked by drum and cymbals. The solo violin has recitative-like phrases, accompanied at first by sustained harmonies in the strings, then by a return of the opening march-like motive in wind instruments. This preluding leads to the next movement.

Adagio cantabile, E-flat, 3-4. The Adagio opens pianissimo in full orchestra with muted strings. The solo violin enters and develops a cantabile melody.

The second movement, G major, 3-2, opens with preluding by the

* The score was published in 1880.



THE LINEN STORE

MARK O. CARROLL

370 MAIN STREET, WORCESTER, MASS.

THE BEST IN TABLE DAMASKS

We show as complete, comprehensive, and varied assortments of Medium-Grade and Fine Table Damasks as can be found in any market. French, Irish, Scotch, German, and Moravian Makes in new and exclusive designs.

We execute the finest embroidering of initials, monograms, and crests, delivering these Handsome Damasks ready for use. Our prices will be found much lower than are usually charged for equal qualities.

major orchestra, which leads from E-flat to G major. The solo violin enters with a scherzo theme, which the composer has characterized in the score as "Dance." The theme is developed now by solo instrument, now by orchestra with violin embroidery. A subsidiary theme of a brilliant character enters fortissimo as an orchestral tutti, and it is developed by the solo instrument. Recitatives for the solo violin lead to the next movement.

Andante sostenuto, A-flat major, 4-4. The song for solo violin is accompanied alternately by strings and by wood-wind and horns. The melody is sung by the first horn, then by oboe, then by horn and 'cellos, and at last by the flute, while the solo violin has passages of elaborate embroidery. A livelier theme is developed in B major by the solo violin. There is a return to the first theme in A-flat major, and there is further development.

The Finale, Allegro guerriero, E-flat, 4-4, opens with a march theme given out by the solo violin in full chords, accompanied by the harp alone. The phrase is repeated by full orchestra. A second phrase is treated in like manner. There are brilliant developments of the theme, and a modulation to C major introduces a more cantabile second theme. These two motives are elaborately developed and worked out, at times by the solo violin, but for the most part by the orchestra against figuration in the solo instrument.

PRELUDE TO "THE AFTERNOON OF A FAUN (AFTER THE ECLOGUE OF STÉPHANE MALLARMÉ)" ACHILLE CLAUDE DEBUSSY

(Born at St. Germain (Seine and Oise), August 22, 1862; now living at Paris.)

"Prélude à l'Après-Midi d'un Faune (Églogue de S. Mallarmé)" * was played for the first time at a concert of the National Society of Music,

* Stéphane Mallarmé was born at Paris in 1842; he died at Valvins in 1898. He taught English at French provincial towns and then for thirty years (1862-92) in Paris at a college. In 1874-75 he edited *La Dernière Mode*. The list of his works is as follows: "Le Corbeau" (translation into French prose of Poe's "Raven"), 1875; preface to Beckford's "Vathek," 1876; "L'Après-Midi d'un Faune," 1876; "Petite Philologie à l'Usage des Classes et du Monde: Les Mots Anglais," 1877; "Poésies Complètes" (photo-lithographed from the original manuscript), 1887; "Les Poèmes de Poe" (translation into French prose), 1888; "Le Ten o'Clock de M. Whistler," 1888; "Pages," 1891; "Les Miens: Villiers de l'Isle Adam," 1892; "Vers et Prose," 1892; "La Musique et les Lettres" (lectures delivered at Oxford and Cambridge), 1894; "Divagations," 1897; "Poésies," 1899.

At first a Parnassian, he became recognized as a chief of the Symbolists. For discussions of Mallarmé see Gosse's "Questions at Issue," 1893; Vittorio Pica's "Letteratura d' Eccezione," 1899; Arthur Symon's essay, "Mallarmé," in "The Symbolist Movement in Literature" (1899); George Moore's "Confessions of a Young Man"; Teodor de Wyzewa's "Nos Maîtres" (Paris, 1895); Paul Verlaine's "Les Poètes Maudits" (Paris, 1888); Gustave Kahn's "Symbolistes et Décadents" (Paris, 1902), an invaluable book to students of modern French poetry; Vance Thompson's "French Portraits" (1900).

In 1896 Mallarmé was named "poet of poets" at an election in which almost every Frenchman known in letters voted:

VILLAGE FARM STORE

ICE-CREAM and CATERERS

Fresh Dairy Products from our farm at Tatnuck.

Bailey Spring Water, the purest table water known, from Bailey Heights, part of Village Farm.

Catering for Banquets, Lunches, Receptions, Socials, etc.

Ice-cream, all flavors, and fancy individual moulds for all occasions.

Estimates and suggestions upon request

STORE, 51 PLEASANT STREET

Phone 4604

SUNDAY DELIVERY

Paris, December 23, 1894. The conductor was Gustave Doret. The second performance was at a Colonne Concert, Paris, October 20, 1895.

The first performance in Boston—it was also the first in the United States—was at a concert of the Boston Orchestral Club, Mr. Longy conductor, April 1, 1902.

Stéphane Mallarmé formulated his revolutionary ideas concerning style about 1875, when the *Parnasse Contemporain* rejected his first poem of true importance, "L'Après-Midi d'un Faune." The poem was published in 1876 as a quarto pamphlet, illustrated by Manet. The eclogue is to the vast majority cryptic. The poet's aim, as Mr. Edmund Gosse expresses it, was "to use words in such harmonious combinations as will suggest to the reader a mood or a condition which is not mentioned in the text, but is nevertheless paramount in the poet's mind at the moment of composition." Mallarmé, in a letter to Mr. Gosse, accepted with delight this understanding of his purpose: "I make music, and do not call by this name that which is drawn from the euphonic putting together of words,—this first requirement is taken for granted; but that which is beyond, on the other side, and produced magically by certain dispositions of speech and language, is then only a means of material communication with the reader, as are the keys of the pianoforte to a hearer."

Let us read Mr. Gosse's explanation of the poem that suggested music to Debussy: "It appears in the *florilège* which he has just published, and I have now read it again, as I have often read it before. To say that I understand it bit by bit, phrase by phrase, would be excessive. But, if I am asked whether this famous miracle of unintelligibility gives me pleasure, I answer, cordially, Yes. I even fancy that I obtain from it as definite and as solid an impression as M. Mallarmé desires to produce. This is what I read in it: A faun—a simple, sensuous, passionate being—wakens in the forest at daybreak and tries to recall his experience of the previous afternoon. Was he the fortunate recipient of an actual visit from nymphs, white and golden goddesses, divinely tender and indulgent? Or is the memory he seems to retain nothing but the shadow of a vision, no more substantial than the 'arid rain' of notes from his own flute? He cannot tell. Yet surely there was, surely there is, an animal whiteness among the brown reeds of the lake that shines out yonder? Were they, are they, swans?

C. E. STEERE

SHEET and OCTAVO MUSIC in great variety

MATHUSHEK AND SON } PIANOS
JACOB BROS. }

Violins, Mandolins, Guitars. Strings and Fittings

Church and Organ Music a Specialty

513-515 MAIN STREET, WORCESTER, MASS.

H. P. McALLISTER

Fire, Accident

Automobile, Steam Boiler

INSURANCE

Employers' Liability, Plate Glass

Teams Lia., Bonds

SLATER BUILDING, ROOMS 631-632, WORCESTER, MASS.

Telephones: Office, 4795; Residence, 1575

No! But Naiads plunging? Perhaps! Vaguer and vaguer grows the impression of this delicious experience. He would resign his woodland godship to retain it. A garden of lilies, golden-headed, white-stalked, behind the trellis of red roses? Ah! the effort is too great for his poor brain. Perhaps if he selects one lily from the garth of lilies, one benign and beneficent yielder of her cup to thirsty lips, the memory, the ever-receding memory, may be forced back. So, when he has glutted upon a bunch of grapes, he is wont to toss the empty skins into the air and blow them out in a visionary greediness. But no, the delicious hour grows vaguer; experience or dream, he will never know which it was. The sun is warm, the grasses yielding; and he curls himself up again, after worshipping the efficacious star of wine, that he may pursue the dubious ecstasy into the more hopeful boskages of sleep.

"This, then, is what I read in the so excessively obscure and unintelligible 'L'Après-Midi d'un Faune'; and, accompanied as it is with a perfect suavity of language and melody of rhythm, I know not what more a poem of eight pages could be expected to give. It supplies a simple and direct impression of physical beauty, of harmony, of color; it is exceedingly mellifluous, when once the ear understands that the poet, instead of being the slave of the Alexandrine, weaves his variations round it, like a musical composer."

* * *

"The Afternoon of a Faun" is scored for three flutes, two oboes, one English horn, two clarinets, two bassoons, four horns, two harps, small antique cymbals,* strings. It is dedicated to Raymond Bonheur.

* Small cymbals, as well as the large cymbals, were used habitually in the bands of the janizaries from the time of organization in the seventeenth century. The ancient ones found at Pompeii were of bronze, connected by a bronze chain of twenty-four rings. Mahillon says that the sound is pitched approximately to the first E above the treble staff. [F. A. Lampe thought it worth while to write a book of 429 pages. "De Cymbalis Veterum" (1703).] Berlioz speaks of them in his Treatise on Instrumentation: "I have seen some in the Pompeian Museum at Naples, which were no larger than a dollar. The sound of these is so high and so weak that it could hardly be distinguished without a complete silence of the other instruments. These cymbals served in ancient times to mark the rhythm of certain dances, as our modern castanets, doubtless. In the fairy-like scherzo of my 'Romeo and Juliet' symphony, I have employed two pairs of the dimension of the largest of the Pompeian cymbals; that is to say, rather less than the size of the hand, and tuned a fifth one with the other." (They were tuned to B-flat and F above the treble staff.) "To make them vibrate, well, the player should, instead of striking the cymbals full one against the other, strike them merely by one of their edges. They should be of at least three lines and a half in thickness." Chausson introduced antique cymbals in his symphonic poem, "Viviane," and Loeffler uses them in his "Pagan Poem."

ARDELIA E. FARNUM, D.S.T.

PSYCHOTHERAPIST

Demonstrator of suggestive Therapeutics

All diseases successfully treated without drugs or surgery. Examination Free.

Office Hours: 11-12, 4-6

Excepting Sundays, or

By Appointment

306 MAIN STREET

417 DAY BUILDING

Phone, 2810

THE HERMANN LÜCKE CO.

Incorporated

DIAMONDS

WATCHES AND JEWELRY

WORCESTER, MASSACHUSETTS

Music teaches most exquisitely the art of development.—D'ISRAELI

MUSIC EDUCATION

CALVIN B. CADY. Studios { Boston, 900 Beacon Street
New York, 15 Claremont Avenue
Pianoforte, Harmony, etc., and Normal Courses

Address Teachers College, Columbia University, New York, for Syllabus of Course in Music Education.

Address Clayton F. Summy Co., Chicago, Ill., for Poetic Folk Dances, Books I. and II., Folk Songs for Ten Fingers, First Home Studies, Music Education, An Outline, Books I. and II.

Summer Normal, Portland, Oregon, in July

The chief theme is announced by the flute, très modéré, E major, 9-8. Louis Laloy gives the reins to his fancy. "One is immediately transported into a better world; all that is leering and savage in the snub-nosed face of the faun disappears; desire still speaks, but there is a veil of tenderness and melancholy. The chord of the wood-wind, the distant call of the horns, the limpid flood of harp-tones, accentuate this impression. The call is louder, more urgent, but it almost immediately dies away, to let the flute sing again its song. And now the theme is developed: the oboe enters in, the clarinet has its say; a lively dialogue follows, and a clarinet phrase leads to a new theme which speaks of desire satisfied; or it expresses the rapture of mutual emotion rather than the ferocity of victory. The first theme returns, more languorous, and the croaking of muted horns darkens the horizon. The theme comes and goes, fresh chords unfold themselves; at last a solo 'cello joins itself to the flute; and then everything vanishes, as a mist that rises in the air and scatters itself in flakes."

ENTR'ACTE.

CATHEDRAL FESTIVALS.

(From the *London Times*, September 9, 1911.)

A festival programme (by which we do not at the moment mean merely the sequence of works performed, but the actual document setting forth all the arrangements for the festival) makes entertaining reading, from the list of stewards or guarantors with which it opens to the highly complex railway arrangements with which it ends. That issued for the Worcester Musical Festival, which begins to-morrow, has a statement on the front page of peculiar interest. It announces that this is "the one hundred and eighty-eighth meeting of the Three Choirs of Worcester, Hereford, and Gloucester, for the benefit of the Widows and Orphans of Clergymen of the Three Dioceses." We must note the wording carefully in order to appreciate the meaning of the remark. It is a frank assertion that the festival is undertaken not primarily

FAELTEN

PIANOFORTE SCHOOL

CARL FAELTEN, Director

30 HUNTINGTON AVENUE, BOSTON

Professional training for



Pianists and Music Teachers. Special department for children. Call or write for information.



Telephone 444 Main Street

VICTOR S. FLECHTER

Rare Old Violins, Violas, Cellos,
Finest Italian Strings, Bows,
Boxes, Highest Grade Repairing

23 UNION SQUARE, NEW YORK

Telephone

for any artistic benefit to those who take part in it as performers or listeners, still less for the material advantage of the performers, but in order to provide funds for a worthy diocesan charity. It hurls defiance alike at those who maintain the plea of art for art's sake and those who would urge art for the artist's sake. It ignores the favorite ecclesiastical plea (so persistently upheld by each preacher at each opening service) of art for religion's sake, and proclaims art for charity's sake.

It is small wonder that this position has been strongly attacked, as the sense of the independent responsibility of musical art and artists has grown stronger amongst musical people. They feel that the proceeds of an artistic enterprise should be devoted to the furtherance of art, especially in a country in which art receives no regular endowment. Musicians, they say, are as liable to leave widows and orphans as clergymen; but it would be better still to help the musician before his wife is a widow and his children fatherless, better to give him a tangible reward for his best artistic energies, that the music-loving public may get the greatest benefit from them. This, of course, especially applies to the case of the composer, for it has become recognized that professional singers and players have to be paid, while composers are still expected to be, and generally are, the most disinterested of human kind. Many of them will resist the temptation to make money out of "shop ballads" and salon pieces, and will devote months to the preparation of works fit for production at a great festival, or make expensive journeys to superintend rehearsals, because they love their art. They are true philanthropists; but there are some to whom such philanthropy is a sheer impossibility, and as the Foreign Gentleman said to Mr. Podsnap, "They do how?" For them there is only the answer of Podsnappery, "They do—I am sorry to be obliged to say it—as they do." This state of things must surely have something to do with the fact that it is increasingly difficult to procure new works of a suitable kind for the big cathedral festivals. It does not account for the difficulty, but it is an element in it. It must be counted in along with the facts that the older forms of religious festival music have become outworn, that a higher standard is now demanded, that the Victorian oratorio of the kind which every respectable Church musician could turn out of his cloistered

HOTEL LENOX

2 minutes from Back Bay Stations

Fireproof Modern Convenient

250 Rooms; 125 with Private Bath

Superior Cuisine and Service

Boylston and Exeter Streets

BOSTON

workshop would not now be listened to, and nobody regrets the fact. But here the change in conditions must also be borne in mind, for a generation or two ago festival works, the best then obtainable, were written chiefly by men who were profiting by cathedral endowments: now they are expected from men who live in a larger, a freer, and a worse-paid world. The festivals are a hundred and eighty-eight years old, and in many respects they are working with the organization of the eighteenth century, but their musical scope has grown with advancing time. One sees it in the fact that, although the official order of service always speaks of the musical performance as "the Oratorio," yet almost every form of serious composition finds a place. In this year's programme, for example, there are only three oratorios, "Elijah" and "The Messiah" and, by a slight stretch of the term, the "Saint Matthew Passion"; while symphonies, motets, a mass, a song cycle, a violin concerto, even an act of an opera, are included. The only restriction which the cathedral imposes is that the works should deal with the more serious issues of life, and that they should be, broadly speaking, consonant with Christianity. They need not be of it, as the presence of the Ninth Symphony of Beethoven and the third act of "Parsifal" shows. The attitude represents the greater trustfulness now existing even among ecclesiastical leaders,—the feeling that the artistic expression of the soul of man is essentially religious even without the hall-mark of an orthodox faith, and is thereby fit for representation in the cathedral. With such an acknowledgment there are surely big possibilities for the cathedral festivals. They have the opportunity of leading towards a wider type of Church composition, expressing itself in new forms as capable of expansion along their own lines as are those of the concert-room or of the opera-house. Church music can become as fit a field for the free spirit of man as it was in times past, if it may express the religion of his own heart and not that of somebody else's head.

But one is soon recalled from dreams of such possibilities by the thought that all the conditions have to be brought into line in order to meet all the needs of the case. Formerly (to return to the statement on the front page of the Worcester programme) the Church endowed

A Most Effectual Throat Relief

Hoarseness, coughs, inflammation of the throat, bronchial and asthmatic troubles are relieved promptly by the use of

BROWN'S BRONCHIAL TROCHES

For over half a century recognized throughout the world as the staple throat remedy. Especially convenient to carry in purse or pocket ready for use whenever required to check a cough or give relief in any throat trouble.

Entirely free from opiates in any form. Fine for singers and speakers to clear the voice. Sold everywhere in boxes—never in bulk.

Price 25c, 50c and \$1.00
Sample sent free on request

JOHN I. BROWN & SON, BOSTON, MASS.

BROWN'S

CAMPHORATED
SAPONACEOUS

DENTIFRICE

is an article of superior merit. Used daily, will keep the teeth sound, prevent accumulation of tartar, and give firmness to the gums. It leaves a particularly clean and pleasant feeling in the mouth.

For sale by druggists and dealers in toilet articles, or sent on receipt of price, 25 cents. Sample sent on request.

Manufactured by JOHN I. BROWN & SON

CURTIS & BROWN
MFG. CO., Ltd.

NEW YORK, N.Y.

the musicians who made her own somewhat restricted types of music, and the results of the policy are evident in the fine things they wrote,—not the oratorios of the last century, but the long succession of genuine Church compositions from Tallis to Wesley. It was not unnatural that Church musicians should help Church charities in certain dioceses with the proceeds of an annual festival. Moreover, the charity helped, and in a sense still helps, the festival. It is certain that no purely musical institution could have existed through the last one hundred and eighty-eight years in English provincial towns in its own right. People supported the festival for the sake of the charity, and so all unconsciously made the festival develop beyond mere local importance. Now it has become a national possession, one of the few musical institutions in this country which possesses an individuality and a tradition all its own. Noble music has been written by composers of the first rank to suit its conditions, and it has certain ideals which can only be followed out by its being given the ability to cast its net wide, to secure the best work from the best men, and to offer it to the best, that is, the most musically enlightened audiences. To do so, the economic position must support the artistic one.

“FINLAND,” SYMPHONIC POEM FOR ORCHESTRA, OP. 26, NO. 7.

JEAN SIBELIUS

(Born at Tavesthus, Finland, December 8, 1865; now living at Helsingfors.)

“Finlandia: Tondight för orkester,” Op. 26, No. 7, was composed in 1894, some years before the loss of Finland’s identity as a nation, yet it is said to be so national in sentiment, “and it evokes such popular enthusiasm in the composer’s native land, that during the comparatively recent political conflict between Russia and Finland its performance is said to have been prohibited.” It is not a fantasia on genuine folk-tunes. The composer is the authority for this statement. Mrs. Newmarch says: “Like Glinka, Sibelius avoids the crude material of the folksong; but like this great national poet, he is so penetrated by the spirit of his race that he can evolve a national melody calculated to deceive the elect. On this point the composer is emphatic. ‘There

CHARLES ANTHONY

STEINERT HALL, BOSTON

MONDAYS, WEDNESDAYS, and THURSDAYS

Telephone, Oxford 1330

is a mistaken impression among the press abroad,' he has assured me, 'that my themes are often folk melodies. So far I have never used a theme that was not of my own invention. Thus the thematic material of "Finlandia" and "En Saga" is entirely my own.'"

"Finlandia" was performed for the first time in America at a Metropolitan Opera House concert in New York, December 24, 1905. Mr. Arturo Vigna conducted. It was performed at concerts of the Russian Symphony Society, Mr. Modest Altschuler conductor, in Carnegie Hall, New York, December 30 and 31, 1905.

The first performance of this symphonic poem in Boston was by the Boston Symphony Orchestra, Mr. Fiedler conductor, November 21, 1908.

The following note is from a programme of the Russian Symphony Society:—

"'Finland,' though without explanatory sub-title, seems to set forth an impression of the national spirit and life. . . . The work records the impressions of an exile's return home after a long absence. An agitated, almost angry theme for the brass choir, short and trenchant, begins the introduction, *Andante sostenuto* (*alla breve*). This theme is answered by an organ-like response in the wood-wind, and then a prayerful passage for strings, as though to reveal the essential earnestness and reasonableness of the Finnish people, even under the stress of national sorrow. This leads to an *allegro moderato* episode, in which the restless opening theme is proclaimed by the strings against a very characteristic rhythmic figure, a succession of eight beats, the first strongly accented. . . . With a change to *Allegro*, the movement, looked at as an example of the sonata form, may be said to begin. A broad, cheerful theme by the strings, in A-flat, against the persistent rhythm in the brass, is followed by a second subject, introduced by the wood-wind and taken up by the strings, then by the 'cello and first violin. This is peaceful and elevated in character, and might be looked upon as prophetic of ultimate rest and happiness. The development of these musical ideas carries the tone poem to an eloquent conclusion."



OPERA THEATRE BALL SOCIETY
HAIR DRESSING
All the Latest Styles in only first quality **HAIR GOODS**

Engagements booked, made by "Phone" or Mail
22325-22279 Oxford

Dr. RUDOLPH MERTIN, Inc.
564 Washington St., Opp. Adams House, Boston
Send for Free Circulars and Price List of our Toilet Preparations

"Finland" is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, bass tuba, kettledrums, bass drum, cymbals, triangle, and strings.

* * *

Sibelius at first studied the violin; but, as it was intended that he should be a lawyer after his schooling, he entered the University of Helsingfors in 1885. He soon abandoned the law for music. He studied at the Helsingfors Conservatory under Martin Wegelius, then with Albert Becker and Woldemar Bargiel at Berlin (1889-90) and with Fuchs and Goldmark at Vienna (1890-91). He then returned to Helsingfors. He received a stated sum from the government, so that he was able to compose without annoyance from the cares of this life that is so daily,—to paraphrase Jules Laforgue's line: "*Ah! que la Vie est quotidienne!*" *

His chief works are the Symphony No. 1, E minor, composed in 1899; Symphony No. 2, D major (1901-02); Symphony No. 3,† led by the composer in St. Petersburg in November, 1907; "Kullervo," a symphonic poem in five parts for solo voices, chorus, and orchestra (composed in 1898, but not yet published); "Lemminkäinen," symphonic poem in four parts, Op. 22 (two of these parts are entitled, respectively, "The Swan of Tuonela," Op. 22, No. 3, and "Lemminkäinen's Home-faring," Op. 22, No. 4); "Finlandia," symphonic poem; overture and orchestral suite, "Karelia," Op. 10 and Op. 11; "In Memoriam," funeral march for orchestra, Op. 59; "Islossningen," "Sandels," and "Snöfrid," three symphonic poems with chorus; "Var-

* This stipend has been withdrawn, according to report.

† The Symphony No. 3, C major, Op. 52, was performed in New York at a concert of the Russian Symphony Society, January 16, 1908.

WILFRIED KLAMROTH

TEACHER of SINGING IN ALL OF ITS BRANCHES

RICCARDO MARTIN'S OPINION:

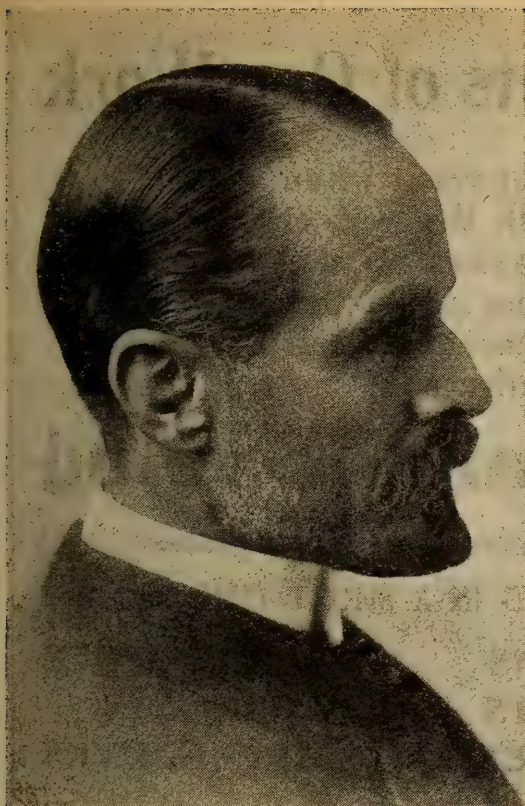
"He has the real secret and knows how to teach it."

Studio, 11 1-2 West 37th Street NEW YORK

The Elinor Comstock Music School

A resident and day school. Leschetizky method. Piano teachers all Leschetizky pupils. Vocal, Harmony, Ensemble playing, Sight reading, Lectures on current operas and concerts. Classes arranged in French, Classic Dancing, Literature and History of Art. Catalogues.

Miss ELINOR COMSTOCK, 1000 Madison Ave., New York City



BURTON HOLMES

IN PERSON

MAGNIFICENTLY ILLUSTRATED
COLORED VIEWS AND MOTION PICTURES

MECHANICS HALL

Five Thursday Evenings

AT 8.00

Glimpses of	Spain and Portugal	January 11th
The Cruise to	South America	January 18th
The Amer- ican Paris	Buenos Aires	January 25th
Over the ANDES	Argentina to Chile	February 1st
Beautiful BRAZIL	Rio de Janeiro	February 8th

SUBSCRIPTION TICKETS entitling the subscriber to the selection of Course reserved seats **THREE DAYS IN ADVANCE** of the sale of Course tickets to the General Public, may be bought **NOW** (\$4.00, \$3.00, or \$2.00) of Mrs. J. Heard Cutter, 2 Harvard Place; Mrs. William J. Hogg, 64 Elm Street, or at Barnard, Sumner & Putnam Co.'s, and Davis & Banister Co.'s.

SUBSCRIPTION TICKETS MAY BE EXCHANGED at Barnard, Sumner & Putnam Co.'s, from **MONDAY, JANUARY 1, to SATURDAY, JANUARY 6.**
No Course Tickets will be Exchanged or Sold after Saturday, January 6.

SALE OF COURSE TICKETS to General Public opens **THURSDAY, JANUARY 4,** at Barnard, Sumner & Putnam Co.'s at 9 a.m., and closes **SATURDAY, JANUARY 6,** at 5.30.

COURSE TICKET, securing to the holder the same reserved seat at each of the Five Travelogues of the Course, \$4.00, \$3.00, and \$2.00, according to location.

SINGLE TICKETS, \$1.00, 75c., and 50c., will be on sale on and after **TUESDAY, JANUARY 9,** at Mechanics Hall Box Office.

The Refinements of Our Work



Are most apparent when compared with the work of ordinary cleaners. Unexcelled facilities up-to-the-minute equipment and years of experience in



Cleansing and Dyeing

make our work distinctive in its thoroughness

ARTICLES RETURNED IN A SHORT TIME

CURTAINS
BLANKETS
DRAPERIES

GOWNS
WAISTS
SASHES

MENS CLOTHES
OVERCOATS
SUITS GLOVES

Carefully cleansed properly finished and inspected before returning

LEWANDOS

Worcester Shop

Number 3 Pleasant Street

Telephone 1622

BOSTON SHOPS

284 Boylston Street

17 Temple Place

New York City
Albany
Rochester

Philadelphia
Baltimore
Washington

Springfield
Newport
Providence

Hartford
Bridgeport
New Haven

Roxbury
Cambridge

Watertown
South Boston
Portland

Salem
Lynn

Bundles called for and delivered by our own teams and motors

EXECUTIVE OFFICES 286 BOYLSTON STREET BOSTON U S A

MECHANICS HALL - - - WORCESTER

SECOND CONCERT

BY THE

BOSTON
SYMPHONY ORCHESTRA

MAX FIEDLER, Conductor

Tuesday Evening, January 23

AT 8.00

SOLOIST

Mr. JOSEF HOFMANN

sang," Op. 16; "En Saga," tone-poem, Op. 9; "Jungfrau i Tornet" ("The Maid in the Tower"), a dramatized ballad in one act, the first Finnish opera (Helsingfors, 1896); incidental music to Adolf Paul's tragedy, "King Christian II." (1898),—an orchestral suite has been made from this music; incidental music to Maeterlinck's "Pelléas and Mélisande," an orchestral suite, Op. 46, of eight numbers; Concerto for violin, Op. 47, played in Berlin, October 19, 1905, by Carl Halir, and in New York by Mme. Maud Powell at a Philharmonic concert, November 30, 1906; Suite from the incidental music to Strindberg's fairy play, "Svanevit," Op. 54; symphonic poem, "Nächtlicher Ritt und Sonnenaufgang," Op. 55; string quartet, "Voces intime," Op. 56; Valse Triste for orchestra from the music to Arvid Järnefelt's drama "Kuolema" (Death); "Des Feuer's Ursprung," cantata; "Kosken-laskijan Morsiamet" ("The Ferryman's Betrothed"), ballad for voice and orchestra, Op. 33; Sonata for pianoforte, Op. 12; pianoforte quintet, string quartet, Fantasia for violoncello and pianoforte; "Kylliki," lyric suite for pianoforte, Op. 41; other pieces for pianoforte, as Barcarole, Idyll, and Romanze, from Op. 24, also Op. 5, 13, 15, 18, 26, 27, 31, 36, 58, and transcriptions for the pianoforte of his songs; choruses and many songs, Op. 13, 31, 36, 37, 38,—fifteen have been published with English words; Romance in C major for strings.

* * *

The following paragraphs from Mrs. Rosa Newmarch's "Jean Sibelius, a Finnish Composer," 24 pages (1906), are here pertinent:—

"From its earliest origin the folk-music of the Finns seems to have been penetrated with melancholy. The Kanteletar, a collection of lyrics which followed the Kalevala, contains one which gives the key-note of the national music. It is not true, says the anonymous singer of this poem, that Vainomöinen made the 'Kantele' out of the jaw of a gigantic pike:—

The Kantele of care is carved,
Formed of saddening sorrows only;
Of hard times its arch is fashioned
And its wood of evil chances.
All the strings of sorrows twisted,
All the screws of adverse fortunes;
Therefore Kantele can never
Ring with gay and giddy music,
Hence this harp lacks happy ditties,
Cannot sound in cheerful measures,
As it is of care constructed,
Formed of saddening sorrows only.

"These lines, while they indicate the prevailing mood of the future music of Finland, express also the difference between the Finnish and Russian temperaments. The Finn is more sober in sentiment, less easily moved to extremes of despair or of boisterous glee than his neighbor. Therefore, while we find accents of tragic sorrow in the

"CURTIS, BOND MAN"
THE
SLATER BUILDING

"We bond more people than any other Company
in the world"
NATIONAL SURETY COMPANY of N. Y.
"America's leading Surety Company"
The Worcester office is the largest in the State
outside of Boston

CHARLES M. THAYER, Resident Vice-President

W. C. MELLISH, Resident Vice-President

J. HARVEY CURTIS, Resident Assistant Secretary

music of the Russian peasantry, there are also contrasting moods in which they tune their gusslees * to 'gay and giddy music.'

"The causes of this innate gravity and restrained melancholy of the Finnish temperament are not far to seek. Influences climatic and historical have moulded this hyperborean people into what we now find them. Theirs is the most northern of all civilized countries. From November till the end of March it lies in thrall to a gripping and relentless winter; in the northern provinces the sun disappears entirely during the months of December and January. Every yard of cultivated soil represents a strenuous conflict with adverse natural conditions. Prosperity, or even moderate comfort, has been hardly acquired under such circumstances.

"Situated between Sweden and Russia, Finland was for centuries the scene of obstinate struggles between these rival nationalities; wars which exhausted the Finns without entirely sapping their fund of stubborn strength and passive endurance. Whether under Swedish or Russian rule, the instinct of liberty has remained unconquerable in this people. Years of hard schooling have made them a serious-minded, self-reliant race; not to be compared with the Russians for receptivity or exuberance of temperament, but more laborious, steadier of purpose, and possessed of a latent energy which, once aroused, is not easily diverted or checked.

... "Many so-called Finnish folk-songs are of Scandinavian origin. That the Finns still live as close to Nature as their ancestors, is evident from their literature, which reflects innumerable pictures from this land of granite rocks and many-tinted moorlands; of long

* The gusslee, or gusli, was a musical instrument of the Russian people. It existed in three forms, that show in a measure the phases of its historical development: (1) the old Russian gusli, with a small, flat-sounding box, with a maple-wood cover, and strung with seven strings, an instrument not unlike those of neighboring folks,—the Finnish "kantele," the Esthonian "kannel," the Lithuanian "kankles," and the Lettic "kuakles"; (2) the gusli-psaltery of the fourteenth and fifteenth centuries, differing from the first named in these respects—greater length and depth of the sounding-box, from eighteen to thirty-two strings, and it was trapeziform; (3) the piano-like gusli of the eighteenth century, based on the form and character of the clavichord of the time. See Faminzin's "Gusli, a Russian Folk Musical Instrument" (St. Petersburg, 1890). The gusli is not to be confounded with the Dalmatian gusla, an instrument with sounding-box, swelling back, and finger-board cut out of one piece of wood, with a skin covering the mouth of the box and pierced with a series of holes in a circle. A lock of horse-hairs composed the one string, which was regulated by a peg. This string had no fixed pitch; it was tuned to suit the voice of the singer, and accompanied it always in unison. The gusli was played with a horse-hair bow. The instrument was found on the wall of a tavern, as the guitar or Spanish panderero on the wall of a posada, or as the English cithern of the sixteenth and seventeenth centuries, commonly kept in barber-shops for the use of the customers. The improved gusli was played in Boston at concerts of the Russian Balalaika Orchestra at the Hollis Street Theatre, December 19, 1910, and for two weeks after.—P. H.

CLARA TIPPETT

Teacher of Singing

Assistant, GRACE R. HORNE

312 Pierce Building
Copley Square, Boston

sweeps of melancholy fens and ranges of hills clothed with dark pine-forests; the whole enclosed in a silver network of flashing waters—the gleam and shimmer of more than a thousand lakes. The solitude and silence, the familiar landscape, the love of home and country—we find all this in the poetry of Runeberg and Tavaststjerna, in the paintings of Munsterhjelm, Westerholm, and Järnefelt, and in the music of Sibelius.

... “Sibelius’s strong individuality made itself felt at the outset of his career. It was, of course, a source of perplexity to the academic mind. Were the eccentricity and uncouthness of some of his early compositions the outcome of ignorance, or of a deliberate effort to be original at any price? It was, as usual, the public, not the specialist, who found the just verdict. Sibelius’s irregularities were, in part, the struggles of a very robust and individual mind to express itself in its own way; but much that seemed weird and wild in his first works was actually the echo of the national spirit and therefore better understood by the public than by the connoisseurs. . . . From his novitiate Sibelius’s melody has been stamped with a character of its own. This is due in a measure to the fact that it derives from the folk-music and the *runo*:—the rhythm in which the traditional poetry of the Finns is sung. The inviolable metrical law of the rune makes no distinction between *epos* and *melos*. In some of Sibelius’s earlier works, where the national tendency is more crudely apparent, the invariable and primitive character of the rune-rhythm is not without influence upon his melody, lending it a certain monotony which is far from being devoid of charm. ‘The epic and lyric runes,’ says Comparetti; ‘are sung to a musical phrase which is the same for every line; only the key is varied every second line, or, in the epic runes, at every repetition of the line by the second voice. The phrase is sweet, simple without emphasis, with as many notes as there are syllables.’ Sibelius’s melody, at its maturity, is by no means of the short-winded and broken kind, but rather a sustained and continuous cantilena, which lends itself to every variety of emotion curve and finds its ideal expression through the medium of the *cor anglais*. His harmony—a law unto itself—is sometimes of pungent dissonance and sometimes has a mysterious penetrating sweetness, like the harmony of the natural world. In the quaint words of the Finnish critic Flodin: ‘It goes its own way which is surely the way of God, if we acknowledge that all good things come from Him.’ It seems impossible to hear any one of Sibelius’s characteristic works without being convinced that it voices the spirit of an unfamiliar race. His music contains all the essential qualities to which I have referred as forming part and parcel of the Finnish temperament.”

WORCESTER MUSICAL INSTRUCTION

Miss MARGARITE McQUAID

VIOLIN INSTRUCTION

Pupil of Hilf, Leipzig, César Thomson, Brussels,
and Prof. Sevcik, Prague

Sevcik Method taught

413 DAY BUILDING

Wednesdays

WORCESTER MUSICAL INSTRUCTION

Mrs. VELNER COXON BEMIS

Teacher of Pianoforte and Harmony

At the Studio

Daily 12.30 to 6.00 p.m., Mondays 12.30 to 9.00 p.m.

Saturdays 8.00 a.m. to 6.00 p.m.

Studio at 18 Tufts Street

'Phone 4915

Residence at 11 Woodbine Street

'Phone 2218-6

WORCESTER, MASS.

Mrs. JENNIE NEWCOMB BERRY

**TEACHER OF
PIANOFORTE**

Telephone

923 MAIN STREET

Miss EMILIA WHITE

**Teacher of Singing and
Interpretation**

The Lamperti Method

28 LINCOLN SQUARE

Miss NELLIE L. INGRAHAM

TEACHER of PIANOFORTE

2 Woodbine Street - WORCESTER

TELEPHONE

MISS KATHARINE J. FISH

**Teacher of
Violin and Harmony**

STUDIO, 49 INSTITUTE ROAD

TELEPHONE

Miss WILHELMINA BALDWIN

**TEACHING VOICE CULTURE AND
ART OF SINGING**

In Worcester, Mondays and Wednesdays
Room 444, Day Building

Residence, Studio Address,

201 Clarendon Street, Boston, Mass.

RAYMOND C. ROBINSON

PIANIST and ORGANIST

Teacher of Piano, Organ, and Harmony

518 Main Street, WORCESTER

6 Newbury Street, BOSTON

At Worcester Studio Tuesday p.m. and Wednesday
p.m. after 4.30

LESTER S. BUTLER

**Teacher of Singing and Harmony
Vocal Technique a Specialty**

WORCESTER, Room 441, Day Building

BOSTON, Studio 30, 162 Boylston Street

Instructive booklet on request

Worcester School of Elocution

11 Foster Street, Worcester, Mass.

Miss ELIZABETH T. WEIR, Principal

Courses of Study

READING ELOCUTION
VOICE CULTURE DRAMATIC ART
PHYSICAL CULTURE DEFECTIVE SPEECH
DEEP BREATHING

DANIEL SILVESTER

(Musical Director, Worcester Theatre)

TEACHER of VIOLIN

RESIDENCE, 18 PAPINEAU AVE.

STUDIO, 513 MAIN STREET

(Telephone Connection)

OSCAR MESSLER

HIGH GRADE PIANOS

Pupils received. Pianos Tuned and Moved

44 Front Street, Room 38, FOURTH FLOOR

WALTER STANLEY KNOWLES

TEACHER OF SINGING

12 Queen Street

WORCESTER

TELEPHONE

FREDERICK LAMB

TEACHER of SINGING

**506 Pierce Building, Copley Square
BOSTON**

JOSEPH H. UDELL

VIOLIN

41 PLEASANT STREET

344 DAY BUILDING, TUESDAYS

ALICE BATES RICE

Soprano Soloist

Teacher of Singing

LANG STUDIOS, 6 NEWBURY STREET

House Address, 9 Colliston Road, Brookline

ADELAIDE ESTES LYFORD

Musical Kindergarten

From 9 a.m. to 12 a.m. daily

WORCESTER, MASSACHUSETTS

MUSICAL INSTRUCTION

Miss CLARA E. MUNGER

TEACHER OF SINGING

Century Building

177 Huntington Avenue, Boston

Miss PRISCILLA WHITE

TEACHER OF SINGING

602 Pierce Building

Copley Square, BOSTON

Miss KATHERINE LINCOLN

SOPRANO

Management, Mrs. PAUL SUTORIUS
1 West 34th Street, New York

TEACHER OF SINGING

514 Pierce Building
Copley Square, BOSTON

Saturdays and Mondays in New York
Representing Miss Clara E. Munger
Studio, 254 West 85th Street

BERTHA CUSHING CHILD

67 MOUNT VERNON STREET

TEACHING AT
LANG STUDIOS

6 NEWBURY STREET, BOSTON

FREDERICK N. WATERMAN

BARITONE SOLOIST

and TEACHER OF SINGING

NEW CENTURY BUILDING
177 HUNTINGTON AVENUE • BOSTON
Room 10

WILLIAM ALDEN PAUL

TEACHER OF SINGING

312 PIERCE BUILDING, COPLEY SQUARE, BOSTON

Monday and Thursday P.M. and by appointment

Address, Instructor in Music, Episcopal Theological School

Telephone, 2816 R Cambridge

Howell School of Lyric and
Dramatic Art

CAROLINE WOODS-HOWELL, Directress

De Reszke Method of
SINGING

30 Huntington Avenue, Boston
518 Main Street, Worcester

At Boston Studio, Tuesday, Friday, Saturday
At Worcester Studio, Monday, Wednesday, Thursday

Miss ANNA MILLER WOOD

Mezzo-Contralto, Soloist and Teacher

Soloist; Boston Symphony Orchestra
Chicago Symphony Orchestra
Kneisel Quartet, etc.

Studio, Pierce Building, Copley Square, Boston

MUSICAL INSTRUCTION

WILHELM HEINRICH

Teacher of Singing and Tenor Soloist
Oratorio, Concert
Church Engagements made

178A Tremont Street Telephone
Boston, Mass. Cable, Toneheim, Bost.
Rooms 44-45 Adams Cable Code
Advantages for summer European travel. Study
in music and art centers arranged for.
Send for prospectus.

MARIE THÉRÈSE BRAZEAU

SYMPHONY CHAMBERS, BOSTON, MASS.
PROVIDENCE, WEDNESDAY
AT BUTLER EXCHANGE, ROOM 501

F. S. CONVERSE

Will receive pupils in all branches
of musical composition
ADDRESS
Room 13, Steinert Building, Boston

ERNEST P. HAWTHORNE

PIANIST AND TEACHER
Instruction in the correct
principles of pianoforte playing
As taught by Leschetizky
156 Huntington Avenue - BOSTON

ELLA BACKUS-BEHR

PIANIST
Sixty-nine West Eighty-eighth Street
NEW YORK
As Vocal Coach refers to
Mme. Louise Homer Mr. Bechtal Alcock and
Mrs. Merle Tillotson-Alcock Mr. Frederic Martin

AMERICAN INSTITUTE OF APPLIED MUSIC

METROPOLITAN COLLEGE OF MUSIC
212 West 59th Street, New York City
Thorough instruction in all branches of music.
Personal attention to individual pupils.
Twenty-sixth year began October 2, 1911.
KATE S. CHITTENDEN, Dean of the Faculty

FRANCIS ROGERS

Management, LOUDON CHARLTON
868 Carnegie Hall, New York

B A R I T O N E
RECITAL, ORATORIO, CONCERT
Also a limited number of pupils in the art of singing
There is the real stuff in this singer.—PHILIP HALE.
Mr. Rogers is a true artist.—W. J. HENDERSON
(N. Y. Sun).
Address, 563 PARK AVENUE, NEW YORK

VIRGIL Piano School and Conservatory

42 West 76th Street, New York

THE SCHOOL THAT MAKES
PLAYERS
RESULTS TELL

Catalogue on request

MUSICAL INSTRUCTION

PIANO INSTRUCTION

Claude Maitland Griffeth

Studio, 133 Carnegie Hall, New York

Mon. and Thurs. Afternoons
Pouch Gallery, Brooklyn

BARITONE

PERRY AVERILL

Prepares Singers for the profession

Studio, 220 West 59th Street

'Phone 1097 Col.

TEACHER OF SINGING

ARTHUR D. WOODRUFF

5 West 38th Street

NEW YORK CITY

Miss M. GRACE DASCHBACH

In charge of Vocal Department Teachers
College, Columbia University

SOPRANO

TEACHER OF SINGING

401 Carnegie Hall . New York City

TENOR

GEORGE HARRIS, Jr.

Soloist with Boston Symphony Orchestra
Cecilia Society
and with New York Symphony Orchestra
Management:

M. H. HANSON, 437 5th Avenue, New York

MASTER MUSIC STUDIOS

2789 Broadway, New York

M. DUBLE-SCHEELE, Director

Write for information to Schloss Ort Department

STEINWAY PIANO USED

SUMMER COURSE GMUNDEN, AUSTRIA

RESIDENCE, SCHLOSS ORT

Rare opportunity for teachers and students

BASSO

CARL E. DUFFT

Vocal Instruction

1 East 40th Street . New York City

LESLEY MARTIN

Bel Canto

Studio: 1425 Broadway, New York

SINGERS—Suzanne Baker Watson, Cora Cross, Nellie Hart, Willette Kershaw, Gertrude Hutcheson, Ivy Scott, Marion Stanley, Estelle Ward, Mabel Wilbur, Flora Zabelle, Edward Foley, George Gilbert, John Hendricks, Andrew Mack, Dr. Eugene Walton Marshall, Fiske O'Hara, Umberto Sacchetti, Ellis Rhodes, Albert Wallerstedt, and many other singers now before the public in operatic and church work

ACADEMY OF MUSIC, PHILADELPHIA

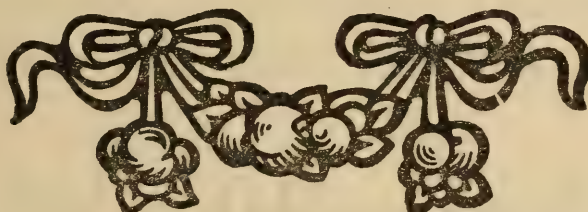
Twenty-seventh Season in Philadelphia

Boston Symphony Orchestra

MAX FIEDLER, Conductor

Programme of the SECOND CONCERT

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE



MONDAY EVENING, DECEMBER 4
AT 8.15

COPYRIGHT, 1911, BY C. A. ELLIS

PUBLISHED BY C. A. ELLIS, MANAGER

HEPPE-VICTORS

The Talking Machine You Want
is to be found at Heppe's



Whether it be an ordinary Victor
or a superb Victrola, every artistic
possibility of the Talking Machine
is assured when it comes from
Heppe's.

Experts adjust every machine
that leaves our establishment and
our service is best because we are both whole-
sale and retail distributors.

LOWEST FACTORY PRICES GUARANTEED, WHETHER
YOU BUY FOR CASH OR ON TIME

Victors, \$10 to \$60

Victrolas, \$50 to \$200

C. J. HEPPE & SON

1117-1119 Chestnut Street, 6th and Thompson Streets

Wholesale and Retail, Victor and Edison

Boston Symphony Orchestra

PERSONNEL

Thirty-first Season, 1911-1912

MAX FIEDLER, Conductor

VIOLINS.

Witek, A., <i>Concert-master.</i>	Roth, O.	Hoffmann, J.	Theodorowicz, J.
Noack, S.	Kuntz, D.	Krafft, F. W.	Mahn, F.
Strube, G.	Rissland, K.	Ribarsch, A.	Traupe, W.
Eichheim, H.	Bak, A.	Mullaly, J.	Goldstein, H.
Barleben, K.	Akeroyd, J.	Fiedler, B.	Berger, H.
Fiumara, P.	Currier, F.	Marble, E.	Eichler, J.
Tischer-Zeitz, H.	Kurth, R.	Fabrizio, C.	
Goldstein, S.	Werner, H.	Grünberg, M.	

VIOLAS.

Ferir, E.	Spoor, S.	Pauer, O. H.	Kolster, A.	VanWynbergen, C.
Gietzen, A.	Hoyer, H.	Kluge, M.	Forster, E.	Kautzenbach, W.

VIOLONCELLOS.

Schroeder, A.	Keller, J.	Barth, C.	Belinski, M.	Warnke, J.
Warnke, H.	Nagel, R.	Nast, L.	Hadley, A.	Smalley, R.

BASSES.

Kunze, M.	Agnesy, K.	Seydel, T.	Ludwig, O.
Gerhardt, G.	Jaeger, A.	Huber, E.	Schurig, R.

FLUTES.

Maquarre, A.
Brooke, A.
Battles, A.
Fox, P.

OBOES.

Longy, G.
Lenom, C.
Sautet, A.

CLARINETS.

Grisez, G.
Mimart, P.
Vannini, A.

BASSOONS.

Sadony, P.
Mueller, E.
Regestein, E.

ENGLISH HORN.

Mueller, F.

BASS CLARINET.

Stumpf, K.

CONTRA-BASSOON.

Mosbach, J.

HORNS.

Hess, M.
Lorbeer, H.
Hain, F.
Phair, J.

HORNS.

Wendler, G.
Gebhardt, W.
Hackebarth, A.
Schumann, C.

TRUMPETS.

Kloepfel, L.
Mann, J.
Heim, G.
Merrill, C.

TROMBONES.

Hampe, C.
Alloo, M.
Mäusebach, A.
Kenfield, L.

TUBA.

Lorenz, O.

HARP.

Schuecker, H.

TYMPANI.

Neumann, S.
Kandler, F.

PERCUSSION.

Rettberg, A.
Zahn, F.
Senia, T.
Burkhardt, H.

ORGAN.

Marshall, J. P.

LIBRARIAN.

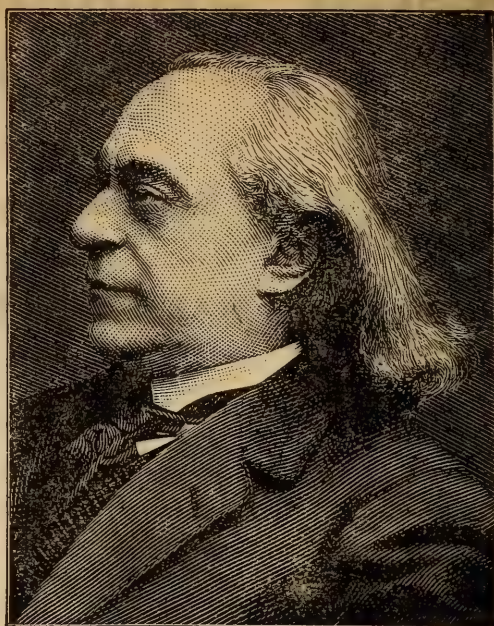
Sauerquell, J.

Vladimir De Pachmann

*The Greatest Pianist
Of the 20th Century*

ON TOUR
IN THE
UNITED STATES

SEASON: 1911-1912



For generations the appearance of new stars on the musical firmament has been announced—then they came with a temporary glitter—soon to fade and to be forgotten.

De Pachmann has outlived them all. With each return he won additional resplendence and to-day he is acknowledged by the truly artistic public to be the greatest exponent of the piano of the twentieth century. As Arthur Symons, the eminent British critic, says:

“Pachmann is the Verlaine or Whistler of the Pianoforte the greatest player of the piano now living.”

Pachmann, as before, uses the **BALDWIN PIANO** for the expression of his magic art, the instrument of which he himself says:

“ It cries when I feel like crying, it sings joyfully when I feel like singing. It responds—like a human being—to every mood. I love the Baldwin Piano.”

Every lover of the highest type of piano music will, of course, go to hear Pachmann—to revel in the beauty of his music and to marvel at it.

It is the beautiful tone quality, the voice which is music itself, and the wonderfully responsive action of the Baldwin Piano, by which Pachmann's miraculous hands reveal to you the thrill, the terror and the ecstasy of a beauty which you had never dreamed was hidden in sounds.

Sole Representatives

H. WEYMANN & SON

1010 CHESTNUT STREET - PHILADELPHIA, PA.

Twenty-seventh Season in Philadelphia

Boston Symphony Orchestra

Thirty-first Season, 1911-1912

MAX FIEDLER, Conductor

SECOND CONCERT

MONDAY EVENING, DECEMBER 4

AT 8.15

PROGRAMME

Rimsky-Korsakoff . . . Symphonic Suite, "Scheherazade" (after "The
Thousand Nights and a Night"), Op. 35

Bruch . . . Fantasia on Scottish Airs, for Violin and Orchestra, Op. 46

- I. Introduction: Grave.
Adagio cantabile.
- II. Scherzo: Allegro.
- III. Andante sostenuto.
- IV. Finale: Allegro guerriero.

Brahms Academic Festival Overture, Op. 80

SOLOIST

KATHLEEN PARLOW, Violinist

There will be an intermission of ten minutes after the symphonic suite

A SYMPHONY ORCHESTRA IN YOUR HOME

Music lovers may have operatic selections or the great Symphonies always at their command when an **ESTEY ORCHESTRAL PIPE ORGAN** is a part of the music-room equipment.

No matter how difficult the composition or how varied the treatment, the original creation of the composer is correctly and artistically presented by this instrument with all the technique and finished detail of a symphony orchestra directed by an inspired leader.

Have you ever listened to its rendition of favorite classics?

Gladly will we, at any time, show you what is accomplished by use of the automatic attachment, no longer spoken of as "mechanical," because its value and ability are recognized by musical critics.

Come and hear the Orchestral Pipe Organ at

ESTEY HALL

WALNUT STREET AT SEVENTEENTH

"SCHEHERAZADE," SYMPHONIC SUITE AFTER "THE THOUSAND NIGHTS
AND A NIGHT," OP. 35.

NICOLAS ANDREJEVITCH RIMSKY-KORSAKOFF

(Born at Tikhvin, in the government of Novgorod, March 18,* 1844; died June
21, 1908, at St. Petersburg.)

Mrs. Rosa Newmarch, in her biographical sketch of Rimsky-Korsakoff,
says that "Scheherazade" was composed in 1888.

The first performance of the suite in Boston was at a concert of the
Boston Symphony Orchestra led by Mr. Paur on April 17, 1897.

The suite, dedicated to Vladimir Stasoff, is scored for one piccolo,
two flutes, two oboes (one interchangeable with English horn), two
clarinets, two bassoons, four horns, two trumpets, three trombones,
one bass tuba, kettledrums, snare-drum, bass drum, tambourine, cym-
bals, triangle, gong, harp, and strings.

The following programme is printed in Russian and French on a
fly-leaf of the score:—

"The Sultan Schahriar,† persuaded of the falseness and the faith-
lessness of women, has sworn to put to death each one of his wives
after the first night. But the Sultana Scheherazade ‡ saved her life
by interesting him in tales which she told him during one thousand
and one nights. Pricked by curiosity, the Sultan put off his wife's

* This date is given in the catalogue of Belaieff, the late Russian publisher. One or two music lexicons
give May 22.

† Shahryár (Persian), "City-friend," was according to the opening tale "the King of the Kings of the
Banu Sásán in the islands of India and China, a lord of armies and guards and servants and dependents, in
tide of yore and in times long gone before."

‡ Shahrázad (Persian), "City-freer," was in the older version Scheherazade, and both names are thought
to be derived from Shirzád, "Lion-born." She was the elder daughter of the Chief Wazir of King Shahryár
and she had "perused the books, annals and legends of preceding Kings, and the stories, examples and in-
stances of by-gone men and things; indeed, it was said that she had collected a thousand books of histories,
relating to antique races and departed rulers. She had perused the works of the poets and knew them by
heart; she had studied philosophy and the sciences, arts and accomplishments; and she was pleasant and
polite, wise and witty, well read and well bred." Tired of the slaughter of women, she purposed to put an
end to the destruction.

LEEFSON-HILLE

CONSERVATORY OF MUSIC

1524 CHESTNUT STREET (Weightman Building)

808 SOUTH 49th STREET - PHILADELPHIA

FACULTY

MAURITS LEEFSON
JULIUS LEEFSON
HERMAN KUMME
JOHN THOMPSON
Miss ELSIE STEWART HAND
Miss LILLIAN COPE
Miss ADELE SUTOR
Miss CLARA DAVIS WOOD
Miss CLAIRE RING
Miss CHARLOTTE MUENCH

HENRY SUCH
ISADORE SHAPIRO
Miss GLADYS MINTON
ROBERT SCHURIG
EMIL SIMON
FREDERICK MAXSON
WALLACE W. GILCHRIST
EDMUND ROELOFSMA
Miss MARIE MYERS
Miss EMMA SCHUBERT

execution from day to day, and at last gave up entirely his bloody plan.

"Many marvels were told Schahriar by the Sultana Scheherazade. For her stories the Sultana borrowed from poets their verses, from folk-songs their words; and she strung together tales and adventures.

"I. The Sea and Sindbad's Ship.

"II. The Story of the Kalandar-Prince.

"III. The Young Prince and the Young Princess.

"IV. Festival at Bagdad. The Sea. The Ship goes to Pieces on a Rock surmounted by a Bronze * Warrior. Conclusion."

This programme is deliberately vague. To which one of Sindbad's voyages is reference made? The story of which Kalandar, for there were three that knocked on that fateful night at the gate of the house of the three ladies of Bagdad? "The young Prince and the young Princess,"—but there are so many in the "Thousand Nights and a Night." "The ship goes to pieces on a rock surmounted by a brass warrior." Here is a distinct reference to the third Kalandar's tale, the marvellous adventure of Prince Ajib, son of Khazib; for the magnetic mountain which shipwrecked Sindbad on his voyage was not surmounted by "a dome of yellow laton from Andalusia, vaulted upon ten columns; and on its crown is a horseman who rideth a horse of brass and holdeth in hand a lance of laton; and there hangeth on his bosom a tablet of lead graven with names and talismans." The composer did not attempt to interline any specific text with music: he endeavored to put the mood of the many tales into music, so that W. E. Henley's rhapsody might be the true preface:—

"They do not go questing for accidents: their hour comes, and the finger of God urges them forth, and thrusts them on in the way of

* "Bronze" according to Rimsky-Korsakoff; but the word should be brass, or yellow copper.

HYPERION SCHOOL OF MUSIC

1505 Arch Street

Branch, 57 East Penn Street, Germantown

FACULTY

JOHN W. POMMER, JR.	CARL KNEISEL	BYRON A. RATH
F. EDMUND EDMUNDS	RUDOLPH ENGEL	HELEN A. CHEW
RICHARD L. WEAVER	FRITZ DIETERICH	MILDRED S. MOORE
CLEMENTI BARONE	ANNA G. MUKENFUS	EDITH HOUSTON
FRANKLIN E. CRESSON	LUCIUS COLE	MRS. SARA P. GARDNER

FRANKLIN E. CRESSON

Directors

JOHN W. POMMER, Jr.

destiny. The air is horrible with the gross and passionate figments of Islamite mythology. Afrits watch over them or molest them; they are made captive of malignant Ghouls; the Jinns take bodily form and woo them to their embraces. The sea-horse ramps at them from the ocean floor; the great rock darkens earth about them with the shadow of his wings; wise and goodly apes come forth and minister unto them; enchanted camels bear them over evil deserts with the swiftness of the wind, or the magic horse outspreads his sail-broad vannes, and soars with them; or they are borne aloft by some servant of the Spell till the earth is as a bowl beneath them, and they hear the angels quiring at the foot of the Throne. So they fare to strange and dismal places; through cities of brass whose millions have perished by divine decree; cities guilty of the cult of the Fire and the Light wherein all life has been stricken to stone; or on to the magnetic mountain by whose horrible attraction the bolts are drawn from the ship, and they alone survive the inevitable wreck. And the end comes. Comes the Castle of Burnished Copper, and its gates fly open before them; the forty damsels, each one fairer than the rest, troop out at their approach; they are bathed in odors, clad in glittering apparel, fed with enchanted meats, plunged fathoms deep in the delights of the flesh. There is contrived for them a private paradise of luxury and splendor, a practical Infinite of gold and silver stuffs and jewels and all things gorgeous and rare and costly; and therein do they abide for evermore. You would say of their poets that they contract immensity to the limits of desire; they exhaust the inexhaustible in their enormous effort; they stoop the universe to the slavery of a talisman, and bind the visible and invisible worlds within the compass of a ring."

* * *

A characteristic theme, the typical theme of Scheherazade, keeps appearing in the four movements. This theme, that of the Narrator, is a florid melodic phrase in triplets, and it ends generally in a free cadenza. It is played, for the most part, by a solo violin and sometimes by a wood-wind instrument. "The presence in the minor cadence of the characteristic seventh, G, and the major sixth, F-sharp,—after the man-

THADDEUS RICH	-	Violin
KARL SCHNEIDER	-	Vocal
ITALIAN METHOD		
1705 CHESTNUT STREET	-	PHILADELPHIA

ner of the Phrygian mode of the Greeks or the Doric church tone,—might illustrate the familiar beginning of all folk-tales, 'Once upon a time.'"

I. THE SEA AND SINDBAD'S * SHIP.

Largo e maestoso, E minor, 2-2. The chief theme of this movement, announced frequently and in many transformations, has been called by some the SEA motive, by others the SINDBAD motive. It is proclaimed immediately and heavily in fortissimo unison and octaves. Soft chords of wind instruments—chords not unlike the first chords of Mendelssohn's "Midsummer Night's Dream" overture in character—lead to the SCHEHERAZADE motive, Lento, 4-4, played by solo violin against chords of the harp. Then follows the main body of the movement, Allegro non troppo, E major, 6-4, which begins with a combination of the chief theme, the SEA motive, with a rising and falling arpeggio figure, the WAVE motive. There is a crescendo, and a modulation leads to C major. Wood-wind instruments and 'cellos *pizz.* introduce a motive that is called the SHIP, at first in solo flute, then in the oboe, lastly in the clarinet. A reminiscence of the SEA motive is heard from the horn between the phrases, and a solo 'cello continues the WAVE motive, which in one form or another persists almost throughout the whole movement. The SCHEHERAZADE motive soon enters (solo violin).

* "The 'Arabian Odyssey' may, like its Greek brother, descend from a noble family, the 'Shipwrecked Mariner,' a Coptic travel-tale of the twelfth dynasty (B.C. 3500), preserved on a papyrus at St. Petersburg. In its actual condition 'Sindbad' is a fanciful compilation, like De Foe's 'Captain Singleton,' borrowed from travellers' tales of an immense variety and extracts from Al-Idrisi, Al-Kazwini, and Ibn al-Wardi. Here we find the Polyphemus, the Pygmies, and the Cranes of Homer and Herodotus; the escape of Aristomenes; the Plinian monsters, well known in Persia; the magnetic mountains of Saint Brennan (Brandanus); the aëronautics of 'Duke Ernest of Bavaria' and sundry cuttings from Moslem writers, dating between our ninth and fourteenth centuries. The 'Shaykh of the Seaboard' appears in the Persian romance of Kāmarupa, translated by Francklin, all the particulars absolutely corresponding. The 'Odyssey' is valuable because it shows how far eastward the mediæval Arab had extended; already, in The Ignorance he had reached China and had formed a centre of trade at Canton. But the higher merit of the cento is to produce one of the most charming books of travel ever written, like 'Robinson Crusoe,' the delight of children and the admiration of all ages" (Sir Richard F. Burton). See also the curious book, "Remarks on the 'Arabian Nights' Entertainments," in which the origin of Sindbad's Voyages and other Oriental Fictions is particularly considered," by Richard Hole (London, 1797).

G. SCHIRMER (Inc.), 3 East 43d Street, NEW YORK

JUST PUBLISHED

MONA GRAND OPERA in THREE ACTS

Libretto by

BRIAN HOOKER

Music by

HORATIO W. PARKER

Vocal Score - - - - - Net \$4.00

Libretto - - - - - Net .35

The score, in addition to the regular edition, will be issued in a special EDITION DE LUXE, on Old Stratford Paper, limited to 50 copies, autographed and numbered.

Price of Edition de Luxe, Net \$25.00

Copies of the Edition de Luxe will be reserved in the order received.

There is a long period that at last re-establishes the chief tonality, E major, and the SEA motive is sounded by full orchestra. The development is easy to follow. There is an avoidance of contrapuntal use of thematic material. The style of Rimsky-Korsakoff in this suite is homophonous, not polyphonic. He prefers to produce his effects by melodic, harmonic, rhythmic transformations and by most ingenious and highly colored orchestration. The movement ends tranquilly.

II. THE STORY OF THE KALANDAR*-PRINCE.

The second movement opens with a recitative-like passage, Lento, B minor, 4-4. A solo violin accompanied by the harp gives out the SCHEHERAZADE motive, with a different cadenza. There is a change to a species of scherzo movement, Andantino, 3-8. The bassoon begins the wondrous tale, capriccioso quasi recitando, accompanied by the sustained chords of four double-basses. The beginning of the second part of this theme occurs later and transformed. The accompaniment has the bagpipe drone. The oboe then takes up the melody, then the strings with quickened pace, and at last the wind instruments, un poco più animato. The chief motive of the first movement is heard in the basses. A trombone sounds a fanfare, which is answered by the trumpet; the first fundamental theme is heard, and an Allegro molto follows, derived from the preceding fanfare, and leads to an orientally colored intermezzo. "There are curious episodes in which all the strings repeat the same chord over and over again in rapid succession,—very like the responses of a congregation in church,—as

* The Kalandar was in reality a mendicant monk. The three in the tale of "The Porter and the Three Ladies of Bagdad" entered with beards and heads and eyebrows shaven, and all three, by fate, were blind of the left eye. According to d'Herbelot the Kalandar is not generally approved by Moslems: "He labors to win free from every form and observance." The adventurous three, however, were sons of kings, who in despair or for safety chose the garb. D'Herbelot quotes Saadi as accusing Kalandars of being addicted to gluttony: "They will not leave the table so long as they can breathe, so long as there is anything on the table. There are two among men who should never be without anxiety: a merchant whose vessel is lost, a rich heir who falls into the hands of Kalandars."

MEN'S, WOMEN'S AND CHILDREN'S FINE SHOES



H A N A N & S O N
1318 Chestnut Street, Philadelphia

an accompaniment to the SCHEHERAZADE motive, now in the clarinet, now in the bassoon." The last interruption leads to a return of the Kalandar's tale, *con moto*, 3-8, which is developed, with a few interruptions from the SCHEHERAZADE motive. The whole ends gayly.

III. THE YOUNG PRINCE AND THE YOUNG PRINCESS.

Some think from the similarity of the two themes typical of prince and princess that the composer had in mind the adventures of Kamar al-Zaman (Moon of the age) and the Princess Budur (Full moons). "They were the likeliest of all folk, each to other, as they were twins or an only brother and sister," and over the question, which was the more beautiful, Maymunah, the Jinniyah, and Dahnash, the Ifrit, disputed violently.

This movement is in simple *romanza* form. It consists in the long but simple development of two themes of folk-song character. The first is sung by the violins, *Andantino quasi allegretto*, G major, 6-8. There is a constant recurrence of song-like melody between phrases in this movement, of quickly rising and falling scale passages, as a rule in the clarinet, but also in the flute or first violins. The second theme, *Pochissimo più mosso*, B-flat major and G minor, 6-8, introduces a section characterized by highly original and daringly effective orchestra-

MEHLIN PIANOS

always respond to the most exacting demands made upon them. For this reason they are preferred by musicians, in fact Mehlin Pianos are often called

"The Musicians' Ideal"

The Mehlin "Inverted Grand" is the only "Upright" built on the principle of the Grand. It has the Grand Scale, Sounding Board and Tone.

For Art Catalog and full particulars apply to

G. HERZBERG & SON

**1717 Chestnut Street
PHILADELPHIA, PA.**

tion. There are piquant rhythmic effects from a combination of triangle, tambourine, snare-drum, and cymbals, while 'cellos (later the bassoon) have a sentimental counter-phrase.

IV. FESTIVAL AT BAGDAD. THE SEA. THE SHIP GOES TO PIECES AGAINST A ROCK SURMOUNTED BY A BRONZE WARRIOR. CONCLUSION.

"A splendid and glorious life," says Burton, "was that of Bagdad in the days of the mighty Caliph, when the capital had towered to the zenith of grandeur and was already trembling and tottering to the fall. The centre of human civilization, which was then confined to Greece and Arabia, and the metropolis of an Empire exceeding in extent the widest limits of Rome, it was essentially a city of pleasure, a Paris of the IXth century. . . . The city of palaces and government offices, hotels and pavilions, mosques and colleges, kiosks and squares, bazars and markets, pleasure grounds and orchards, adorned with all the graceful charms which Saracenic architecture had borrowed from the Byzantines, lay couched upon the banks of the Dijlah-Hiddekel under a sky of marvellous purity and in a climate which makes mere life a 'Kayf'—the luxury of tranquil enjoyment. It was surrounded by far-extending suburbs, like Rusáfah on the Eastern side and villages like Baturanjah, dear to the votaries of pleasure; and with the roar of a gigantic capital mingled the hum of prayer, the trilling of birds, the thrilling

The Essentials of Pianoforte Playing

A Practical System of Mind and Finger Training

\$1.50, Postage paid

By CLAYTON JOHNS

INTENDED for students of the pianoforte already familiar with the notes and their time values, who have facility in reading easy music. Its chief purpose is, while forming a technical foundation, to combine with it a number of harmonic examples and analytical illustrations, making clear to the student many things which often remain enigmas to those far advanced in pianoforte technic.

Mr. Johns has succeeded admirably in setting forth clearly and concisely the points considered, and I believe the student who studies this book will do so with great advantage.—
SERGEI RACHMANINOFF, *the great Russian Composer and Pianist.*

OLIVER DITSON COMPANY

150 TREMONT STREET - - - BOSTON, MASS.

CHAS. H. DITSON & CO., NEW YORK

of harp and lute, the shrilling of pipes, the witching strains of the professional Almah, and the minstrel's lay." *

Allegro molto, E minor, 6-8. The Finale opens with a reminiscence of the SEA motive of the first movement, proclaimed in unisons and octaves. Then follows the SCHEHERAZADE motive (solo violin), which leads to the fête in Bagdad, Allegro molto e frenetico, E minor, 6-8. The musical portraiture, somewhat after the fashion of a tarantelle, is based on a version of the SEA motive, and it is soon interrupted by Scheherazade and her violin. In the movement Vivo, E minor, there is a combination of 2-8, 6-16, 3-8 times, and two or three new themes, besides those heard in the preceding movements, are worked up elaborately. The festival is at its height—"This is indeed life; O sad that 'tis fleeting!"—when there seems to be a change of festivities, and the jollification to be on shipboard. In the midst of the wild hurrah the ship strikes the magnetic rock.†

Or, sailing to the Isles
Of Khaledan, I spied one evenfall
A black blotch in the sunset; and it grew
Swiftly . . . and grew. Tearing their beards,
The sailors wept and prayed; but the grave ship,
Deep laden with spiceries and pearls, went mad,
Wrenched the long tiller out of the steersman's hand,
And turning broadside on,

* For a less enthusiastic description of Bagdad in 1583 see John Eldred's narrative in Hakluyt's Voyages. The curse of the once famous city to-day is a singular eruption that breaks out on all foreign sojourners.

† The fable of the magnetic mountain is thought to be based on the currents, which, as off Eastern Africa, will take a ship fifty miles a day out of her course. Some have thought that the tales told by Ptolemy (VII. 2) were perhaps figurative,—“the iron-stealers of Otaheite allegorized in the Bay of Bengal.” Aboulfouaris, a Persian Sindbad, is wrecked by a magnetic mountain. Serapion, the Moor (1479), “an author of good esteem and reasonable antiquity, asserts that the mine of this stone [the loadstone] is in the seacoast of India, where when ships approach, there is no iron in them which flies not like a bird unto those mountains; and, therefore, their ships are fastened not with iron but wood, for otherwise they would be torn to pieces.” Sir Thomas Browne comments on this passage (“Vulgar Errors,” Book II., chapter ii.): “But this assertion, how positive, soever, is contradicted by all navigators that pass that way, which are now many, and of our own nation; and might surely have been controlled by Nearchus, the admiral of Alexander, who, not knowing the compass, was fain to coast that shore.” Sir John Mandeville mentions (chapter xxvii.) these loadstone rocks: “I myself have seen afar off in that sea as though it had been a great isle full of trees and bush, full of thorns and briars, great plenty. And the shipmen told us that all that was of ships that were drawn thither by the adamant for the iron that was in them.” See also Rabelais (Book V., chapter xxxvii.); Puttock's “Peter Wilkins”; the “Novus Orbis” of Aloysius Cadamustus, who travelled to India in 1504; and Hole's book, already quoted. Burton thinks the myth may have arisen from seeing craft built, as on the East African coast, without nails. Egede, in his Natural History of Greenland, says that Mogens Heinson, a seaman in the reign of Frederic the Second, king of Denmark, pretended that his vessel was stopped in his voyage thither by some hidden magnetic rocks, when under full sail. The Berlin correspondent of the *Pall Mall Gazette* wrote not long ago that Norwegian newspapers were discussing the dangerously magnetic properties of a mountain in the Joedern province on the Norwegian coast. “There can be no question as to the existence of the ‘mountain,’ though its dimensions have been greatly exaggerated. It is, in fact, a great straggling dune, of about 1,000 yards in length. The bulk of the dune is composed of sand, with which, however, is intermingled such a large proportion of loadstone in minute fragments that the compass of a ship coming within a certain distance of the coast at once becomes wildly deranged, and it happens far from infrequently that the vessel is stranded.”

HOTEL PURITAN

COMMONWEALTH AVENUE

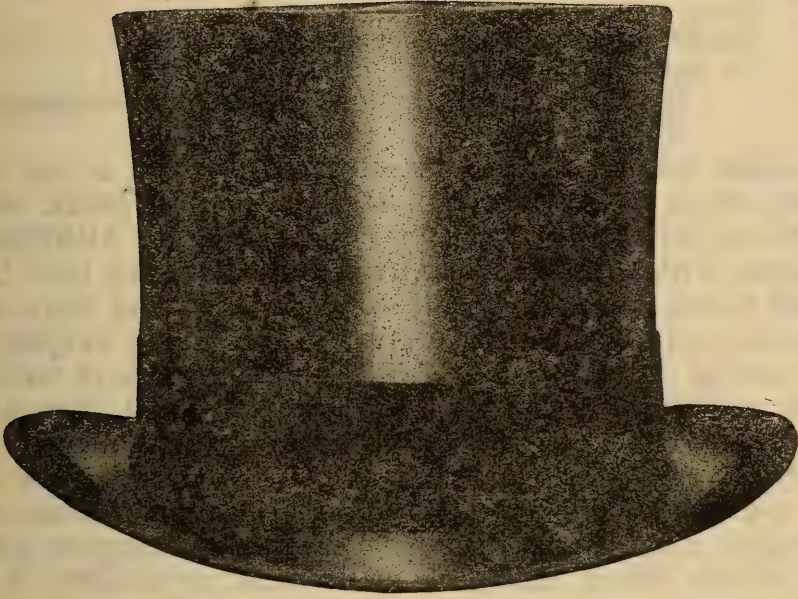
100 yards from Massachusetts Avenue car lines



The Distinctive Boston House

One of the most attractive Hotels in the World for Transient and Permanent Guests who demand the best and prefer good taste to display. Several desirable rooms and suites at modest prices.

Afternoon tea daily, with music, in the unique Sun Parlor



There is but one correct hat
for all formal occasions—
The STETSON Silk Hat.
This is our Young Men's
model, but we have others
to suit personal requirements

John B. Stetson Company
STETSON STORE
1108 Chestnut Street
Philadelphia

As the most iron would, was haled and sucked
 Nearer, and nearer yet;
 And, all awash, with horrible lurching leaps
 Rushed at that Portent, casting a shadow now
 That swallowed sea and sky; and then
 Anchors and nails and bolts
 Flew screaming out of her, and with clang on clang,
 A noise of fifty stithies, caught at the sides
 Of the Magnetic Mountain; and she lay,
 A broken bundle of firewood, strown piecemeal
 About the waters; and her crew
 Passed shrieking, one by one; and I was left
 To drown.

W. E. Henley's Poem, "Arabian Nights' Entertainments" (1893).

The captain said to Ajib in the story: "As soon as we are under its lea, the ship's sides will open and every nail in plank will fly out and cleave fast to the mountain; for that Almighty Allah hath gifted the loadstone with a mysterious virtue and a love for iron, by reason whereof all which is iron travelleth towards it." And Ajib continued: "Then, O my lady, the captain wept with exceeding weeping, and we all made sure of death-doom, and each and every one of us farewelled his friend, and charged him with his last will and testament in case he might be saved." The trombones roar out the SEA motive against the billowy WAVE motive in the strings, Allegro non troppo e maestoso, C major, 6-4; and there is a modulation to the tonic, E major, as the tempest rages. The storm dies. Clarinets and trumpets scream one more cry on the march theme of the second movement. There is a quiet ending with development on the SEA and WAVE motives. The tales are told. Scheherazade, the narrator, who lived with Shahryár "in all pleasance and solace of life and its delights till there took them the Destroyer of delights and the Severer of societies, the Desolator of dwelling-places and Garnerer of grave-yards, and they were translated to the ruth of Almighty Allah," fades with the vision and the final note of her violin.

When You Buy a Painter & Ewing

Buy
Pianos
Where
They
Are
Made



PIANO

every dollar you pay is for the instrument itself.

Nothing added for high rents because they are sold direct from the factory to you at a saving of \$100 or more.

A Better Piano for Less Money

Send for catalog

PAINTER & EWING

Factory and Salesroom, 1105-1107 SPRING GARDEN STREET

HIGHLY
ENDORSED
BY
SÉVČIK

H A H N

SCHOOL OF MUSIC

Teacher of
Domenico
Bové
Marie
Hoskins
Helen Ware
Madeleine
McGingau

A Thorough Musical Education in All Branches
1524 CHESTNUT ST., PHILADELPHIA

Hahn Quartette, 1911-12 Series

November 17 }
February 16 } 8 P.M.
April 5 }
January 4, 4 P.M.

December 6 }
January 12 } 8 P.M.
March 1 }

WITHERSPOON HALL

ASSOCIATION HALL, Gtn.

Frederick Hahn in Violin Recital

January 26, Witherspoon Hall

TICKETS AT WITHERSPOON BOX OFFICE

(Born at Cologne, January 6, 1838; now living at Friedenau—Berlin.)

The full title of this composition is "Fantasia (Introduction, Adagio, Scherzo, Andante, Finale) for the Violin, with Orchestra and Harp, with the free use of Scottish Folk-melodies." The fantasia was played for the first time at Hamburg late in September, 1880, at a Bach Festival, by Pablo de Sarasate, to whom the work is dedicated.*

The composer wrote from Liverpool † to the *Signale* (Leipsic), No. 57, in October, 1880: "Joachim will play here on February 22, and he will play my new Scottish Fantasia, which, as I hear, has been badly handled by the sovereign press of Hamburg. This comedy is renewed with each of my works; yet it has not hindered 'Frithjof,' 'Odysseus,' 'Die Glocke,' and the two violin concertos in making their way. A work which is introduced by Sarasate and Joachim, a work by the same man who has given the two concertos to the violinists of the world, cannot be so wholly bad. We must allow the Germans the pleasure of depreciating at first and as much as possible the works of their good masters: it has always been so and it will always be so. But it is not amusing for the composer."

About the same time a friend of Sarasate wrote from Hamburg the following letter, which is passionate, though the emotion is curiously expressed: "I suppose you will receive an unfavorable account of Bruch's Fantasia, and I ground my opinion on the criticisms which have appeared here. I should like to state, therefore, that the public

* It is said that the Fantasia was played in May, 1880, by Joachim, at a private rehearsal in the hall of the Hochschule, Berlin, with the Hochschule orchestra led by Bruch. Joachim played the Fantasia at Liverpool, February 22, 1881, when Hallé's orchestra was led by Bruch.

† Bruch was appointed conductor of the Liverpool Philharmonic Society in 1880, and made his home in England for three years.

A Most Effectual Throat Relief

Hoarseness, coughs, inflammation of the throat, bronchial and asthmatic troubles are relieved promptly by the use of

BROWN'S BRONCHIAL TROCHES

For over half a century recognized throughout the world as the staple throat remedy. Especially convenient to carry in purse or pocket ready for use whenever required to check a cough or give relief in any throat trouble.

Entirely free from opiates in any form. Fine for singers and speakers to clear the voice. Sold everywhere in boxes—never in bulk.

Price 25c, 50c and \$1.00
 Sample sent free on request

JOHN I. BROWN & SON, BOSTON, MASS.

BROWN'S

CAMPHORATED
 SAPONACEOUS

DENTIFRICE

is an article of superior merit. Used daily, will keep the teeth sound, prevent accumulation of tartar, and give firmness to the gums. It leaves a particularly clean and pleasant feeling in the mouth. For sale by druggists and dealers in toilet articles, or sent on receipt of price, 25 cents. Sample sent on request.

Manufactured by JOHN I. BROWN & SON

CURTIS & BROWN
 MFG. CO., Ltd.

NEW YORK, N.Y.

has by its behavior shown it thinks differently. The first musicians in Paris, as Lalo and Saint-Saëns, are full of admiration for the work, which has pleased all who have heard it. That Sarasate considers it good is a matter of course, otherwise he would do as he has done with five concertos dedicated to him this year—not play it. It ought to grieve us very much that a work of one of our most eminent masters should be run down off-hand by persons who have heard it only once, and, as it has not been published,* have had no opportunity of looking into the score; such conduct renders the task of the executive artist doubly difficult. Even if a musician thinks badly of this work, he cannot conscientiously give an opinion until he has, as he ought, rendered himself acquainted with it. Acting as they do, the critics here strike us, and all the musicians we know, as being superficial. Pray excuse me, for I mean well."

* *

The fantasia is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettledrums, harp, solo, violin, strings; and bass tuba, bass drum, and cymbals are used in the Introduction and the first movement.

The Introduction opens, Grave, E-flat minor, 4-4, with solemn harmonies in brass, bassoons, harp; and the rhythm is marked by drum and cymbals. The solo violin has recitative-like phrases, accompanied at first by sustained harmonies in the strings, then by a return of the opening march-like motive in wind instruments. This preluding leads to the next movement.

Adagio cantabile, E-flat, 3-4. The Adagio opens pianissimo in full orchestra with muted strings. The solo violin enters and develops a cantabile melody.

* The score was published in 1880.

FAELTEN PIANOFORTE SCHOOL

CARL FAELTEN, Director
30 HUNTINGTON AVENUE, BOSTON

Professional training for
Pianists and
Music Teachers. Special department for children. Call or write for information.



DE MERITTE SCHOOL

815 BOYLSTON STREET, BOSTON
Twelfth Year

A preparatory school for boys who want an education.

The **Upper Grade** prepares for college and the scientific schools.

The **Lower Grade** gives to boys from ten to fourteen years of age a careful training for the work of the upper grade.

EDWIN DE MERITTE, A. B., Prin.

VICTOR S. FLECHTER

Rare Old Violins, Violas, Cellos,
Finest Italian Strings, Bows,
Boxes, Highest Grade Repairing

23 UNION SQUARE, NEW YORK

Telephone

The second movement, G major, 3-2, opens with prelude by the major orchestra, which leads from E-flat to G major. The solo violin enters with a scherzo theme, which the composer has characterized in the score as "Dance." The theme is developed now by solo instrument, now by orchestra with violin embroidery. A subsidiary theme of a brilliant character enters fortissimo as an orchestral tutti, and it is developed by the solo instrument. Recitatives for the solo violin lead to the next movement.

Andante sostenuto, A-flat major, 4-4. The song for solo violin is accompanied alternately by strings and by wood-wind and horns. The melody is sung by the first horn, then by oboe, then by horn and 'cellos, and at last by the flute, while the solo violin has passages of elaborate embroidery. A livelier theme is developed in B major by the solo violin. There is a return to the first theme in A-flat major, and there is further development.

The Finale, Allegro guerriero, E-flat, 4-4, opens with a march theme given out by the solo violin in full chords, accompanied by the harp alone. The phrase is repeated by full orchestra. A second phrase is treated in like manner. There are brilliant developments of the theme, and a modulation to C major introduces a more cantabile second theme. These two motives are elaborately developed and worked out, at times by the solo violin, but for the most part by the orchestra against figuration in the solo instrument.

The Scottish melodies introduced, though greatly changed, are "Auld Robert Morris," "There was a Lad," "Who'll buy my Caller Herrin'," and "Scots wha hae."

HENRY F. MILLER

Lyric Grands

\$650

Appeal where space is a consideration. Though smaller, their volume and power are stronger than in the ordinary, full-size Grands.

Henry F. Miller & Sons Piano Co.
1105 CHESTNUT STREET



ENTR'ACTE.

BETWEEN THE ACTS.

(From the *London Times*, April 1, 1911.)

Some years ago when Mr. George Alexander asked Sir Arthur Sullivan to write incidental music to a certain play, the offer was refused. "The fact is," said Sullivan, "music in the theatre is a mistake: when the curtain is up, it disturbs the actors, and, when the curtain is down, it disturbs the audience." If that were true, Sullivan was guilty of creating a considerable number of theatrical disturbances in the course of his career. But perhaps it is possible to disturb both actors and audiences for their good; and the fact that managers continue to demand some sort of musical decoration for their plays, and English audiences feel that they are being treated shabbily if there is no music between the acts, suggests that the disturbance is not so acute as to be generally distressing. Mr. Norman O'Neill shed a good deal of light upon both sides of the question in an interesting paper on "Music to Stage Plays" which he read before the Musical Association the other day. As regards the actor's part in the dilemma, he gave a number of practical suggestions, chiefly for the use of musicians who propose to write music for the stage. He showed what kind of musical ideas and what orchestral colors can be best used to form a background to the speaking voice of an actor and how music may reinforce a dramatic situation without becoming a nuisance. He dwelt a good deal on the exact measurement necessary in order to make the musical detail coincide perfectly with the stage requirements; and incidentally he left the impression that all these things are likely to be best adjusted when the composer and the musical director are the same person. The moral of it was that incidental music during the dialogue need not be a disturbance if it is well

HOTEL LENOX

2 minutes from Back Bay Stations

Fireproof Modern Convenient

250 Rooms; 125 with Private Bath

Superior Cuisine and Service

Boylston and Exeter Streets

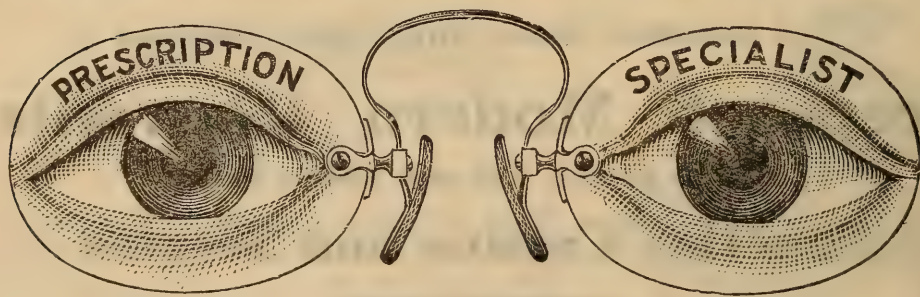
BOSTON

enough done; and that, of course, Sullivan knew better than most people when he made his whimsical reply to Mr. Alexander. It is a question to be worked out by the producer of the play and the musician in conference.

But the other side of the question concerns every one from the front row of the stalls to the back of the gallery; and, indeed, audiences as wholes are apt to show themselves quite oblivious of the disturbing effects of music. They do not mind in the least the additional effort needed to raise their voices above it. Still, if music when the curtain is down does not disturb the audience in the sense of interfering with their conversation, it is apt to set them disturbing one another; for in these days there is likely to be a musical minority who care to listen when the music is good enough to be worth listening to, but who cannot for the clacking of their neighbors' tongues. Then there are some unfortunates on whom music of every kind always make a definite impression, and who cannot dismiss the vilest theatre orchestra from their minds, so that the noise which for others is genial accompaniment to talk holds them in torment until the curtain rises and sets them free again. They are probably few, but they deserve consideration.

Such cases are surely sufficient to create an effective demand that the very bad keep-it-going-at-all-costs kind of music should be banished from theatres which are designed to attract ordinarily susceptible people. On the other hand, the conversation difficulty must, and indeed ought to, keep very serious music out of programmes which are mere interludes between the more absorbing interests of the play. Theatre audiences who are not musical, or who at any rate have not come to hear music, have a right to the moments of relaxation which the intervals give. Mr. O'Neill recognized this quite frankly, and he offered a solution of the difficulty which is valuable because he has put it, and is

FRANK MÜLLER



MANUFACTURING OPTICIAN

Invisible Bifocal Lenses

Opera Glasses and Lorgnettes

1631 Chestnut Street

nightly putting it, to a practical test. It was that a serious piece, a movement of a symphony or an overture, should be played, beginning about twenty minutes before the curtain rises; for it is his experience that the patient pit and gallery will listen gratefully, and they have a chance of hearing while the stalls and dress circle are empty. The intervals must be filled with lighter stuff, which, of course, does not in the least mean bad stuff. On the contrary, when we recently called attention to the plan at work at the Haymarket Theatre, a minuet by Mozart, specimens of other eighteenth-century composers, as well as some very graceful modern pieces, stood in the list.

The worst indictment which can be levelled against the musical taste of English people in general is that they are incorrigible extremists. They can combine enthusiasm for symphonies with a passion for wallowing in the mire of the ballad-monger, since each works strongly upon some emotional strain for good or for evil. But they are little moved by more gentle stimuli; and so there is still a great mass of music which the purveyors of orchestral concerts neglect because, though it has charming qualities, it has little drawing power. Such music is the opportunity of the theatre; it has not got to draw people there, it has not got to compel their attention when they are there; it has only to delight those who care to listen to it. The more the opportunity is used, the more numerous are the listeners likely to become.

We have been speaking so far of music which has no connection with the play. When it consists of entr'actes written to illustrate the play or to carry on the emotional situation upon which the curtain fell, the case is of course different. Then the audience must listen, whether they like it or not, if they are to get the utmost value from the play itself. But there seems to be a vaguely lingering tradition that the independent music should somehow be chosen with reference to the play; and this seems to us a mistake in the majority of instances. As Mr. O'Neill said, it may happen that some totally unconnected piece chances to form the ideal emotional link between two scenes. He instanced a piece by Tchaikovsky (or at any rate in the manner of Tchaikovsky) which he had heard between two scenes of Mr. Galsworthy's "Strife." The case was rather a startling one, for there are few

The West End Stables and Riding Academy



21st St., above Chestnut

Philadelphia, Pa.

JOHN J. SHORT & BROTHER

playwrights whose style seems to be less susceptible to musical treatment of any kind than Mr. Galsworthy, and we should be inclined to cite him as an instance of the author with whom the musician had better not interfere. But it only goes to show how impossible it is to draw strict lines in such a subtle matter. A discerning musical director may be able to find appropriate pieces to go with plays which seem to offer him very little chance; but it is not necessary that he should do so, and it is not always desirable that he should try. A forced appropriateness is apt to end in banality, while a frank digression to totally dissimilar ideas is often refreshing. One would feel little or no jar, for example, between the scene of arrest in "The Silver Box" and a sparkling dance measure of Mozart's time; but who could endure an attempt to produce a musical counterpart to the scene? Where the play offers no obvious musical suggestions, it is still possible to turn the musical resources of the theatre to good account by giving interludes of fresh and attractive music well played; and, when one considers that practically every London theatre maintains a band of at any rate moderately efficient players it is clear that here is a valuable force which ought not to be wasted.

MUSICAL PATRIOTISM.

(From the *London Times*, May 20, 1911.)

The British race, as a whole, is no doubt at the present time of national festivity experiencing more or less the same emotions as in 1887, 1897, and 1902; but their musical expression is in many respects different. In 1887 musical patriotism hardly existed, and only very gradually has it become conscious of itself and of its aims. But now the Imperialist spirit has seized on the art: political ideals color much musical criticism, and there is growing up a demand that our musical youth shall be fed much more than hitherto on pure British-grown food. Wealthy music-lovers transport large bodies of singers many

OLDEST PIANO HOUSE IN PHILADELPHIA

BELLAK

PIANOS

PLAYER-PIANOS

VICTROLAS \$15 to \$200

1129 CHESTNUT STREET

thousands of miles in order to bind the whole of the subjects of King George with artistic bands; and many concerts—notably the remarkable series to be given at the Crystal Palace—are definitely designed to foster the local pride of the various sections of the world under the British flag. The native composer is taking courage to hold his head higher and higher, and to speak with his enemies in the gate in a tone of manly, not to say defiant, self-confidence. We are welcoming an International Musical Congress to London and displaying to our distinguished foreign guests national glories of which their grandfathers were, through faults on both sides, almost entirely ignorant.

No doubt political movements during the past decade have helped all this on: whatever our views on economics, ideas have been in the air which, consciously or not, have certainly influenced art. And simultaneously, though naturally only within the limits of the United Kingdom, there has been the great advance of the folk-song and folk-dance crusade, which has steadily relied for its emotional driving force on the instinct of patriotism, local and national. Many of us may indeed have genially, not to say enthusiastically, allowed the expression of the pride in home and race to cover a multitude of sins; and at a time like the present a strange tangled growth of artistic weeds springs up only to wither in a few short weeks. But these are passing incidents: the main fact is that musical patriotism is now something that has to be reckoned with seriously,—far more seriously than ever in these islands before.

It is not, of course, in itself a new thing. In Elizabethan days great composers complained that native work was ousted by Italian. When Charles II. sent Pelham Humfrey to study Parisian ballets in order to learn how to write English anthems, the proceeding seemed, to not a few, very curious. “The Beggar’s Opera” was a natural reaction

The Pennsylvania College of Music



KATE H. CHANDLER, President
1511 Girard Avenue
PHILADELPHIA, PA.

FACULTY

- | | |
|---------------------------|-------------------------|
| KATE H. CHANDLER | CHARLES H. RICE |
| RAYMOND S. WILSON, M.B. | EDITH W. HAMLIN, M.B. |
| EDWARD H. SMITH | EMILY A. HOLZBAUR, M.B. |
| JOSEPH A. HOPKINS | VIRGINIA MADDEN |
| HERMAN H. GREBE | SELMA KATZENSTEIN |
| LETITIA L. MURPHY | |
| and Associate Instructors | |

against the artistic dominance of the aristocratic clique which had invited the Kapellmeister of a German Court to produce an apparently endless string of Italian operas in London; and this last "exotic and irrational entertainment," as Johnson called it, encountered plenty of patriotic opposition from a democratic minority down to its extinction (in its old inartistic shape) not so very many years ago. No doubt we have often been only too willing lightly to sell our national birthright: we have complacently submitted to crushing alien domination in theatre and concert-room alike. It is all to the good that we have now, beyond any possibility of recall, entered on the path of justice to ourselves and our musical achievements, past and present. We have far too long, as a nation, been content to hand music over to the foreigner as something good enough for him, but below our own dignity. Such an attitude, degrading both to England and to art, is now a thing of the past, and we may be duly grateful.

Nevertheless, an occasional pause for sober reflection is not amiss, especially at a time when the world of music, like any other, seems to be full of shouts and waving flags. Let us remember Johnson again: "Patriotism, Sir, is the last refuge of a scoundrel." No thinking man will deny that there is much more truth in this than the unimaginative Boswell seems to have seen; and the apparent paradox has its application in music no less than elsewhere. Out of our past sins against our own flesh and blood have come many great virtues. We have kept ourselves free from the curse of narrow jealousy, we have readily welcomed all that is good, both in men and in ideas, from abroad; we have been, as it were, a channel through which, without any conscious assistance from ourselves, has flowed almost everything great in European music, from the mediæval art of the Church of Rome down to the foreign masterpieces of to-day. Our musical annals show nothing like the Parisian début of "Tannhäuser"; the attempts, some time ago, to rouse patriotic prejudice against the ex-English Herr Eugen d'Albert expired of inanition. However mixed may have been our motives, however inadequate and unfair our actions, we have at any rate stood unflinchingly for the principle of the open door in art, the cosmopolitanism of the great spiritual things.

Are we to sacrifice this at the bidding of the musical imperialists of to-day? There are indeed not a few signs that the nationalist movement is going ahead quite fast enough: there almost seem dim visions of a future budget that will penalize the unpatriotic performer of Bach or Beethoven. British music—*qua* British, only very secondarily *qua* music—is insistently demanded; singers are told, in fairly plain terms, to leave Schubert and Brahms to Germans and to concern themselves rather with the works of Mr. X. and Mr. Z. or with

WILFRIED KLAMROTH

TEACHER of SINGING IN ALL OF ITS BRANCHES

RICCARDO MARTIN'S OPINION:

"He has the real secret and knows how to teach it."

Studio, 11 1-2 West 37th Street . . . NEW YORK

native folk-music, good, bad, and indifferent (though, of course, the existence of the two latter classes is vehemently denied). Emerson said that the greatest genius was the most indebted man; but the modern British composer is now rather enjoined to emulate Melchizedek, except in so far that he may commendably borrow, and pass off as his own, any tunes that he happens to hear in a country alehouse. Sir Edward Elgar learns, no doubt to his great surprise, that he might just as well, for all the difference it has made to his work, never have known of the existence of the art outside these islands; we shall soon be demanding that all the members of the London Symphony Orchestra, including its conductors, shall have been born and bred within the four-mile radius. Many among us seem, indeed, very rapidly to be arriving at a conception of music which is not merely narrowly national, but even parochial. Not, of course, that any one would for a moment deny that much music to which patriotic sentiments, local or more than local, do happen to attach is artistically excellent; but the conjunction is not essential, and it is for the musician, not the patriot, to discriminate. We owe ourselves fair play, nothing more. Unless we are content to abnegate any artistic standpoint worth the name, we must needs acknowledge that it does not matter so much as one grain of dust in the scales whether the music and the musicians we prefer are products of the British Empire or of anywhere else on the face of the globe. Art is not a department of geography, nor of politics.

And after all, even if we can see some moral if no other merit in the cry of British music (good or bad) for the British race, we have still to define our terms; many a composer who is purely British in the eyes of the law is vigorously blamed for not writing purely British music. It is all very well if he is content to do nothing but dress up folk-tunes in various shapes,—patriotism is an easy refuge for the composer who cannot compose,—but, generally, he ventures to think that he has some ideas of his own. How is he to know if these will pass the imperialist test? What is the common denominator of “Sumer is icumen in” and Tallis and Wilbye and Purcell and Bennett and Sullivan and Elgar? Of course, no one can shake himself free from his ancestry; the fact that English music is in general much closer to German than to Italian is no doubt largely due to nearer kinship of blood. But such things, vague and elusive anyhow, are surely altogether unconscious elements in any living art; no composer worth the name can become “national” by taking thought. His temperament may or may not lead him to keep within hailing distance of the norm of his race, as represented in the rough average of the folk-music; but how is that a matter for either praise or blame? True nationality is broad enough to include nearly all imaginable varieties. The only consideration is

The Elinor Comstock Music School

A resident and day school. Leschetizky method. Piano teachers all Leschetizky pupils. Vocal, Harmony, Ensemble playing, Sight reading, Lectures on current operas and concerts. Classes arranged in French, Classic Dancing, Literature and History of Art. Catalogues.

Miss ELINOR COMSTOCK, 1000 Madison Ave., New York City

the value, in the general terms of all races, of his artistic output; all great art, folk-music as much as any other, speaks a world-language, not a dialect. Why, at the call of the patriot, should we wilfully narrow our artistic heritage and blunt the edge of our judgment, and not even then know at what we aim? We may acknowledge as much as we like that our music is the product of our own environment, our own civilization, our own intellectual life; but we cannot set up fixed barriers, and, even if we could, why should we?

But perhaps we are inclined to take all this midsummer madness too literally. Increased opportunities of advancement and all-around fair play for British composer and performer, increased knowledge and love of the fine folk-music,—these are the firm and invaluable results of the last twenty years. If, like petulant children, we clamor for favors that we have done nothing to earn, for a preferential treatment that will use art as a mere pawn in the game of international jealousy, then perhaps a little gentle ridicule will do us more good than any attempt at reasoning.

ACADEMIC FESTIVAL OVERTURE, OP. 80 JOHANNES BRAHMS

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897.)

Brahms wrote two overtures in 1880,—the "Academic" and the "Tragic." They come between the Symphony in D major and that in F major in the list of his orchestral works. The "Tragic" overture bears the later opus number, but it was written before the "Academic,"—as Reimann says, "The satyr-play followed the tragedy." The "Academic" was first played at Breslau, January 4, 1881. The university of that town had given him the degree of Doctor of Philosophy (March 11, 1879),* and this overture was the expression of his thanks. The Rector and Senate and members of the Philosophical Faculty sat in the front seats at the performance, and the composer conducted his work, which may be described as a skilfully made pot-pourri or fantasia on students' songs. Brahms was not a university man, but he had known with Joachim the joyous life of students at Göttingen,—at the university made famous by Canning's poem:—

* "Q. D. B. V. Summis auspiciis Serenissimi ac potentissimi principis Guilelmi Imperatoris Auguste Germanici Regis Borussicae, etc., eiusque auctoritate regia Universitatis Litterarum Vratislaviensis Rectore Magnifico Ottone Spiegelberg Viro Illustrissimo Joanni Brahms Holsato *artis musicae severioris in Germania nunc principi ex decreto ordinis philosophorum promotor legitime constitutus* Petrus Josephus Elvenich Ordinis Philosophorum h. a. Decanus philosophiae doctoris nomen iura et privilegia honoris causa contulit collataque publico hoc diplomate declaravit die XI mensis Martii A. MDCCCLXXIX. (L.S.)"

Music teaches most exquisitely the art of development.—D^r ISRAELI

MUSIC EDUCATION

CALVIN B. CADY. Studios { Boston, 900 Beacon Street
New York, 15 Claremont Avenue
Pianoforte, Harmony, etc., and Normal Courses

Address Teachers College, Columbia University, New York, for Syllabus of Course in Music Education.

Address Clayton F. Summy Co., Chicago, Ill., for Poetic Folk Dances, Books I. and II., Folk Songs for Ten Fingers, First Home Studies, Music Education, An Outline, Books I. and II.

Summer Normal, Portland, Oregon, in July

Whene'er with haggard eyes I view
 This dungeon that I'm rotting in.
 I think of those companions true
 Who studied with me at the U—
 —niversity of Göttingen—
 niversity of Göttingen;

the university satirized so bitterly by Heine.

The first of the student songs to be introduced is Binzer's "Wir hatten gebauet ein stattliches Haus": * "We had built a stately house, and trusted in God therein through bad weather, storm, and horror." The first measures are given out by the trumpets with a peculiarly stately effect. The melody of "Der Landesvater" † is given to the second violins. And then for the first time is there any deliberate attempt to portray the jollity of university life. The "Fuchslied" ‡ (Freshman song), "Was kommt dort von der Höh'," is introduced suddenly by two bassoons accompanied by 'celli and violas pizzicati. There are hearers undoubtedly who remember the singing of this song in Longfellow's "Hyperion"; how the Freshman entered the *Kneipe*, and was asked with ironical courtesy concerning the health of the leathery Herr Papa who reads in Cicero. Similar impertinent questions were asked concerning the "Frau Mama" and the "Mamsell Sœur"; and then the struggle of the Freshman with the first pipe of tobacco was described in song. "Gaudeamus igitur," § the melody that is familiar to students of all lands, serves as the finale.

The overture is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, double-bassoon, four horns, three trumpets, three trombones, bass tuba, a set of three kettledrums, bass drum, cymbals, triangle, strings.

The overture was played for the first time in Boston by Theodore Thomas's Orchestra, October 14, 1881. It has been played at concerts

* "Wir hatten gebauet." The verses of A. Binzer, to an old tune, were sung for the first time at Jena, November 19, 1819, on the occasion of the dissolution of the *Burschenschaft*, the German students' association founded in 1815 for patriotic purposes.

† "Der Landesvater" is a student song of the eighteenth century. It was published about 1750.

‡ "Was kommt dort" is a student song as old as the beginning of the eighteenth century.

§ There are many singular legends concerning the origin of "Gaudeamus igitur," but there seems to be no authentic appearance of the song, as it is now known, before the beginning of the eighteenth century, when the song was popular at Jena and Leipsic.

SUCCESSFUL SONGS BY JOHN H. DENSMORE

The Lamb (Bb and Db). Sacred or Secular.

Memory (C and Bb). French and English Texts.

The Time I've Lost in Wooing (Eb and C). Humorous.

April (G and F).

Two Roses (Bb, Ab, and F).

Good-night (High).

Laughing Song (High). Coloratura.

The Refinements of Our Work



Are most apparent when compared with the work of ordinary cleaners. Unexcelled facilities up-to-the-minute equipment and years of experience in



Cleansing and Dyeing

make our work distinctive in its thoroughness

ARTICLES RETURNED IN A SHORT TIME

CURTAINS

GOWNS

MENS CLOTHES

BLANKETS

WAISTS

OVERCOATS

DRAPERIES

SASHES

SUITS GLOVES

Carefully cleansed properly finished and inspected before returning

LEWANDOS

Philadelphia Shop

1633 CHESTNUT STREET

Telephones { Bell Spruce 4679
Keystone Race 907

BOSTON SHOPS

284 Boylston Street

17 Temple Place

New York City

Albany

Rochester

Roxbury

Cambridge

Baltimore

Washington

Providence

Worcester

Springfield

Newport

Watertown

South Boston

Portland

Hartford

Bridgeport

New Haven

Salem

Lynn

Bundles called for and delivered by our own teams and motors

EXECUTIVE OFFICES 286 BOYLSTON STREET BOSTON U S A

ACADEMY OF MUSIC, PHILADELPHIA

THIRD CONCERT

BY THE

BOSTON
SYMPHONY ORCHESTRA

MAX FIEDLER, Conductor

Monday Evening, January 8

AT 8.15

SOLOIST

JOSEF HOFMANN, Pianist

of the Boston Symphony Orchestra in Boston, November 18, 1882, January 21, 1888, March 9, 1889, November 4, 1893, October 16, 1897, December 23, 1898, February 9, 1901, October 19, 1902, December 5, 1903, December 24, 1910.

Bernhard Scholz was called to Breslau in 1871 to conduct the Orchestra Society concerts of that city. For some time previous a friend and admirer of Brahms, he now produced the latter's orchestral works as they appeared, with a few exceptions. Breslau also became acquainted with Brahms's chamber music, and in 1874 and in 1876 the composer played his first pianoforte concerto there.

When the University of Breslau in 1880 offered Brahms the honorary degree of doctor, he composed, according to Miss Florence May, three "Academic" overtures, but the one that we know was the one chosen by Brahms for performance and preservation. The "Tragic" overture and the Second Symphony were also on the programme. "The newly-made Doctor of Philosophy was received with all the honor and enthusiasm befitting the occasion and his work." He gave a concert of chamber music at Breslau two days afterward, when he played Schumann's Fantasia, Op. 17, his two Rhapsodies, and the pianoforte part of his Horn Trio.

"In the Academic overture," says Miss May, "the sociable spirit reappears which had prompted the boy of fourteen to compose an A B C part-song for his seniors, the village schoolmasters in and around Winsen. Now the renowned master of forty-seven seeks to identify himself with the youthful spirits of the university with which he has become associated, by taking, for principal themes of his overture, student melodies loved by him from their association with the early Göttingen years of happy companionship with Joachim, with Grimm, with von Meysenburg, and others."

* * *

Mr. Apthorp's analysis made for earlier performances of this overture at Symphony concerts in Boston is as follows: "It [the overture] begins, without slow introduction, with the strongly marked first theme, which is given out by the strings, bassoons, horns, and instruments of percussion, and developed at a considerable length, the development being interrupted at one point by a quieter episode in the strings. A

CLARA TIPPETT

Teacher of Singing

Assistant, GRACE R. HORNE

312 Pierce Building
Copley Square, Boston

first subsidiary in the dominant, G major, leads to an episode on Friedrich Silcher's 'Wir hatten gebauet ein stattliches Haus,'* which is given out in C major by the brass instruments and wood-wind; the fine, stately effect of the high trumpets in this passage is peculiarly noteworthy. This episode is followed by some transitional passage-work on a new theme in C major, leading to a reminiscence of the first theme. The second theme, which might be called a new and somewhat modified version of the first, now enters in C major, and is extendedly developed in the strings and wood-wind. A second subsidiary follows at first in E major, then in G major, and a very short conclusion-passage in triplets in the wood-wind brings the first part of the overture to a close.

"The long and elaborate free fantasia begins with an episode on the Fuchs-Lied, 'Was kommt da von der Höh?'" in the bassoons, clarinets, and full orchestra.

"The third part begins irregularly with the first subsidiary in the key of the subdominant, F minor, the regular return of the first theme at the beginning of the part being omitted. After this the third part is developed very much on the lines of the first, with a somewhat greater elaboration of the 'Wir hatten gebauet' episode (still in the tonic, C major), and some few other changes in detail. The coda runs wholly on 'Gaudeamus igitur,' which is given out fortissimo in C major by the full orchestra, with rushing contrapuntal figuration in the strings."

* Friedrich Silcher was born at Schnaith, in Würtemberg, on June 27, 1789, and died at Tübingen on August 26, 1860. He studied music under his father, and later under Auberlen, who was organist at Fellbach, near Stuttgart. He lived for a while at Schorndorf and Ludwigsburg, and then moved to Stuttgart, where he supported himself by teaching music. In 1817 he was appointed Music Director at the University of Tübingen where he received the honorary degree of Doctor in 1852. He wrote many vocal works, and was especially noteworthy as one of the foremost promoters of the German *Volkslied*. His "Sammlung deutscher Volkslieder" is a classic. Among his best-known songs are the familiar "Loreley" ("Ich weiss nicht was soll es bedeuten"), "Aennchen von Tharau," "Zu Strassburg auf der Schanz," and "Wir hatten gebauet." This latter is a sort of students' hymn, sung in German universities very much in the same spirit that "Integer vitae" (Christian Gottlieb Fleming's "Lobet den Vater") is in ours. The words are:—

Wir hatten gebauet
Ein stattliches Haus,
Darin auf Gott vertrauet
Durch Wetter, Sturm, und Graus.

(We had built a stately house, and trusted in God therein through ill weather, storm, and horror.)—W. F. A.

MUSICAL INSTRUCTION

TEACHER OF SINGING

Miss CLARA E. MUNGER

Century Building

177 Huntington Avenue, Boston

TEACHER OF SINGING

Miss PRISCILLA WHITE

602 Pierce Building

Copley Square, BOSTON

Miss KATHERINE LINCOLN

SOPRANO

Management, Mrs. PAUL SUTORIUS
1 West 34th Street, New York

TEACHER OF SINGING

514 Pierce Building
Copley Square, BOSTON

Saturdays and Mondays in New York
Representing Miss Clara E. Munger
Studio, 254 West 85th Street

BERTHA CUSHING CHILD

67 MOUNT VERNON STREET

TEACHING AT
LANG STUDIOS

6 NEWBURY STREET, BOSTON

WILLIAM ALDEN PAUL

TEACHER OF SINGING

312 PIERCE BUILDING, COPLEY SQUARE, BOSTON

Monday and Thursday P.M. and by appointment

Address, Instructor in Music, Episcopal Theological School

Telephone, 2816 R Cambridge

FREDERICK N. WATERMAN

BARITONE SOLOIST

and TEACHER OF SINGING

NEW CENTURY BUILDING

177 HUNTINGTON AVENUE • BOSTON
Room 10

Howell School of Lyric and
Dramatic Art

CAROLINE WOODS-HOWELL, Directress

**De Reszke Method of
SINGING**

30 Huntington Avenue, Boston
518 Main Street, Worcester

At Boston Studio, Tuesday, Friday, Saturday
At Worcester Studio, Monday, Wednesday, Thursday

Miss **ANNA MILLER WOOD**

Mezzo-Contralto, Soloist and Teacher

Soloist; Boston Symphony Orchestra
Chicago Symphony Orchestra
Kneisel Quartet, etc.

Studio, Pierce Building, Copley Square, Boston

WILHELM HEINRICH

Teacher of Singing and Tenor Soloist
Oratorio, Concert
Church Engagements made

178A Tremont Street

Boston, Mass.

Rooms 44-45

Telephone

Cable, Toneheim, Bost.

Adams Cable Code

Advantages for summer European travel. Study
in music and art centers arranged for.

Send for prospectus.

MARIE THÉRÈSE BRAZEAU

PIANISTE

SYMPHONY CHAMBERS, BOSTON, MASS.

PROVIDENCE, WEDNESDAY

AT BUTLER EXCHANGE, ROOM 501

THE SMALLEY TRIO

SIXTH SEASON

MISS EDITH THOMPSON

Piano

MR. WILLIAM KRAFFT

Violin

MR. RALPH SMALLEY

'Cello

Mason & Hamlin piano used

Soloist with
B. S. Orchestra

Members of

B. S. Orchestra

RALPH SMALLEY

'CELLO SOLOIST

CONCERTS ARRANGED

'Cello and ensemble lessons

ADDRESS, SYMPHONY HALL, BOSTON

MUSICAL INSTRUCTION

PIANIST and TEACHER

Miss MARY INGRAHAM

Lang Studios

6 NEWBURY STREET

MR. C. M. CHASE

TEACHER OF PIANOFORTE PLAYING

Assisted by MILDRED HARLOWE COOK and others

STUDIOS, STEINERT HALL ANNEX, BOSTON

500 CARNEGIE HALL, NEW YORK, WEDNESDAYS

F. S. CONVERSE

Will receive pupils in all branches
of musical composition

ADDRESS

Room 13, Steinert Building, Boston

PIANIST AND TEACHER

ERNEST P. HAWTHORNE

Instruction in the correct
principles of pianoforte playing
As taught by Leschetizky

156 Huntington Avenue - BOSTON

PIANIST

ELLA BACKUS-BEHR

Sixty-nine West Eighty-eighth Street
NEW YORK

As Vocal Coach refers to

Mme. Louise Homer Mr. Bechtal Alcock and
Mrs. Merle Tillotson-Alcock Mr. Frederic Martin

AMERICAN INSTITUTE OF APPLIED MUSIC

METROPOLITAN COLLEGE OF MUSIC
212 West 59th Street, New York City

Thorough instruction in all branches of music.
Personal attention to individual pupils.
Twenty-sixth year began October 2, 1911.

KATE S. CHITTENDEN, Dean of the Faculty

FRANCIS ROGERS

Management, LOUDON CHARLTON
868 Carnegie Hall, New York

BARITONE

RECITAL, ORATORIO, CONCERT

Also a limited number of pupils in the art of singing
There is the real stuff in this singer.—PHILIP HALE.
Mr. Rogers is a true artist.—W. J. HENDERSON
(N. Y. Sun).

Address, 563 PARK AVENUE, NEW YORK

VIRGIL
Piano School and Conservatory

42 West 76th Street, New York

THE SCHOOL THAT MAKES
PLAYERS
RESULTS TELL

Catalogue on request

MUSICAL INSTRUCTION

PIANO INSTRUCTION

Claude Maitland Griffeth

Studio, 133 Carnegie Hall, New York

Mon. and Thurs. Afternoons

Pouch Gallery, Brooklyn

BARITONE

PERRY AVERILL

Prepares Singers for the profession

Studio, 220 West 59th Street

'Phone 1097 Col.

TEACHER OF SINGING

ARTHUR D. WOODRUFF

5 West 38th Street

NEW YORK CITY

Miss M. GRACE DASCHBACH

In charge of Vocal Department Teachers
College, Columbia University

SOPRANO

TEACHER OF SINGING

401 Carnegie Hall . New York City

TENOR

GEORGE HARRIS, Jr.

Soloist with Boston Symphony Orchestra
Cecilia Society
and with New York Symphony Orchestra
Management:

M. H. HANSON, 437 5th Avenue, New York

MASTER MUSIC STUDIOS

2789 Broadway, New York

M. DUBLE-SCHEELE, Director

All Branches of Music Taught

CATALOG

Telephone Connection

STEINWAY PIANO USED

Mr. MAX HEINRICH

has charge of the department of
Voice Training, Oratorio, Opera, Classic Song
and Dramatic Reading to Music

Accommodations for a New York residence ar-
ranged for out-of-town students

SUMMER CENTER

SCHLOSS ORT, GMUNDEN, AUSTRIA

Study of music is optional

BASSO

CARL E. DUFFT

Vocal Instruction

1 East 40th Street . New York City

LESLEY MARTIN

Bel Canto

Studio: 1425 Broadway, New York

SINGERS—Suzanne Baker Watson, Cora Cross,
Nellie Hart, Willette Kershaw, Gertrude Hutcheson,
Ivy Scott, Marion Stanley, Estelle Ward, Mabel
Wilbur, Flora Zabelle, Edward Foley, George Gilbert,
John Hendricks, Andrew Mack, Dr. Eugene Walton
Marshall, Fiske O'Hara, Umberto Sacchetti, Ellis
Rhodes, Albert Wallerstedt, and many other singers
now before the public in operatic and church work

NEW NATIONAL THEATRE, WASHINGTON

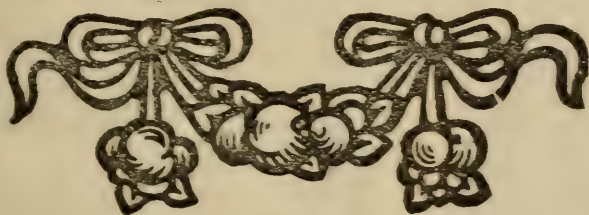
Thirty-first Season, 1911-1912

Boston Symphony Orchestra

MAX FIEDLER, Conductor

Programme of the
SECOND MATINEE

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

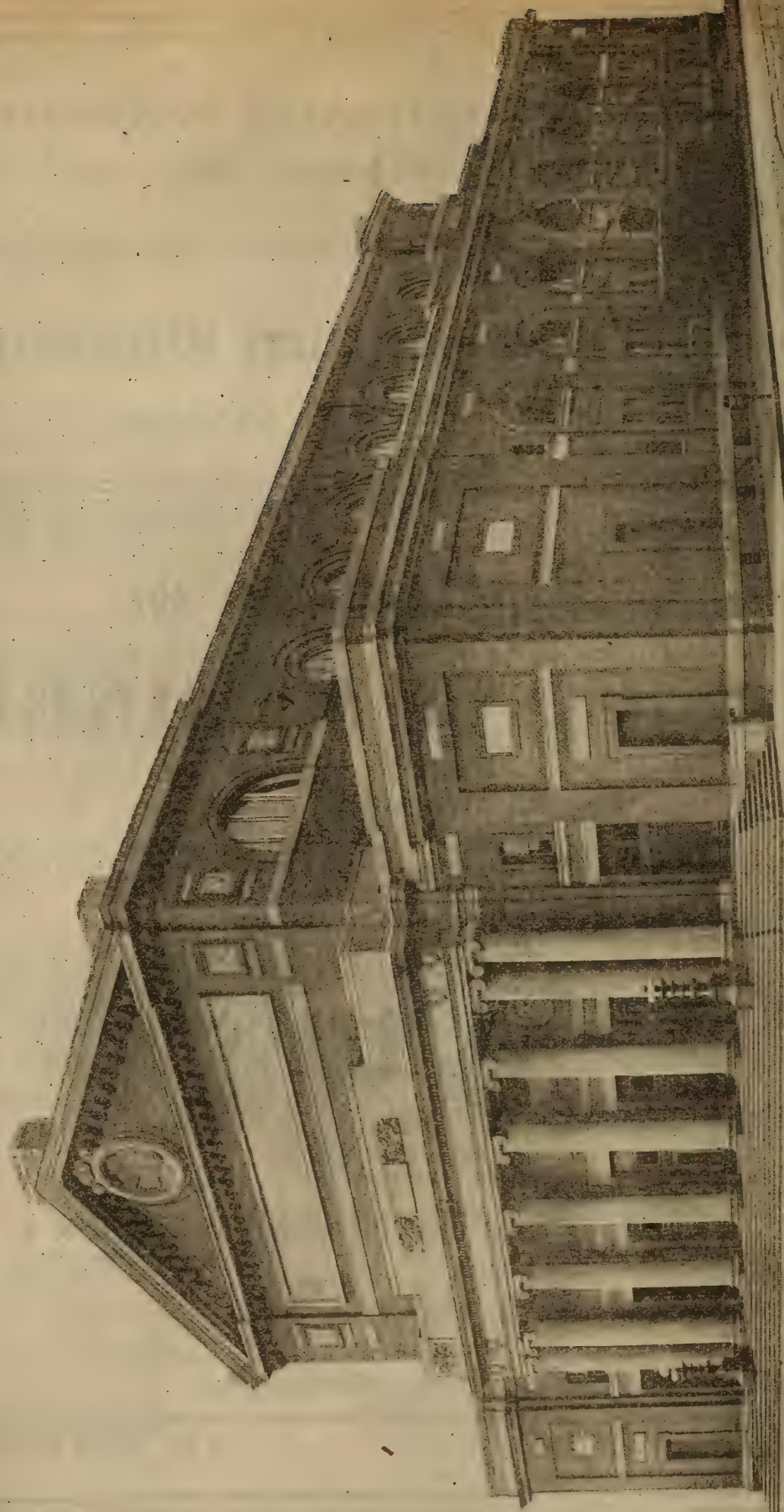


TUESDAY AFTERNOON, DECEMBER 5

AT 4.30

COPYRIGHT, 1911, BY C. A. ELLIS

PUBLISHED BY C. A. ELLIS, MANAGER



SYMPHONY HALL, BOSTON, THE HOME OF THE BOSTON SYMPHONY ORCHESTRA

Boston Symphony Orchestra

PERSONNEL

Thirty-first Season, 1911-1912

MAX FIEDLER, Conductor

VIOLINS.

Witek, A., <i>Concert-master.</i>	Roth, O. Kuntz, D.	Hoffmann, J. Krafft, F. W.	Theodorowicz, J. Mahn, F.
Noack, S.			
Strube, G.	Rissland, K.	Ribarsch, A.	Traupe, W.
Eichheim, H.	Bak, A.	Mullaly, J.	Goldstein, H.
Barleben, K.	Akeroyd, J.	Fiedler, B.	Berger, H.
Fiumara, P.	Currier, F.	Marble, E.	Eichler, J.
Tischer-Zeitz, H.	Kurth, R.	Fabrizio, C.	
Goldstein, S.	Werner, H.	Grünberg, M.	

VIOLAS.

Ferir, E.	Spoor, S.	Pauer, O. H.	Kolster, A.	VanWynbergen, C.
Gietzen, A.	Hoyer, H.	Kluge, M.	Forster, E.	Kautzenbach, W.

VIOLONCELLOS.

Schroeder, A.	Keller, J.	Barth, C.	Belinski, M.	Warnke, J.
Warnke, H.	Nagel, R.	Nast, L.	Hadley, A.	Smalley, R.

BASSES.

Kunze, M.	Agnesy, K.	Seydel, T.	Ludwig, O.
Gerhardt, G.	Jaeger, A.	Huber, E.	Schurig, R.

FLUTES.

Maquarre, A.
Brooke, A.
Battles, A.
Fox, P.

OBOES.

Longy, G.
Lenom, C.
Sautet, A.

CLARINETS.

Grisez, G.
Mimart, P.
Vannini, A.

BASSOONS.

Sadony, P.
Mueller, E.
Regestein, E.

ENGLISH HORN.

Mueller, F.

BASS CLARINET.

Stumpf, K.

CONTRA-BASSOON.

Mosbach, J.

HORNS.

Hess, M.
Lorbeer, H.
Hain, F.
Phair, J.

HORNS.

Wendler, G.
Gebhardt, W.
Hackebarth, A.
Schumann, C.

TRUMPETS.

Kloepfel, L.
Mann, J.
Heim, G.
Merrill, C.

TROMBONES.

Hampe, C.
Alloo, M.
Mäusebach, A.
Kenfield, L.

TUBA.

Lorenz, O.

HARP.

Schuecker, H.

TYMPANI.

Neumann, S.
Kandler, F.

PERCUSSION.

Rettberg, A.
Zahn, F.

Senia, T.
Burkhardt, H.

ORGAN.

Marshall, J. P.

LIBRARIAN.

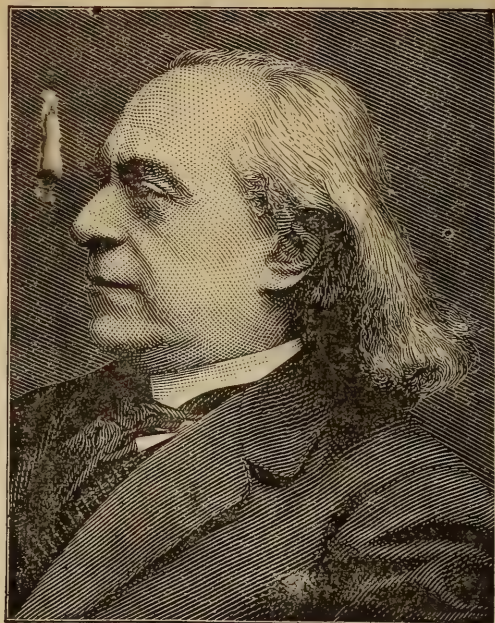
Sauerquell, J.

Vladimir De Pachmann

*The Greatest Pianist
Of the 20th Century*

ON TOUR
IN THE
UNITED STATES

SEASON: 1911-1912



For generations the appearance of new stars on the musical firmament has been announced—then they came with a temporary glitter—soon to fade and to be forgotten.

De Pachmann has outlived them all. With each return he won additional resplendence and to-day he is acknowledged by the truly artistic public to be the greatest exponent of the piano of the twentieth century. As Arthur Symons, the eminent British critic, says:

"Pachmann is the Verlaine or Whistler of the Pianoforte the greatest player of the piano now living."

Pachmann, as before, uses the **BALDWIN PIANO** for the expression of his magic art, the instrument of which he himself says:

" It cries when I feel like crying, it sings joyfully when I feel like singing. It responds—like a human being—to every mood. I love the Baldwin Piano."

Every lover of the highest type of piano music will, of course, go to hear Pachmann—to revel in the beauty of his music and to marvel at it.

It is the beautiful tone quality, the voice which is music itself, and the wonderfully responsive action of the Baldwin Piano, by which Pachmann's miraculous hands reveal to you the thrill, the terror and the ecstasy of a beauty which you had never dreamed was hidden in sounds.

Sole Representative

HUGO WORCH

1110 G STREET

- - - WASHINGTON, D.C.

Eighty-ninth performance in Washington

Boston Symphony Orchestra

Thirty-first Season, 1911-1912

MAX FIEDLER, Conductor

SECOND MATINEE

TUESDAY AFTERNOON, DECEMBER 5

AT 4.30

PROGRAMME

Rimsky-Korsakoff . . . Symphonic Suite, "Scheherazade" (after "The
Thousand Nights and a Night"), Op. 35

Saint-Saëns . . . Concerto in B minor for Violin and Orchestra,
No. 3, Op. 61

- I. Allegro non troppo.
- II. Andantino quasi allegretto.
- III. Molto moderato e maestoso: Allegro non troppo.

Brahms Academic Festival Overture, Op. 80

SOLOIST

KATHLEEN PARLOW, Violinist

There will be an intermission of ten minutes after the symphonic suite



E. F. DROOP & SONS CO.

1300 G Street

Established in 1857, this house has for 54 years maintained its prestige in the musical circles of Washington, because of continued adherence to the policy of always selling reliable, satisfying merchandise. Everything purchased here is warranted.

EXCLUSIVE REPRESENTATIVES
IN WASHINGTON FOR

STEINWAY and SONS

AND OTHER LEADING

PIANOS

STEINWAY PIANOLA PIANOS

FARRAND CECILIAN PIANOS

THE WELTE MIGNON

VICTOR-VICTROLAS

RECORDS

MUSIC

Musical Instruments of every description

"SCHEHERAZADE," SYMPHONIC SUITE AFTER "THE THOUSAND NIGHTS AND A NIGHT," OP. 35.

NICOLAS ANDREJEVITCH RIMSKY-KORSAKOFF

(Born at Tikhvin, in the government of Novgorod, March 18,* 1844; died June 21, 1908, at St. Petersburg.)

Mrs. Rosa Newmarch, in her biographical sketch of Rimsky-Korsakoff, says that "Scheherazade" was composed in 1888.

The first performance of the suite in Boston was at a concert of the Boston Symphony Orchestra led by Mr. Paur on April 17, 1897.

The suite, dedicated to Vladimir Stassoff, is scored for one piccolo, two flutes, two oboes (one interchangeable with English horn), two clarinets, two bassoons, four horns, two trumpets, three trombones, one bass tuba, kettledrums, snare-drum, bass drum, tambourine, cymbals, triangle, gong, harp, and strings.

The following programme is printed in Russian and French on a fly-leaf of the score:—

"The Sultan Schahriar,† persuaded of the falseness and the faithlessness of women, has sworn to put to death each one of his wives after the first night. But the Sultana Scheherazade ‡ saved her life by interesting him in tales which she told him during one thousand and one nights. Pricked by curiosity, the Sultan put off his wife's

* This date is given in the catalogue of Belaieff, the late Russian publisher. One or two music lexicons give May 22.

† Shahryár (Persian), "City-friend," was according to the opening tale "the King of the Kings of the Banu Sásán in the islands of India and China, a lord of armies and guards and servants and dependents, in tide of yore and in times long gone before."

‡ Shahrázad (Persian), "City-freer," was in the older version Scheherazade, and both names are thought to be derived from Shirzád, "Lion-born." She was the elder daughter of the Chief Wazir of King Shahryár and she had "perused the books, annals and legends of preceding Kings, and the stories, examples and instances of by-gone men and things; indeed, it was said that she had collected a thousand books of histories, relating to antique races and departed rulers. She had perused the works of the poets and knew them by heart; she had studied philosophy and the sciences, arts and accomplishments; and she was pleasant and polite, wise and witty, well read and well bred." Tired of the slaughter of women, she purposed to put an end to the destruction.

"OLD VIOLINS"

C. H. Hildebrandt & Son

321 N. HOWARD STREET

Established 1838

BALTIMORE, MD.

execution from day to day, and at last gave up entirely his bloody plan.

"Many marvels were told Schahriar by the Sultana Scheherazade. For her stories the Sultana borrowed from poets their verses, from folk-songs their words; and she strung together tales and adventures.

"I. The Sea and Sindbad's Ship.

"II. The Story of the Kalandar-Prince.

"III. The Young Prince and the Young Princess.

"IV. Festival at Bagdad. The Sea. The Ship goes to Pieces on a Rock surmounted by a Bronze * Warrior. Conclusion."

This programme is deliberately vague. To which one of Sindbad's voyages is reference made? The story of which Kalandar, for there were three that knocked on that fateful night at the gate of the house of the three ladies of Bagdad? "The young Prince and the young Princess,"—but there are so many in the "Thousand Nights and a Night." "The ship goes to pieces on a rock surmounted by a brass warrior." Here is a distinct reference to the third Kalandar's tale, the marvellous adventure of Prince Ajib, son of Khazib; for the magnetic mountain which shipwrecked Sindbad on his voyage was not surmounted by "a dome of yellow laton from Andalusia, vaulted upon ten columns; and on its crown is a horseman who rideth a horse of

* "Bronze" according to Rimsky-Korsakoff; but the word should be brass, or yellow copper.



THE BRADBURY PIANO

Master musicians as well as amateurs are enthusiastic in their praise of the admirable musical merits of the famous BRADBURY Piano. As manufacturers of the BRADBURY Piano we always show a complete line of all the newest models in Uprights, Grands, and Player Pianos, both in polished and art finishes.

These instruments are sold under our manufacturer's guarantee at actual Factory prices.

THE F. G. SMITH PIANO CO.
1217 F STREET WASHINGTON, D.C.

brass and holdeth in hand a lance of laton; and there hangeth on his bosom a tablet of lead graven with names and talismans." The composer did not attempt to interline any specific text with music: he endeavored to put the mood of the many tales into music, so that W. E. Henley's rhapsody might be the true preface:—

"They do not go questing for accidents: their hour comes, and the finger of God urges them forth, and thrusts them on in the way of destiny. The air is horrible with the gross and passionate figments of Islamite mythology. Afrits watch over them or molest them; they are made captive of malignant Ghouls; the Jinns take bodily form and woo them to their embraces. The sea-horse ramps at them from the ocean floor; the great rock darkens earth about them with the shadow of his wings; wise and goodly apes come forth and minister unto them; enchanted camels bear them over evil deserts with the swiftness of the wind, or the magic horse outspreads his sail-broad vannes, and soars with them; or they are borne aloft by some servant of the Spell till the earth is as a bowl beneath them, and they hear the angels quiring at the foot of the Throne. So they fare to strange and dismal places; through cities of brass whose millions have perished by divine decree; cities guilty of the cult of the Fire and the Light wherein all life has been stricken to stone; or on to the magnetic mountain by whose horrible attraction the bolts are drawn from the ship,



ALBUM of SONGS

FOR HIGH VOICE
FOR MEDIUM VOICE

By CHARLES WAKEFIELD CADMAN

This American composer has won unusual success with his songs, which are distinguished for attractiveness of melody, artistic style and originality. The present collection offers to the singing public the choicest of Mr. Cadman's published songs, together with several new works of charming quality.

Price, postpaid, \$1.25

CHARLES WAKEFIELD CADMAN

Born in Johnstown, Pa., December 24, 1881, moved to Pittsburg 1884; musical education under Pittsburg teachers, Walker, Steiner, Oehmler, and Von Kunits, with advice and criticism from Emil Paur; became interested in the music of the American Indians and spent considerable time among them, securing material for use in composition and in a lecture recital, American Indian Music Talk; musical critic of *Pittsburg Dispatch*.

OLIVER DITSON COMPANY - - BOSTON

150 TREMONT STREET

CHAS. H. DITSON & CO., NEW YORK

and they alone survive the inevitable wreck. And the end comes. Comes the Castle of Burnished Copper, and its gates fly open before them; the forty damsels, each one fairer than the rest, troop out at their approach; they are bathed in odors, clad in glittering apparel, fed with enchanted meats, plunged fathoms deep in the delights of the flesh. There is contrived for them a private paradise of luxury and splendor, a practical Infinite of gold and silver stuffs and jewels and all things gorgeous and rare and costly; and therein do they abide for evermore. You would say of their poets that they contract immensity to the limits of desire; they exhaust the inexhaustible in their enormous effort; they stoop the universe to the slavery of a talisman, and bind the visible and invisible worlds within the compass of a ring."

* * *

A characteristic theme, the typical theme of Scheherazade, keeps appearing in the four movements. This theme, that of the Narrator, is a florid melodic phrase in triplets, and it ends generally in a free cadenza. It is played, for the most part, by a solo violin and sometimes by a wood-wind instrument. "The presence in the minor cadence of the characteristic seventh, G, and the major sixth, F-sharp,—after the manner of the Phrygian mode of the Greeks or the Doric church tone,—might illustrate the familiar beginning of all folk-tales, 'Once upon a time.'"

THE FUNCTIONS OF TRUST COMPANIES

Banking, Trustee, Agency, Safe Deposit, etc.,
are explained in an attractive booklet that
will be sent on request.

American Security and Trust Co.

N.W. corner Fifteenth Street and Pennsylvania Avenue

Opposite United States Treasury

Capital and Surplus \$5,000,000

CHARLES J. BELL President

I. THE SEA AND SINDBAD'S * SHIP.

Largo e maestoso, E minor, 2-2. The chief theme of this movement, announced frequently and in many transformations, has been called by some the SEA motive, by others the SINDBAD motive. It is proclaimed immediately and heavily in fortissimo unison and octaves. Soft chords of wind instruments—chords not unlike the first chords of Mendelssohn's "Midsummer Night's Dream" overture in character—lead, to the SCHEHERAZADE motive, Lento, 4-4, played by solo violin against chords of the harp. Then follows the main body of the movement, Allegro non troppo, E major, 6-4, which begins with a combination of the chief theme, the SEA motive, with a rising and falling arpeggio figure, the WAVE motive. There is a crescendo, and a modulation leads to C major. Wood-wind instruments and 'cellos *pizz.* introduce a motive

* "The 'Arabian Odyssey' may, like its Greek brother, descend from a noble family, the 'Shipwrecked Mariner,' a Coptic travel-tale of the twelfth dynasty (B.C. 3500), preserved on a papyrus at St. Petersburg. In its actual condition 'Sindbad' is a fanciful compilation, like De Foe's 'Captain Singleton,' borrowed from travellers' tales of an immense variety and extracts from Al-Idrisi, Al-Kazwini, and Ibn al-Wardi. Here we find the Polyphemus, the Pygmies, and the Cranes of Homer and Herodotus; the escape of Aristomenes; the Plinian monsters, well known in Persia; the magnetic mountains of Saint Brendan (Brandanus); the aeronautics of 'Duke Ernest of Bavaria' and sundry cuttings from Moslem writers, dating between our ninth and fourteenth centuries. The 'Shaykh of the Seaboard' appears in the Persian romance of Kámarupa, translated by Francklin, all the particulars absolutely corresponding. The 'Odyssey' is valuable because it shows how far eastward the mediæval Arab had extended; already, in The Ignorance he had reached China and had formed a centre of trade at Canton. But the higher merit of the cento is to produce one of the most charming books of travel ever written, like 'Robinson Crusoe,' the delight of children and the admiration of all ages" (Sir Richard F. Burton). See also the curious book, "Remarks on the 'Arabian Nights' Entertainments," in which the origin of Sindbad's Voyages and other Oriental Fictions is particularly considered," by Richard Hole (London, 1797).



Consolidated Car Shipments to Pacific Coast and for West at reduced rates.

Cars sent at four to six weeks' intervals.

Greater security, quicker time, and less cost.

Also special rates to China, Japan, Philippines, and Far East *via* the Coast. Low rates by slow freight to England, France, and Germany on small shipments combined on one bill of lading.

Security Storage Company

Successors to Storage Department, American Security and Trust Company

FURNITURE WAREHOUSEMEN
PACKERS AND FORWARDING AGENTS

1140 FIFTEENTH STREET - - WASHINGTON, D.C.

(Send for illustrated Descriptive Booklet and Price-list)

that is called the SHIP, at first in solo flute, then in the oboe, lastly in the clarinet. A reminiscence of the SEA motive is heard from the horn between the phrases, and a solo 'cello continues the WAVE motive, which in one form or another persists almost throughout the whole movement. The SCHEHERAZADE motive soon enters (solo violin). There is a long period that at last re-establishes the chief tonality, E major, and the SEA motive is sounded by full orchestra. The development is easy to follow. There is an avoidance of contrapuntal use of thematic material. The style of Rimsky-Korsakoff in this suite is homophonous, not polyphonic. He prefers to produce his effects by melodic, harmonic, rhythmic transformations and by most ingenious and highly colored orchestration. The movement ends tranquilly.

II. THE STORY OF THE KALANDAR*-PRINCE.

The second movement opens with a recitative-like passage, Lento, B minor, 4-4. A solo violin accompanied by the harp gives out the SCHEHERAZADE motive, with a different cadenza. There is a change to a species of scherzo movement, Andantino, 3-8. The bassoon begins the wondrous tale, capriccioso quasi recitando, accompanied by the sustained chords of four double-basses. The beginning of the second part of this theme occurs later and transformed. The accompaniment has the bagpipe drone. The oboe then takes up the melody, then the strings with quickened pace, and at last the wind instruments, *un poco più animato*. The chief motive of the first movement is heard in the basses. A trombone sounds a fanfare, which is answered by

*The Kalandar was in reality a mendicant monk. The three in the tale of "The Porter and the Three Ladies of Bagdad" entered with beards and heads and eyebrows shaven, and all three, by fate, were blind of the left eye. According to d'Herbelot the Kalandar is not generally approved by Moslems: "He labors to win free from every form and observance." The adventurous three, however, were sons of kings, who in despair or for safety chose the garb. D'Herbelot quotes Saadi as accusing Kalandars of being addicted to gluttony: "They will not leave the table so long as they can breathe, so long as there is anything on the table. There are two among men who should never be without anxiety: a merchant whose vessel is lost, a rich heir who falls into the hands of Kalandars."

The **COSTLIEST PIANO** in the **WORLD**
IS THE

MASON & HAMLIN

UPRIGHTS	-	-	\$550 UP
GRANDS	-	-	\$800 UP

We are the Exclusive Washington and Baltimore Distributors

PERCY S. FOSTER PIANO CO.

FOSTER BUILDING - - - 1330 G STREET

the trumpet; the first fundamental theme is heard, and an Allegro molto follows, derived from the preceding fanfare, and leads to an orientally colored intermezzo. "There are curious episodes in which all the strings repeat the same chord over and over again in rapid succession,—very like the responses of a congregation in church,—as an accompaniment to the SCHEHERAZADE motive, now in the clarinet, now in the bassoon." The last interruption leads to a return of the Kalandar's tale, *con moto*, 3-8, which is developed, with a few interruptions from the SCHEHERAZADE motive. The whole ends gayly.

III. THE YOUNG PRINCE AND THE YOUNG PRINCESS.

Some think from the similarity of the two themes typical of prince and princess that the composer had in mind the adventures of Kamar al-Zaman (Moon of the age) and the Princess Budur (Full moons). "They were the likeliest of all folk, each to other, as they were twins or an only brother and sister," and over the question, which was the more beautiful, Maymunah, the Jinniyah, and Dahnash, the Ifrit, disputed violently.

This movement is in simple *romanza* form. It consists in the long but simple development of two themes of folk-song character. The first is sung by the violins, *Andantino quasi allegretto*, G major, 6-8. There is a constant recurrence of song-like melody between phrases in this movement, of quickly rising and falling scale passages, as a rule in the clarinet, but also in the flute or first violins. The second theme, *Pochissimo più mosso*, B-flat major and G minor, 6-8, introduces a section characterized by highly original and daringly effective orchestration. There are piquant rhythmic effects from a combination of triangle, tambourine, snare-drum, and cymbals, while 'cellos (later the bassoon) have a sentimental counter-phrase.

G. SCHIRMER (Inc.), 3 East 43d Street, NEW YORK

JUST PUBLISHED

MONA

**GRAND OPERA
in THREE ACTS**

Libretto by
BRIAN HOOKER

Music by
HORATIO W. PARKER

Vocal Score - - - - - Net \$4.00

Libretto - - - - - Net .35

The score, in addition to the regular edition, will be issued in a special EDITION DE LUXE, on Old Stratford Paper, limited to 50 copies, autographed and numbered.

Price of Edition de Luxe, Net \$25.00

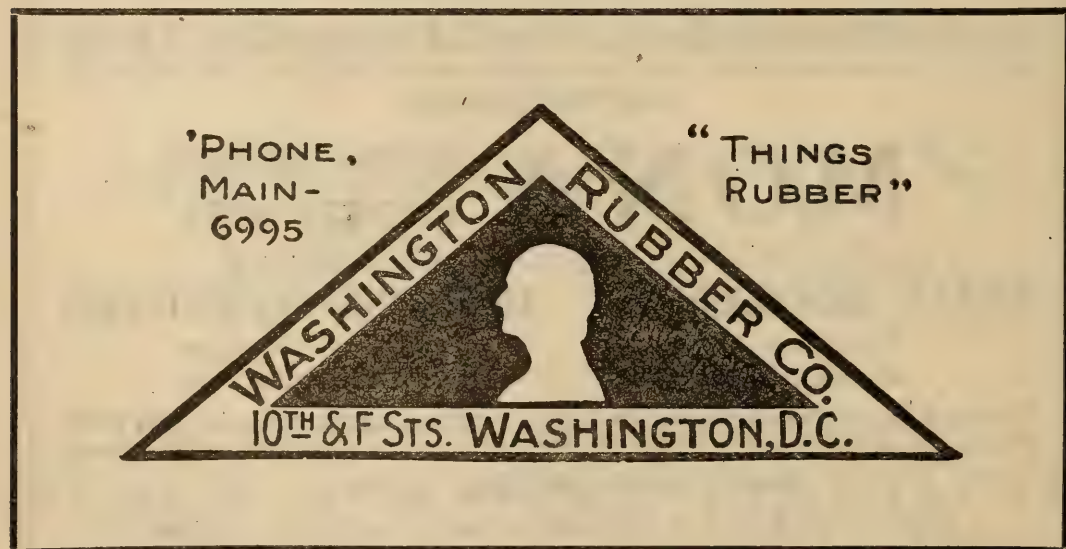
Copies of the Edition de Luxe will be reserved in the order received.

IV. FESTIVAL AT BAGDAD. THE SEA. THE SHIP GOES TO PIECES AGAINST A ROCK SURMOUNTED BY A BRONZE WARRIOR. CONCLUSION.

"A splendid and glorious life," says Burton, "was that of Bagdad in the days of the mighty Caliph, when the capital had towered to the zenith of grandeur and was already trembling and tottering to the fall. The centre of human civilization, which was then confined to Greece and Arabia, and the metropolis of an Empire exceeding in extent the widest limits of Rome, it was essentially a city of pleasure, a Paris of the IXth century. . . . The city of palaces and government offices, hotels and pavilions, mosques and colleges, kiosks and squares, bazars and markets, pleasure grounds and orchards, adorned with all the graceful charms which Saracenic architecture had borrowed from the Byzantines, lay couched upon the banks of the Dijlah-Hiddekel under a sky of marvellous purity and in a climate which makes mere life a 'Kayf'—the luxury of tranquil enjoyment. It was surrounded by far-extending suburbs, like Rusáfah on the Eastern side and villages like Baturanjah, dear to the votaries of pleasure; and with the roar of a gigantic capital mingled the hum of prayer, the trilling of birds, the thrilling of harp and lute, the shrilling of pipes, the witching strains of the professional Almah, and the minstrel's lay." *

Allegro molto, E minor, 6-8. The Finale opens with a reminiscence of the SEA motive of the first movement, proclaimed in unisons and octaves. Then follows the SCHEHERAZADE motive (solo violin), which leads to the fête in Bagdad, Allegro molto e frenetico, E minor, 6-8. The musical portraiture, somewhat after the fashion of a tarantelle, is based on a version of the SEA motive, and it is soon interrupted by Scheherazade and her violin. In the movement Vivo, E minor, there is a combination of 2-8, 6-16, 3-8 times, and two or three new themes,

* For a less enthusiastic description of Bagdad in 1583 see John Eldred's narrative in Hakluyt's Voyages. The curse of the once famous city to-day is a singular eruption that breaks out on all foreign sojourners.



besides those heard in the preceding movements, are worked up elaborately. The festival is at its height—"This is indeed life; O sad that 'tis fleeting!"—when there seems to be a change of festivities, and the jollification to be on shipboard. In the midst of the wild hurrah the ship strikes the magnetic rock.*

Or, sailing to the Isles
Of Khaledan, I spied one evenfall
A black blotch in the sunset; and it grew
Swiftly . . . and grew. Tearing their beards,
The sailors wept and prayed; but the grave ship,
Deep laden with spiceries and pearls, went mad,
Wrenched the long tiller out of the steersman's hand,
And turning broadside on,

* The fable of the magnetic mountain is thought to be based on the currents, which, as off Eastern Africa, will take a ship fifty miles a day out of her course. Some have thought that the tales told by Ptolemy (VII. 2) were perhaps figurative,—“the iron-stealers of Otaheite allegorized in the Bay of Bengal.” Aboulfouaris, a Persian Sindbad, is wrecked by a magnetic mountain. Serapion, the Moor (1479), “an author of good esteem and reasonable antiquity, asserts that the mine of this stone [the loadstone] is in the seacoast of India, where when ships approach, there is no iron in them which flies not like a bird unto those mountains; and, therefore, their ships are fastened not with iron but wood, for otherwise they would be torn to pieces.” Sir Thomas Browne comments on this passage (“Vulgar Errors,” Book II., chapter ii.): “But this assertion, how positive, soever, is contradicted by all navigators that pass that way, which are now many, and of our own nation; and might surely have been controlled by Nearchus, the admiral of Alexander, who, not knowing the compass, was fain to coast that shore.” Sir John Mandeville mentions (chapter xxvii.) these loadstone rocks: “I myself have seen afar off in that sea as though it had been a great isle full of trees and bush, full of thorns and briars, great plenty. And the shipmen told us that all that was of ships that were drawn thither by the adamants for the iron that was in them.” See also Rabelais (Book V., chapter xxxvii.); Puttock’s “Peter Wilkins”; the “Novus Orbis” of Aloysius Cadamustus, who travelled to India in 1504; and Hole’s book, already quoted. Burton thinks the myth may have arisen from seeing craft built, as on the East African coast, without nails. Egede, in his Natural History of Greenland, says that Mogens Heinson, a seaman in the reign of Frederic the Second, king of Denmark, pretended that his vessel was stopped in his voyage thither by some hidden magnetic rocks, when under full sail. The Berlin correspondent of the *Pall Mall Gazette* wrote not long ago that Norwegian newspapers were discussing the dangerously magnetic properties of a mountain in the Joedern province on the Norwegian coast. “There can be no question as to the existence of the ‘mountain,’ though its dimensions have been greatly exaggerated. It is, in fact, a great straggling dune, of about 1,000 yards in length. The bulk of the dune is composed of sand, with which, however, is intermingled such a large proportion of loadstone in minute fragments that the compass of a ship coming within a certain distance of the coast at once becomes wildly deranged, and it happens far from infrequently that the vessel is stranded.”

SANDERS & STAYMAN CO.

—No. 1327 “F” STREET, N.W.—

THE HOME OF THE

Weber Piano

Known the world over for its great tone. In the tone of the **WEBER PIANO** is an alluring sweetness hard to define, a humanly sympathetic quality that charms and holds the listener. You should hear it before you decide on any other make. We also have the **STEINWAY PIANOLA PIANOS** in latest models.

As the most iron would, was haled and sucked
Nearer, and nearer yet;
And, all awash, with horrible lurching leaps
Rushed at that Portent, casting a shadow now
That swallowed sea and sky; and then
Anchors and nails and bolts
Flew screaming out of her, and with clang on clang,
A noise of fifty stithies, caught at the sides
Of the Magnetic Mountain; and she lay,
A broken bundle of firewood, strown piecemeal
About the waters; and her crew
Passed shrieking, one by one; and I was left
To drown.

W. E. Henley's Poem, "Arabian Nights' Entertainments" (1893).

The captain said to Ajib in the story: "As soon as we are under its lea, the ship's sides will open and every nail in plank will fly out and cleave fast to the mountain; for that Almighty Allah hath gifted the loadstone with a mysterious virtue and a love for iron, by reason whereof all which is iron travelleth towards it." And Ajib continued: "Then, O my lady, the captain wept with exceeding weeping, and we all made sure of death-doom, and each and every one of us farewelled his friend, and charged him with his last will and testament in case he might be saved." The trombones roar out the SEA motive against the billowy WAVE motive in the strings, Allegro non troppo e maestoso, C major, 6-4; and there is a modulation to the tonic, E major, as the tempest rages. The storm dies. Clarinets and trumpets scream one more cry on the march theme of the second movement. There is a quiet ending with development on the SEA and WAVE motives. The tales are told. Scheherazade, the narrator, who lived with Shahryár "in all pleasance and solace of life and its delights till there took them the Destroyer of delights and the Severer of societies, the Desolator of dwelling-places and Garnerer of grave-yards, and they were translated to the ruth of Almighty Allah," fades with the vision and the final note of her violin.

CAFÉ REPUBLIQUE

A POLITE PLACE TO DINE

Cuisine and Service the Best

AFTERNOON TEA, 4 to 6

SPECIAL MUSIC

F AND 15th, WASHINGTON, D.C.

CONCERTO IN B MINOR FOR VIOLIN, No. 3, OP. 61.

CAMILLE SAINT-SAËNS

(Born at Paris, October 9, 1835; still living there.)

This concerto was composed in 1880. It was played for the first time at a Châtelet concert in Paris, January 2, 1881, by Sarasate, to whom it is dedicated. It was played for the first time in Boston by Mr. Timothée Adamowski at a concert of the Boston Symphony Orchestra, January 4, 1890. It was played afterward at these concerts by Mr. Ysaye (December 1, 1894), Miss Mead (January 29, 1898), Mr. Adamowski (March 8, 1902), Mr. Sauret, April 9, 1904.

The concerto is in three movements. The first, *Allegro non troppo*, B minor, 2-2, opens with a pianissimo, tremolando B minor chord (strings and kettledrums). The solo violin enters almost immediately with the first theme, while wood-wind and horns give forth soft staccato chords. The violin exposes the theme, and then has passage-work accompanied by the orchestra. After a forte tutti passage on the first theme, there is a recitative for solo violin, a sort of prelude to the second theme, which is announced (E major) by the solo instrument, and is developed a little against a simple accompaniment. Fragments of the first theme appear in the strings. There is a short free fantasia, in which the first theme is worked out,—for the most

PRIZE MEDALS

Philadelphia - 1876
Paris - - - - 1878
Atlanta - - - - 1881
Boston - - - - 1881

Stieff

Established 1842

The Artistic PIANO

PRIZE MEDALS

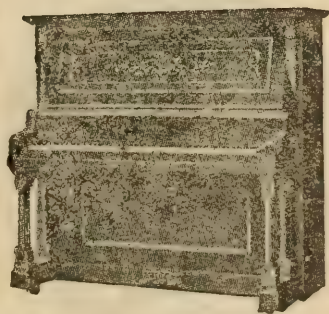
New Orleans, 1884-85
Chicago - - - - 1893
Charleston - - - 1902
Jamestown - - - 1907



WASHINGTON
WAREROOMS

1008-10 F Street
N.W.

J. C. CONLIFF, Manager



part by the orchestra against running passages in the violin,—and there is a return to the key of B minor. The solo violin then has the recitative passage that introduced the second theme, and proceeds to the second theme itself, which is now in B major. This theme is developed, and in the coda the first theme is developed in a new way.

The second movement, *Andantino quasi allegretto*, B-flat major, 6-8, opens with sustained harmony in strings and a chord or two in the wood-wind. A melody in *Siciliano** rhythm is sung by the solo violin, and the closing figure of each phrase of the melody is echoed twice by other instruments, with a final flute arpeggio to each period. The melody is repeated by the oboe, and the solo violin takes part in the echo and the arpeggio. After episodic passages in the violin, the second theme, a more emotional melody, is given out by the solo instrument, *forte*, over a figure in strings and wind. There are subsidiary themes in the violin, and there is a return of the *Siciliano* melody in B-flat major as an orchestral tutti; the violins play the melody in octaves against repeated chords in the wood-wind and the horns. The solo violin sings the second phrase of the theme, and proceeds to the second theme. The movement closes with a short coda, with arpeggios in harmonics of the solo instrument and lower clarinet tones.

The third movement opens with a short and slow introduction, *Molto moderato e maestoso*, in B minor, 4-4, a sort of recitative for the solo violin with orchestral accompaniment. The main body of the movement, *Allegro non troppo*, B minor, 2-2, begins with the first theme in the solo violin over an accompaniment of repeated chords in the bassoons and the horns. There are then sustained harmonies in oboes and clarinets with *pizzicato* arpeggios for the strings. This theme is followed immediately by a second, *cantabile*, also played and devel-

* The *Siciliana*, or *Siciliano*, is an idyllic dance of Sicily frequently performed at weddings. It has been described as follows: "The peasants dance to a flute, or a tambourine with bells: those who are above the peasants in the social scale have an orchestra of two or three violins. Sometimes the music is furnished by a bagpipe or guitar. The ball is opened by a man, who, taking his cap in hand, bows low to the woman; she then rises noisily and dances with all her might, the couple holding each other by means of a handkerchief. After a time the man makes another profound bow and sits down, while the woman continues pirouetting by herself; then she walks round the room and chooses a partner, and so it goes on, man and woman alternately dancing and choosing. The married couples dance by themselves, until toward the end of the evening, when they all dance together." It has also been described as a sort of *passe-pied* danced to a lively measure of 6-8. A dancing master, Gawlikoski, about 1850, in Paris, gave the name of this dance to a form of waltz, and the dance was in fashion for a year or two. Walther, in his "Music Lexicon" (Leipsic, 1732), classed the *Siciliana* as a *Canzonetta*: "The Sicilian Canzonetten are after the manner of a gigue, 12-8 or 6-8."



PEABODY CONSERVATORY OF MUSIC

OF BALTIMORE

Mt. Vernon Place

HAROLD RANDOLPH, Director

ENDOWED. the Conservatory offers every advantage for musical culture and maintains a Staff of 60 eminent European and American Masters, including

Otis B. Boise
George F. Boyle
Adelin Fermin

Theodor Hemberger
Ernest Hutcheson
Pietro Minetti
Harold Phillips

J. C. Van Hulsteyn
Emmanuel Wad
Bart Wirtz

Scholarships, Diplomas, Teachers' Certificates

Catalogues mailed

oped by the solo instrument. A third theme, in D major, is announced and developed by the violin. The first theme is worked out in a rather long orchestral tutti, and then a fourth theme appears, a quiet song in G major, given out pianissimo in harmony by muted violins and violas in four parts, and afterward sung by the solo violin against a flowing contrapuntal accompaniment in the wood-wind and first violins. Then the muted violins and violas proceed with the second verse of the theme in high harmonies. The solo instrument follows against like harmonies in the strings and soft arpeggios in the flute. The working-out is long and elaborate. The first theme returns in B minor, and the third part of the movement begins. The development is here somewhat shorter; the flute and oboe hint at the second theme; the third theme comes in for a moment in the solo violin, in C major, and the fourth theme fortissimo in the trumpets and trombones in four-part harmony against contrapuntal figures in the strings in octaves. The theme is now in B major, and the proclamation of it by the brass is followed by a development by the solo violin over tremulous harmonies in violins and violas (divided) and syncopated staccato notes in the wood-wind and in the 'cellos *pizz.* The coda, of a free nature, is based for the most part on the third theme.

Mr. Otto Neitzel, in his *Life of Saint-Saëns* (1899), describes the concerto as follows: "The first and the third movements are characterized by sombre determination, which in the Finale, introduced by an instrumental recitative, appears with intensified passion. The middle movement is in strong contrast, and over it the spring-sun smiles. There is toward the end a striking effect produced by lower clarinet tones and the solo violin with octave harmonics. A hymn serves as an appeasing episode in the stormy passion of the Finale; it reappears

HOTEL LENOX

2 minutes from Back Bay Stations

Fireproof Modern Convenient

250 Rooms; 125 with Private Bath

Superior Cuisine and Service

Boylston and Exeter Streets

BOSTON

in the brass; warring strings try to drive it away; it is a thoughtfully conceived and individual passage both in rhythm and in timbre."

The concerto is scored for solo violin, two flutes (one of which is interchangeable with piccolo), two oboes, two clarinets, two bassoons, two horns, two trumpets, three trombones, kettledrums, and strings.

ENTR'ACTE.

BETWEEN THE ACTS.

(From the *London Times*, April 1, 1911.)

Some years ago when Mr. George Alexander asked Sir Arthur Sullivan to write incidental music to a certain play, the offer was refused. "The fact is," said Sullivan, "music in the theatre is a mistake: when the curtain is up, it disturbs the actors, and, when the curtain is down, it disturbs the audience." If that were true, Sullivan was guilty of creating a considerable number of theatrical disturbances in the course of his career. But perhaps it is possible to disturb both actors and audiences for their good; and the fact that managers continue to demand some sort of musical decoration for their plays, and English audiences feel that they are being treated shabbily if there is no music between the acts, suggests that the disturbance is not so acute as to be generally distressing. Mr. Norman O'Neill shed a good deal of light upon both sides of the question in an interesting paper on "Music to Stage Plays" which he read before the Musical Association the other day. As regards the actor's part in the dilemma, he gave a number of practical suggestions, chiefly for the use of musicians who propose to write music for the stage. He showed what kind of musical ideas and what orchestral colors can be best used to form a background to the speaking voice of an actor and how music may reinforce a dramatic situation without becoming a nuisance. He dwelt a good deal on the exact measurement necessary in order to make the musical detail coincide perfectly with

HOTEL PURITAN

COMMONWEALTH AVENUE

100 yards from Massachusetts Avenue car lines



The Distinctive Boston House

One of the most attractive Hotels in the World for Transient and Permanent Guests who demand the best and prefer good taste to display. Several desirable rooms and suites at modest prices.

Afternoon tea daily, with music, in the unique Sun Parlor

the stage requirements; and incidentally he left the impression that all these things are likely to be best adjusted when the composer and the musical director are the same person. The moral of it was that incidental music during the dialogue need not be a disturbance if it is well enough done; and that, of course, Sullivan knew better than most people when he made his whimsical reply to Mr. Alexander. It is a question to be worked out by the producer of the play and the musician in conference.

But the other side of the question concerns every one from the front row of the stalls to the back of the gallery; and, indeed, audiences as wholes are apt to show themselves quite oblivious of the disturbing effects of music. They do not mind in the least the additional effort needed to raise their voices above it. Still, if music when the curtain is down does not disturb the audience in the sense of interfering with their conversation, it is apt to set them disturbing one another; for in these days there is likely to be a musical minority who care to listen when the music is good enough to be worth listening to, but who cannot for the clacking of their neighbors' tongues. Then there are some unfortunates on whom music of every kind always make a definite impression, and who cannot dismiss the vilest theatre orchestra from their minds, so that the noise which for others is genial accompaniment to talk holds them in torment until the curtain rises and sets them free again. They are probably few, but they deserve consideration.

Such cases are surely sufficient to create an effective demand that the very bad keep-it-going-at-all-costs kind of music should be banished from theatres which are designed to attract ordinarily susceptible people. On the other hand, the conversation difficulty must, and indeed ought to, keep very serious music out of programmes which are mere interludes between the more absorbing interests of the play. Theatre

A Most Effectual Throat Relief

Hoarseness, coughs, inflammation of the throat, bronchial and asthmatic troubles are relieved promptly by the use of

BROWN'S BRONCHIAL TROCHES

For over half a century recognized throughout the world as the staple throat remedy. Especially convenient to carry in purse or pocket ready for use whenever required to check a cough or give relief in any throat trouble. Entirely free from opiates in any form. Fine for singers and speakers to clear the voice. Sold everywhere in boxes—never in bulk.

Price 25c, 50c and \$1.00
Sample sent free on request

JOHN I. BROWN & SON, BOSTON, MASS.

BROWN'S

CAMPHORATED
SAPONACEOUS

DENTIFRICE

is an article of superior merit. Used daily, will keep the teeth sound, prevent accumulation of tartar, and give firmness to the gums. It leaves a particularly clean and pleasant feeling in the mouth.

For sale by druggists and dealers in toilet articles, or sent on receipt of price, 25 cents. Sample sent on request.

Manufactured by JOHN I. BROWN & SON

CURTIS & BROWN
MFG. CO., Ltd.

NEW YORK, N.Y.

audiences who are not musical, or who at any rate have not come to hear music, have a right to the moments of relaxation which the intervals give. Mr. O'Neill recognized this quite frankly, and he offered a solution of the difficulty which is valuable because he has put it, and is nightly putting it, to a practical test. It was that a serious piece, a movement of a symphony or an overture, should be played, beginning about twenty minutes before the curtain rises; for it is his experience that the patient pit and gallery will listen gratefully, and they have a chance of hearing while the stalls and dress circle are empty. The intervals must be filled with lighter stuff, which, of course, does not in the least mean bad stuff. On the contrary, when we recently called attention to the plan at work at the Haymarket Theatre, a minuet by Mozart, specimens of other eighteenth-century composers, as well as some very graceful modern pieces, stood in the list.

The worst indictment which can be levelled against the musical taste of English people in general is that they are incorrigible extremists. They can combine enthusiasm for symphonies with a passion for wallowing in the mire of the ballad-monger, since each works strongly upon some emotional strain for good or for evil. But they are little moved by more gentle stimuli; and so there is still a great mass of music which the purveyors of orchestral concerts neglect because, though it has charming qualities, it has little drawing power. Such music is the opportunity of the theatre; it has not got to draw people there, it has not got to compel their attention when they are there; it has only to delight those who care to listen to it. The more the opportunity is used, the more numerous are the listeners likely to become.

We have been speaking so far of music which has no connection with the play. When it consists of entr'actes written to illustrate the play or to carry on the emotional situation upon which the curtain fell, the case is of course different. Then the audience must listen, whether they like it or not, if they are to get the utmost value from the play itself. But there seems to be a vaguely lingering tradition that the independent music should somehow be chosen with reference to the play; and this seems to us a mistake in the majority of instances. As Mr. O'Neill said, it may happen that some totally unconnected piece chances to form the ideal emotional link between two scenes. He instanced a piece by Tchaikovsky (or at any rate in the manner of Tchaikovsky) which he had heard between two scenes of Mr. Galsworthy's "Strife." The case was rather a startling one, for there are few

SUCCESSFUL SONGS BY JOHN H. DENSMORE

The Lamb (B \flat and D \flat). Sacred or Secular.
Memory (C and B \flat). French and English Texts.
The Time I've Lost in Wooing (E \flat and C). Humorous.
April (G and F).
Two Roses (B \flat , A \flat , and F).
Good-night (High).
Laughing Song (High). Coloratura.

playwrights whose style seems to be less susceptible to musical treatment of any kind than Mr. Galsworthy, and we should be inclined to cite him as an instance of the author with whom the musician had better not interfere. But it only goes to show how impossible it is to draw strict lines in such a subtle matter. A discerning musical director may be able to find appropriate pieces to go with plays which seem to offer him very little chance; but it is not necessary that he should do so, and it is not always desirable that he should try. A forced appropriateness is apt to end in banality, while a frank digression to totally dissimilar ideas is often refreshing. One would feel little or no jar, for example, between the scene of arrest in "The Silver Box" and a sparkling dance measure of Mozart's time; but who could endure an attempt to produce a musical counterpart to the scene? Where the play offers no obvious musical suggestions, it is still possible to turn the musical resources of the theatre to good account by giving interludes of fresh and attractive music well played; and, when one considers that practically every London theatre maintains a band of at any rate moderately efficient players it is clear that here is a valuable force which ought not to be wasted.

ACADEMIC FESTIVAL, OVERTURE, OP. 80 JOHANNES BRAHMS

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897.)

Brahms wrote two overtures in 1880,—the "Academic" and the "Tragic." They come between the Symphony in D major and that in F major in the list of his orchestral works. The "Tragic" overture bears the later opus number, but it was written before the "Academic,"—as Reimann says, "The satyr-play followed the tragedy." The "Academic" was first played at Breslau, January 4, 1881. The university of that town had given him the degree of Doctor of Philosophy (March

WILFRIED KLAMROTH

TEACHER of SINGING IN ALL OF ITS BRANCHES

RICCARDO MARTIN'S OPINION:

"He has the real secret and knows how to teach it."

Studio, 11 1-2 West 37th Street NEW YORK

Music teaches most exquisitely the art of development.—D'ISRAELI

MUSIC EDUCATION

CALVIN B. CADY. Studios { Boston, 900 Beacon Street
New York, 15 Claremont Avenue
Pianoforte, Harmony, etc., and Normal Courses

Address Teachers College, Columbia University, New York, for Syllabus of Course in Music Education.

Address Clayton F. Summy Co., Chicago, Ill., for Poetic Folk Dances, Books I. and II., Folk Songs for Ten Fingers, First Home Studies, Music Education, An Outline, Books I. and II.

Summer Normal, Portland, Oregon, in July

11, 1879),* and this overture was the expression of his thanks. The Rector and Senate and members of the Philosophical Faculty sat in the front seats at the performance, and the composer conducted his work, which may be described as a skilfully made pot-pourri or fantasia on students' songs. Brahms was not a university man, but he had known with Joachim the joyous life of students at Göttingen,—at the university made famous by Canning's poem:—

Whene'er with haggard eyes I view
This dungeon that I'm rotting in.
I think of those companions true
Who studied with me at the U—
—niversity of Göttingen—
niversity of Göttingen;

the university satirized so bitterly by Heine.

The first of the student songs to be introduced is Binzer's "Wir hatten gebauet ein stattliches Haus": † "We had built a stately house, and trusted in God therein through bad weather, storm, and horror." The first measures are given out by the trumpets with a peculiarly stately effect. The melody of "Der Landesvater" ‡ is given to the second violins. And then for the first time is there any deliberate attempt to portray the jollity of university life. The "Fuchslied" § (Freshman song), "Was kommt dort von der Höh'," is introduced

* "Q. D. B. V. Summis auspiciis Serenissimi ac potentissimi principis Guilelmi Imperatoris Auguste Germanici Regis Borussicae, etc., eiusque auctoritate regia Universitatis Litterarum Vratislaviensis Rectore Magnifico Ottone Spiegelberg Viro Illustrissimo Joanni Brahms Holsato *artis musicae severioris in Germania nunc principi* ex decreto ordinis philosophorum promotor legitime constitutus Petrus Josephus Elvenich Ordinis Philosophorum h. a. Decanus philosophiae doctoris nomen iura et privilegia honoris causa contulit collataque publico hoc diplomate declaravit die XI mensis Martii A. MDCCCLXXIX. (L.S.)"

† "Wir hatten gebauet." The verses of A. Binzer, to an old tune, were sung for the first time at Jena, November 19, 1819, on the occasion of the dissolution of the *Burschenschaft*, the German students' association founded in 1815 for patriotic purposes.

‡ "Der Landesvater" is a student song of the eighteenth century. It was published about 1750.

§ "Was kommt dort" is a student song as old as the beginning of the eighteenth century.

AMERICAN INSTITUTE OF APPLIED MUSIC (METROPOLITAN COLLEGE OF MUSIC)

212 West 59th Street, New York City

Twenty-sixth year. Thorough instruction in all branches of music. **SPECIAL COURSE** for piano teachers in the Breithaupt Method by the foremost authorized exponents in America. Send for Circulars and Catalogue.

KATE S. CHITTENDEN - **Dean of the Faculty**

The Elinor Comstock Music School

A resident and day school. Leschetizky method. Piano teachers all Leschetizky pupils. Vocal, Harmony, Ensemble playing, Sight reading, Lectures on current operas and concerts. Classes arranged in French, Classic Dancing, Literature and History of Art. Catalogues.

Miss ELINOR COMSTOCK, 1000 Madison Ave., New York City

suddenly by two bassoons accompanied by 'celli and violas pizzicati. There are hearers undoubtedly who remember the singing of this song in Longfellow's "Hyperion"; how the Freshman entered the *Kneipe*, and was asked with ironical courtesy concerning the health of the leathery Herr Papa who reads in Cicero. Similar impertinent questions were asked concerning the "Frau Mama" and the "Mamsell Sœur"; and then the struggle of the Freshman with the first pipe of tobacco was described in song. "Gaudeamus igitur,"* the melody that is familiar to students of all lands, serves as the finale.

The overture is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, double-bassoon, four horns, three trumpets, three trombones, bass tuba, a set of three kettledrums, bass drum, cymbals, triangle, strings.

Bernhard Scholz was called to Breslau in 1871 to conduct the Orchestra Society concerts of that city. For some time previous a friend and admirer of Brahms, he now produced the latter's orchestral works as they appeared, with a few exceptions. Breslau also became acquainted with Brahms's chamber music, and in 1874 and in 1876 the composer played his first pianoforte concerto there.

When the University of Breslau in 1880 offered Brahms the honorary degree of doctor, he composed, according to Miss Florence May, three "Academic" overtures, but the one that we know was the one chosen by Brahms for performance and preservation. The "Tragic" overture and the Second Symphony were also on the programme. "The newly-made Doctor of Philosophy was received with all the honor and enthusiasm befitting the occasion and his work." He gave a concert of chamber music at Breslau two days afterward, when he played Schu-

* There are many singular legends concerning the origin of "Gaudeamus igitur," but there seems to be no authentic appearance of the song, as it is now known, before the beginning of the eighteenth century, when the song was popular at Jena and Leipsic.

FAELTEN PIANOFORTE SCHOOL

CARL FAELTEN, Director
30 HUNTINGTON AVENUE, BOSTON

Professional training for
Pianists and
Music Teachers. Special department for children. Call or write for information.



DE MERITTE SCHOOL

815 BOYLSTON STREET, BOSTON
Twelfth Year

A preparatory school for boys who want an education.

The **Upper Grade** prepares for college and the scientific schools.

The **Lower Grade** gives to boys from ten to fourteen years of age a careful training for the work of the upper grade.

EDWIN DE MERITTE, A. B., Prin.

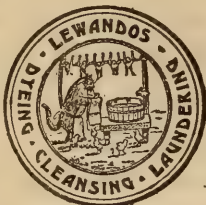
VICTOR S. FLECHTER

Rare Old Violins, Violas, Cellos,
Finest Italian Strings, Bows,
Boxes, Highest Grade Repairing

23 UNION SQUARE, NEW YORK

Telephone

The Refinements of Our Work



Are most apparent when compared with the work of ordinary cleaners. Unexcelled facilities up-to-the-minute equipment and years of experience in



Cleansing and Dyeing

make our work distinctive in its thoroughness

ARTICLES RETURNED IN A SHORT TIME

CURTAINS

GOWNS

MENS CLOTHES

BLANKETS

WAISTS

OVERCOATS

DRAPERIES

SASHES

SUITS GLOVES

Carefully cleansed properly finished and inspected before returning

LEWANDOS

Washington Shop

1335 G Street North West

COLORADO BUILDING

Telephone Main 3

BOSTON SHOPS

284 Boylston Street

17 Temple Place

New York City
Albany
Rochester

Philadelphia
Baltimore
Providence

Worcester
Springfield
Newport

Hartford
Bridgeport
New Haven

Roxbury
Cambridge

Watertown
South Boston
Portland

Salem
Lynn

Bundles called for and delivered by our own teams and motors

EXECUTIVE OFFICES 286 BOYLSTON STREET BOSTON U S A

NEW NATIONAL THEATRE, WASHINGTON

THIRD MATINEE

BY THE

BOSTON
SYMPHONY ORCHESTRA

MAX FIEDLER, Conductor

Tuesday Afternoon, January 9

AT 4.30

SOLOIST

JOSEF HOFMANN, Pianist

mann's Fantasia, Op. 17, his two Rhapsodies, and the pianoforte part of his Horn Trio.

"In the Academic overture," says Miss May, "the sociable spirit reappears which had prompted the boy of fourteen to compose an A B C part-song for his seniors, the village schoolmasters in and around Winsen. Now the renowned master of forty-seven seeks to identify himself with the youthful spirits of the university with which he has become associated, by taking, for principal themes of his overture, student melodies loved by him from their association with the early Göttingen years of happy companionship with Joachim, with Grimm, with von Meysenburg, and others."

* *

Mr. Apthorp's analysis made for earlier performances of this overture at Symphony concerts in Boston is as follows: "It [the overture] begins, without slow introduction, with the strongly marked first theme, which is given out by the strings, bassoons, horns, and instruments of percussion, and developed at a considerable length, the development being interrupted at one point by a quieter episode in the strings. A first subsidiary in the dominant, G major, leads to an episode on Friedrich Silcher's 'Wir hatten gebauet ein stattliches Haus,' * which is given out in C major by the brass instruments and wood-wind; the fine, stately effect of the high trumpets in this passage is peculiarly noteworthy. This episode is followed by some transitional passage-work on a new theme in C major, leading to a reminiscence of the first theme. The second theme, which might be called a new and somewhat modified version of the first, now enters in C major, and is extendedly

* Friedrich Silcher was born at Schnaith, in Würtemberg, on June 27, 1789, and died at Tübingen on August 26, 1860. He studied music under his father, and later under Auberlen, who was organist at Fellbach, near Stuttgart. He lived for a while at Schorndorf and Ludwigsburg, and then moved to Stuttgart, where he supported himself by teaching music. In 1817 he was appointed Music Director at the University of Tübingen where he received the honorary degree of Doctor in 1852. He wrote many vocal works, and was especially noteworthy as one of the foremost promoters of the German *Volkslied*. His "Sammlung deutscher Volkslieder" is a classic. Among his best-known songs are the familiar "Loreley" ("Ich weiss nicht was soll es bedeuten"), "Aennchen von Tharau," "Zu Strassburg auf der Schanz," and "Wir hatten gebauet." This latter is a sort of students' hymn, sung in German universities very much in the same spirit that "Integer vitae" (Christian Gottlieb Fleming's "Lobet den Vater") is in ours. The words are:—

Wir hatten gebauet
Ein stattliches Haus,
Darin auf Gott vertrauet
Durch Wetter, Sturm, und Graus.

(We had built a stately house, and trusted in God therein through ill weather, storm, and horror.)—W. F. A.

CLARA TIPPETT

Teacher of Singing

Assistant, GRACE R. HORNE

312 Pierce Building
Copley Square, Boston

developed in the strings and wood-wind. A second subsidiary follows at first in E major, then in G major, and a very short conclusion-passage in triplets in the wood-wind brings the first part of the overture to a close.

"The long and elaborate free fantasia begins with an episode on the Fuchs-Lied, 'Was kommt da von der Höh'?' in the bassoons, clarinets, and full orchestra.

"The third part begins irregularly with the first subsidiary in the key of the subdominant, F minor, the regular return of the first theme at the beginning of the part being omitted. After this the third part is developed very much on the lines of the first, with a somewhat greater elaboration of the 'Wir hatten gebauet' episode (still in the tonic, C major), and some few other changes in detail. The coda runs wholly on 'Gaudeamus igitur,' which is given out fortissimo in C major by the full orchestra, with rushing contrapuntal figuration in the strings."

WASHINGTON MUSIC TEACHERS

Mrs. WILSON-GREENE

TEACHER OF SINGING

(Pupil of William Shakespeare)

2647 Connecticut Avenue

'Phone N. 2712

THOMAS EVANS GREENE

TENOR SOLOIST

TEACHER OF

Singing, Acting, and Repertoire

Pupils coached for Grand Opera, Oratorio,
and Recital

Head of the Vocal Department
Chevy Chase College and Seminary

2647 Connecticut Avenue

'Phone N. 2712

ELOCUTION and SINGING

Mondays at the Fredericksburg (Va.) College.

Tuesdays to Saturdays at the Studio of

Mrs. Emily Frech Barnes

143 Eleventh Street N.E.

'Phone Linc. 1739

ALICE BATES RICE

Soprano Soloist

Teacher of Singing

LANG STUDIOS, 6 NEWBURY STREET

House Address, 9 Colliston Road, Brookline

MUSICAL INSTRUCTION

Miss CLARA E. MUNGER

TEACHER OF SINGING

Century Building

177 Huntington Avenue, Boston

Miss PRISCILLA WHITE

TEACHER OF SINGING

602 Pierce Building

Copley Square, BOSTON

MUSICAL INSTRUCTION

Miss KATHERINE LINCOLN

SOPRANO

Management, Mrs. PAUL SUTORIUS
1 West 34th Street, New York

TEACHER OF SINGING

514 Pierce Building
Copley Square, BOSTON
Saturdays and Mondays in New York
Representing Miss Clara E. Munger
Studio, 254 West 85th Street

BERTHA CUSHING CHILD

67 MOUNT VERNON STREET

TEACHING AT
LANG STUDIOS

6 NEWBURY STREET, BOSTON

WILLIAM ALDEN PAUL

TEACHER OF SINGING

312 PIERCE BUILDING, COPLEY SQUARE, BOSTON

Monday and Thursday P.M. and by appointment
Address, Instructor in Music, Episcopal Theological School
Telephone, 2816 R Cambridge

FREDERICK N. WATERMAN

BARITONE SOLOIST

and **TEACHER OF SINGING**

NEW CENTURY BUILDING
177 HUNTINGTON AVENUE • BOSTON
Room 10

**Howell School of Lyric and
Dramatic Art**

CAROLINE WOODS-HOWELL, Directress

**De Reszke Method of
SINGING**

30 Huntington Avenue, Boston
518 Main Street, Worcester
At Boston Studio, Tuesday, Friday, Saturday
At Worcester Studio, Monday, Wednesday, Thursday

Miss ANNA MILLER WOOD

Mezzo-Contralto, Soloist and Teacher

Soloist; Boston Symphony Orchestra
Chicago Symphony Orchestra
Kneisel Quartet, etc.

Studio, Pierce Building, Copley Square, Boston

WILHELM HEINRICH

Teacher of Singing and Tenor Soloist
Oratorio, Concert
Church Engagements made

178A Tremont Street Telephone
Boston, Mass. Cable, Tonehein, Bost.
Rooms 44-45 Adams Cable Code

Advantages for summer European travel. Study
in music and art centers arranged for.
Send for prospectus.

MARIE THÉRÈSE BRAZEAU

PIANISTE

SYMPHONY CHAMBERS, BOSTON, MASS.
PROVIDENCE, WEDNESDAY
AT BUTLER EXCHANGE, ROOM 501

MUSICAL INSTRUCTION

PIANIST and TEACHER

Miss MARY INGRAHAM

Lang Studios

6 NEWBURY STREET

M R. C. M. C H A S E

TEACHER OF PIANOFORTE PLAYING

Assisted by **MILDRED HARLOWE COOK** and others

STUDIOS, STEINERT HALL ANNEX, BOSTON

500 CARNEGIE HALL, NEW YORK, WEDNESDAYS

F. S. CONVERSE

Will receive pupils in all branches
of musical composition

ADDRESS

Room 13, Steinert Building, Boston

ERNEST P. HAWTHORNE

PIANIST AND TEACHER

Instruction in the correct
principles of pianoforte playing

As taught by Leschetizky

156 Huntington Avenue - BOSTON

ELLA BACKUS-BEHR

PIANIST

Sixty-nine West Eighty-eighth Street
NEW YORK

As Vocal Coach refers to

Mme. Louise Homer Mr. Bechtal Alcock and
Mrs. Merle Tillotson-Alcock Mr. Frederic Martin

**AMERICAN INSTITUTE OF
APPLIED MUSIC**

METROPOLITAN COLLEGE OF MUSIC
212 West 59th Street, New York City

Thorough instruction in all branches of music.
Personal attention to individual pupils.
Twenty-sixth year began October 2, 1911.

KATE S. CHITTENDEN, Dean of the Faculty

FRANCIS ROGERS

Management, **LOUDON CHARLTON**
868 Carnegie Hall, New York

B A R I T O N E

RECITAL, ORATORIO, CONCERT

Also a limited number of pupils in the art of singing
There is the real stuff in this singer.—**PHILIP HALE**.
Mr. Rogers is a true artist.—**W. J. HENDERSON**
(*N. Y. Sun*).

Address, 563 PARK AVENUE, NEW YORK

VIRGIL

Piano School and Conservatory

42 West 76th Street, New York

**THE SCHOOL THAT MAKES
PLAYERS**

RESULTS TELL

Catalogue on request

MUSICAL INSTRUCTION

Claude Maitland Griffeth

PIANO INSTRUCTION

Studio, 133 Carnegie Hall, New York

Mon. and Thurs. Afternoons

Pouch Gallery, Brooklyn

PERRY AVERILL

BARITONE

Prepares Singers for the profession

Studio, 220 West 59th Street

'Phone 1097 Col.

ARTHUR D. WOODRUFF

TEACHER OF SINGING

5 West 38th Street

NEW YORK CITY

Miss M. GRACE DASCHBACH

In charge of Vocal Department Teachers
College, Columbia University

SOPRANO

TEACHER OF SINGING

401 Carnegie Hall . New York City

GEORGE HARRIS, Jr.

TENOR

Soloist with Boston Symphony Orchestra
Cecilia Society

and with New York Symphony Orchestra

Management:

M. H. HANSON, 437 5th Avenue, New York

MASTER MUSIC STUDIOS

2789 Broadway, New York

M. DUBLE-SCHEELE, Director

All Branches of Music Taught

CATALOG

Telephone Connection

STEINWAY PIANO USED

Mr. MAX HEINRICH

has charge of the department of
Voice Training, Oratorio, Opera, Classic Song
and Dramatic Reading to Music

Accommodations for a New York residence ar-
ranged for out-of-town students

SUMMER CENTER

SCHLOSS ORT, GMUNDEN, AUSTRIA

Study of music is optional

CARL E. DUFFT

BASSO

Vocal Instruction

1 East 40th Street . New York City

LESLEY MARTIN

Bel Canto

Studio: 1425 Broadway, New York

SINGERS—Suzanne Baker Watson, Cora Cross,
Nellie Hart, Willette Kershaw, Gertrude Hutcheson,
Ivy Scott, Marion Stanley, Estelle Ward, Mabel
Wilbur, Flora Zabelle, Edward Foley, George Gilbert,
John Hendricks, Andrew Mack, Dr. Eugene Walton
Marshall, Fiske O'Hara, Umberto Sacchetti, Ellis
Rhodes, Albert Wallerstedt, and many other singers
now before the public in operatic and church work

THE LYRIC THEATRE . BALTIMORE

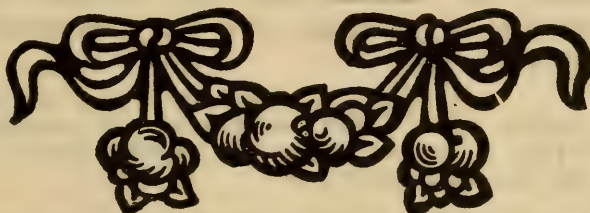
Thirty-first Season, 1911-1912

Boston Symphony Orchestra

MAX FIEDLER, Conductor

Programme of the
SECOND CONCERT

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE



WEDNESDAY EVENING, DECEMBER 6
AT 8.15

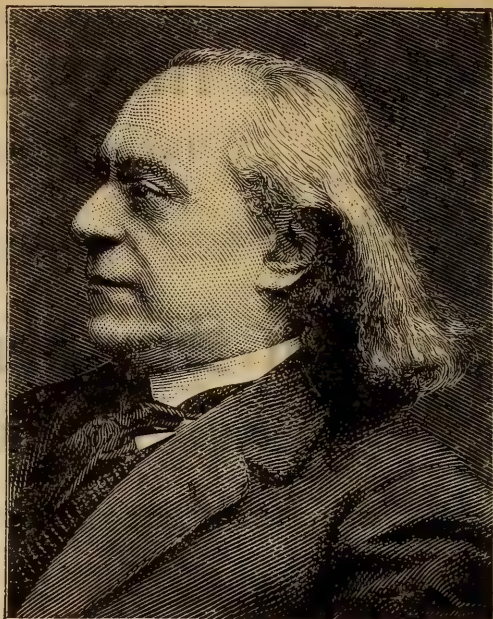
COPYRIGHT, 1911, BY C. A. ELLIS

PUBLISHED BY C. A. ELLIS, MANAGER

Vladimir De Pachmann

*The Greatest Pianist
Of the 20th Century*

ON TOUR
IN THE
UNITED STATES



SEASON: 1911-1912

For generations the appearance of new stars on the musical firmament has been announced—then they came with a temporary glitter—soon to fade and to be forgotten.

De Pachmann has outlived them all. With each return he won additional resplendence and to-day he is acknowledged by the truly artistic public to be the greatest exponent of the piano of the twentieth century. As Arthur Symons, the eminent British critic, says:

"Pachmann is the Verlaine or Whistler of the
Pianoforte the greatest player
of the piano now living."

Pachmann, as before, uses the **BALDWIN PIANO** for the expression of his magic art, the instrument of which he himself says:

" It cries when I feel like crying, it sings
joyfully when I feel like singing. It responds
—like a human being—to every mood. I
love the Baldwin Piano."

Every lover of the highest type of piano music will, of course, go to hear Pachmann—to revel in the beauty of his music and to marvel at it.

It is the beautiful tone quality, the voice which is music itself, and the wonderfully responsive action of the Baldwin Piano, by which Pachmann's miraculous hands reveal to you the thrill, the terror and the ecstasy of a beauty which you had never dreamed was hidden in sounds.

Sole Representatives

W. F. KUNKEL & CO.
119 NORTH LIBERTY STREET, BALTIMORE, MD.

Boston Symphony Orchestra

PERSONNEL

Thirty-first Season, 1911-1912

MAX FIEDLER, Conductor

VIOLINS.

Witek, A., <i>Concert-master.</i>	Roth, O. Kuntz, D.	Hoffmann, J. Krafft, F. W.	Theodorowicz, J. Mahn, F.
Noack, S.	Rissland, K. Bak, A.	Ribarsch, A. Mullaly, J.	Traupe, W. Goldstein, H.
Strube, G.			
Eichheim, H.			
Barleben, K.	Akeroyd, J. Currier, F.	Fiedler, B. Marble, E.	Berger, H. Eichler, J.
Fiumara, P.			
Tischer-Zeitz, H. Goldstein, S.	Kurth, R. Werner, H.	Fabrizio, C. Grünberg, M.	

VIOLAS.

Ferir, E. Gietzen, A.	Spoor, S. Hoyer, H.	Pauer, O. H. Kluge, M.	Kolster, A. Forster, E.	VanWynbergen, C. Kautzenbach, W.
--------------------------	------------------------	---------------------------	----------------------------	-------------------------------------

VIOLONCELLOS.

Schroeder, A. Warnke, H.	Keller, J. Nagel, R.	Barth, C. Nast, L.	Belinski, M. Hadley, A.	Warnke, J. Smalley, R.
-----------------------------	-------------------------	-----------------------	----------------------------	---------------------------

BASSES.

Kunze, M. Gerhardt, G.	Agnesy, K. Jaeger, A.	Seydel, T. Huber, E.	Ludwig, O. Schurig, R.
---------------------------	--------------------------	-------------------------	---------------------------

FLUTES.

Maquarre, A.
Brooke, A.
Battles, A.
Fox, P.

OBOES.

Longy, G.
Lenom, C.
Sautet, A.

CLARINETS.

Grisez, G.
Mimart, P.
Vannini, A.

BASSOONS.

Sadony, P.
Mueller, E.
Regestein, E.

ENGLISH HORN.

Mueller, F.

BASS CLARINET.

Stumpf, K.

CONTRA-BASSOON.

Mosbach, J.

HORNS.

Hess, M.
Lorbeer, H.
Hain, F.
Phair, J.

HORNS.

Wendler, G.
Gebhardt, W.
Hackebarth, A.
Schumann, C.

TRUMPETS.

Kloepfel, L.
Mann, J.
Heim, G.
Merrill, C.

TROMBONES.

Hampe, C.
Alloo, M.
Mäusebach, A.
Kenfield, L.

TUBA.

Lorenz, O.

HARP.

Schuecker, H.

TYMPANI.

Neumann, S.
Kandler, F.

PERCUSSION.

Rettberg, A.
Zahn, F.

Senia, T.
Burkhardt, H.

ORGAN.

Marshall, J. P.

LIBRARIAN.

Sauerquell, J.

The Knabe

MIGNONETTE
GRAND

In Fancy \$700
Mahogany



5 feet 2 inches

Where *others have failed* to build a
Small and Perfect Grand Piano
meeting with present-day requirements, the House of Knabe,
after *years of research and experiment*, has succeeded
in producing

The World's Best Grand Piano
as attested by many of the World's best musicians, grand
opera artists, stars, composers, etc. The Knabe Mignonette
Grand is *indispensable where space is limited*—desirable
in the highest degree where an abundance of space exists.

Wm. KNABE & Co.

Fayette Street and Park Avenue - BALTIMORE, MD.

Established 1837

Mount Royal and Maryland Avenues
Twenty-seventh Season in Baltimore

Boston Symphony Orchestra

Thirty-first Season, 1911-1912

MAX FIEDLER, Conductor

SECOND CONCERT

WEDNESDAY EVENING, DECEMBER 6

AT 8.15

PROGRAMME

Liszt Symphony after Dante's "Divina Commedia"

- I. INFERNO: Lento. Allegro frenetico. Quasi andante.
Andante amoroso (Francesca). Tempo primo.
- II. a. PURGATORIO: Andante con moto. Lamentoso. Poco
a poco più di moto.
- b. Magnificat.

In commemoration of the Centenary of Liszt's birth.

Saint-Saëns Concerto in B minor for Violin and Orchestra
No. 3, Op. 61

- I. Allegro non troppo.
- II. Andantino quasi allegretto.
- III. Molto moderato e maestoso: Allegro non troppo.

Tschaikowsky "Romeo and Juliet," Overture-Fantasia after
Shakespeare

SOLOIST

KATHLEEN PARLOW

The Women's Philharmonic Chorus of Baltimore (Joseph Pache,
Conductor) will sing the "Magnificat" in the symphony

There will be an intermission of ten minutes after the symphony

**SYMPHONY AFTER DANTE'S "DIVINA COMMEDIA" FOR FULL ORCHESTRA
AND SOPRANO AND ALTO CHORUS FRANZ LISZT**

(Born at Raiding, near Oedenburg, Hungary, Oct. 22, 1811; died at
Bayreuth, July 31, 1886.)

The first sketches of this symphony were made during Liszt's stay at the country-house of the Princess Carolyne von Sayn-Wittgenstein at Woronince, October, 1847—February, 1848. The first part of the symphony was completed toward the end of April, 1856. The second part was completed July 8, 1856; the score was published in 1858. The first performance was at Dresden at a concert for the Pension Fund of the chorus of the Royal Court Theatre on November 7, 1857, under the direction of the composer. The first part, "Inferno," was produced in Boston at a Philharmonic concert, Mr. Listemann conductor, November 19, 1880. The whole symphony was performed in Boston at a concert of the Boston Symphony Orchestra, Mr. Gericke conductor, February 27, 1886; also on May 2, 1903, when the chorus of the Thursday Morning Club, the women's chorus of the Choral Art Society, and others assisted. Mr. Gericke conducted.

The work is scored for three flutes (one interchangeable with piccolo), two oboes, English horn, two clarinets, bass clarinet, two bassoons, four horns, two trumpets, three trombones, bass tuba, two sets of kettledrums, cymbals, bass drum, tamtam, two harps, harmonium, strings,

CAPITAL, \$1,000,000

PROFITS and SURPLUS, \$735,000

**We Extend the Accommodations of a
Strong and Well Equipped Bank**



HOPKINS PLACE, GERMAN and LIBERTY STREETS

The growing financial strength and careful management of this bank warrant your confidence and patronage. We solicit your business, small or large, and invite an interview.

SAFE DEPOSIT BOXES in modern fire and
burglar proof vaults at small annual rentals.

OFFICERS

WALDO NEWCOMER, President
SUMMERFIELD BALDWIN, Vice-President

R. VINTON LANSDALE, Cashier
CLINTON G. MORGAN, Asst. Cashier

and chorus of female voices. The score is dedicated to Wagner: "As Virgil led Dante, so hast thou led me through the mysterious regions of tone-worlds drunk with life. From the depths of my heart I cry to thee: 'Tu se' lo mio maestro, e il mio autore!' and dedicate in unalterable love this work. Weimar, Easter, '59."

I. Inferno: Lento, 4-4.

Per me si va nella città dolente:
Per me si va nell' eterno dolore:
Per me si va tra la perduta gente.

Through me the way is to the city dolent;
Through me the way is to eternal dole;
Through me the way among the people lost.

Longfellow.

These words, read by Dante as he looked at the gate of hell, are thundered out by trombones, tuba, double-basses, etc.; and immediately after trumpets and horn make the dreadful proclamation (C-sharp minor): "Lasciate ogni speranza, voi ch' entrate" ("All hope abandon, ye who enter in"). Liszt has written the Italian lines under the theme in the score. The two "Inferno motives" follow, the first a descending chromatic passage in the lower strings against roll of drums, the second given to bassoons and violas. There is illustration of Dante's lines that describe the "sighs, complaints, and ululations loud":—

Languages diverse, horrible dialects,
Accents of anger, words of agony,
And voices high and hoarse, with sound of hands,
Made up a tumult that goes whirling on
Forever in that air forever black,
Even as the sand doth, when the whirlwind breathes.

Longfellow.

The Allegro frenetico, 2-2, in the development paints the madness of despair, the rage of the damned. Again there is the cry, "All hope abandon" (trumpets, horns, trombones, tuba). There is a lull in the orchestral storm. Quasi Andante, 5-4. Harps, flutes, violins, a recitative of bass clarinet and two clarinets, lead to the episode of Francesca da Rimini and Paolo. The English horn sings the lamentation:—

There is no greater sorrow
Than to be mindful of the happy time
In misery.

Exquisite in its purity of tone, elasticity of touch, and artistic design,

THE STIEFF PIANO

has a charm that appeals irresistibly to all who hear it.

CHARLES M. STIEFF

(Established 1842)

9 North Liberty Street

- - -

BALTIMORE, MD.

Before the 'cello takes up the melody sung by the clarinet, the "Lasciate" theme is heard (muted horn, solo), and then in free tempo, Andante amoroso, 7-4, comes the love duet, which ends with the "Lasciate" motive. A harp cadenza brings the return to the first allegro tempo, in which the "Lasciate" theme in combination with the two "Hell motives" is developed with grotesque and infernal orchestration. There is this remark in the score: "This whole passage should be understood as sardonic blasphemous laughter and most sharply defined as such." After the repetition of nearly the whole of the opening section of the allegro the "Lasciate" theme is heard *fff*.

II. Purgatorio and Magnificat. The section movement begins Andante con moto, D major, 4-4. According to the composer there is the suggestion of a vessel that sails slowly over an unruffled sea. The stars begin to glitter, there is a cloudless sky, there is a mystic stillness. Over a rolling figuration is a melody first for horn, then oboe, the "Meditation" motive. This period is repeated a half-tone higher. The "Prayer" theme is sung by 'cello, then by first violin. There is illustration of Dante's tenth canto, and especially of the passage where the sinners call to remembrance the good that they did not accomplish. This remorseful and penitent looking-back and the hope in the future inspired Liszt, according to his commentator, Richard Pohl, to a fugue based on a most complicated theme. After this fugue the gentle "Prayer" and "Repentance" melodies are heard. Harp chords establish the rhythm of the Magnificat * (three flutes ascending in chords of E-flat). This motive goes through sundry modulations. And now an unseen chorus of women, accompanied by harmonium, sings, "Magnificat anima mea Dominum et exultavit spiritus meus, in Deo salutari meo" ("My soul doth magnify the Lord, and my spirit hath rejoiced in God my Saviour"). A solo voice, that of the Mater gloriosa, repeats the song. A short choral passage leads to "Hosanna, Halleluja." The final harmonies are supposed to illustrate the passage in the twenty-first canto of the "Paradiso":—

* The theme of the Magnificat is derived from the intonation of the Gregorian choral in the form of the second church tone, and was employed by Liszt in his "Hunnenschlacht," "Graner" Mass, "Legende von der heiligen Elisabeth."

European Conservatory of Music



J. HENRI WEINREICH, Director

811 N. Calvert Street, Baltimore, Md.

FACULTY: ARTHUR CONRADI, Violin; CLIFTON DAVIS, Voice; LORAIN HOLLOWAY, Organ; HENRI WEINREICH, Piano and Harmony; and Assistants.

Catalogues mailed

I saw rear'd up,
In color like to sun-illumin'd gold,
A ladder, which my ken pursued in vain,
So lofty was the summit; down whose steps
I saw the splendors in such multitude
Descending, every light in heaven, methought,
Was shed thence.

H. F. Cary.

The "Hosanna" is again heard, and the symphony ends in soft harmonies (B major) with the first Magnificat theme.

* * *

Liszt wrote to Wagner, June 2, 1855: "Then you are reading Dante? He is excellent company for you. I, on my part, shall furnish a kind of commentary to his work. For a long time I had in my head a Dante symphony, and in the course of this year it is to be finished. There are to be three movements, 'Hell,' 'Purgatory,' and 'Paradise,' the two first purely instrumental, the last with chorus."

Wagner wrote in reply a long letter from London: "That 'Hell' and 'Purgatory' will succeed I do not call into question for a moment, but as to 'Paradise' I have some doubts, which you confirm by saying that your plan includes choruses. In the Ninth Symphony the last choral movement is decidedly the weakest part, although it is historically important, because it discloses to us in a very naïve manner the difficulties of a real musician who does not know how (after hell and purgatory) he is to describe paradise. About this paradise, dearest Franz, there is in reality a considerable difficulty, and he who confirms this opinion is, curiously enough, Dante himself, the singer of Paradise, which in his 'Divine Comedy' also is decidedly the weakest part." And then Wagner wrote at length concerning Dante, Christianity, Buddhism, and other matters. "But, perhaps, you will succeed better, and as you are going to paint a *tone* picture, I might almost predict your suc-

" OLD VIOLINS "

**The Ernest Tonk
Piano**

C. H. Hildebrandt & Son
321 N. HOWARD STREET

Established 1838

cess, for music is essentially the artistic, original image of the world. For the initiated no error is here possible. Only about the 'Paradise,' and especially about the choruses, I feel some friendly anxiety."

* *

Liszt wrote to "a Friend" ("Briefe an eine Freundin," Leipsic, 1894) from Dresden just before the first performance of the "Dante" Symphony: "The Bülow's will come here for the concert of November 7, which now looks as though it would be successful, for the players are well disposed. It is also possible that criticism will be less hostile to me this time than it has been before. In any case I shall still go on my way, for all my reflections are made, and as I believe *well made* in regard to this. I'll speak to you about my 'Dante' when I shall have heard it. You know that I dedicate it to Wagner, and this shows you that I have not a bad opinion of the work."

The symphony did not meet with success at this first performance. Hans von Bülow, eight years afterward, frankly spoke of "a fiasco which may be likened to that of 'Tannhäuser' in Paris."

In a letter to Franz Brendel written from Rome in 1862, Liszt referred to the first performance at Dresden: "In spite of the unsatisfactory performance of the Dante Symphony in Dresden (partly, moreover, the fault of the bad, incorrectly written orchestral parts, and my careless conducting), and without regard to the *rapture* of the *spiritual* substance (a matter which the general public tolerates only when demanded by the higher authority of *tradition*, and then immediately gapes at it upside down!) in spite, therefore, of this grievous Dresden

MEHLIN PIANOS

always respond to the most exacting demands made upon them. For this reason they are preferred by musicians, in fact Mehlin Pianos are often called

"The Musicians' Ideal"

The Mehlin "Inverted Grand" is the only "Upright" built on the principle of the Grand. It has the Grand Scale, Sounding Board and Tone.

For Art Catalog and full particulars apply to

KRANZ-SMITH PIANO CO., 100 N. Charles Street.
BALTIMORE, MD.

performance, which brought me only the one satisfaction of directly setting to work at some not unessential improvements, simplifications, and eliminations in the score—that had taken hold of me during the rehearsals and the performance, and which I felt at once, without troubling myself about the audience present. . . . Now, what was I about to say, after all these parentheses and digressions? Yes, I remember now: the Dante Symphony is a work that does not need to be ashamed of its title,—and what you tell me of the impression produced by the *Bergsymphonie* (in Sondershausen) strengthens me in my presumption."

* *

On July 6, 1861, Liszt wrote to the Princess Carolyne Sayn-Wittgenstein that he had sent a copy of his "Dante" symphony to Rossini. "The copy which I ran over with him at Paris had been lent to me by Wagner. The '*Mélodiste italien pur sang*,' as Rossini signs his letter in reply, did not find himself in his natural element—reading my episode of Francesca da Rimini, which perhaps touches a more lofty region of the soul. However, I fancy that if he should hear this symphony, he would quickly grasp, with the marvellous intuition that is peculiar to his genius, that which I have wished to express. However this may be, his letter is charming and delicately flattering."

* *

Richard Pohl wrote a preface to the symphony the night before the performance at Dresden. The Princess Wittgenstein was not wholly satisfied with the preface, and for the next performance in Prague



ALBUM of SONGS

FOR HIGH VOICE
FOR MEDIUM VOICE

By CHARLES WAKEFIELD CADMAN

This American composer has won unusual success with his songs, which are distinguished for attractiveness of melody, artistic style and originality. The present collection offers to the singing public the choicest of Mr. Cadman's published songs, together with several new works of charming quality.

Price, postpaid, \$1.25

CHARLES WAKEFIELD CADMAN

Born in Johnstown, Pa., December 24, 1881, moved to Pittsburg 1884; musical education under Pittsburg teachers, Walker, Steiner, Oehmler, and Von Kunits, with advice and criticism from Emil Paur; became interested in the music of the American Indians and spent considerable time among them, securing material for use in composition and in a lecture recital, American Indian Music Talk; musical critic of *Pittsburg Dispatch*.

OLIVER DITSON COMPANY - - BOSTON

150 TREMONT STREET

CHAS. H. DITSON & CO., NEW YORK

(March 11, 1858) she persuaded him to rewrite it, or rather she finally did the work herself. This preface was printed in Prague in 1858. It differs greatly from a third version which, signed by Pohl, was published in the score.

*
* *

The composer wished that the chorus with the accompanying harmonium should be unseen, or should be seated in a gallery over the orchestra. He also preferred a chorus of well-trained boys to a chorus of women's voices.

CONCERTO IN B MINOR FOR VIOLIN, No. 3, OP. 61.

CAMILLE SAINT-SAËNS

(Born at Paris, October 9, 1835; still living there.)

This concerto was composed in 1880. It was played for the first time at a Châtelet concert in Paris, January 2, 1881, by Sarasate, to whom it is dedicated. It was played for the first time in Boston by Mr. Timothée Adamowski at a concert of the Boston Symphony Orchestra, January 4, 1890. It was played afterward at these concerts by Mr. Ysaye (December 1, 1894), Miss Mead (January 29, 1898), Mr. Adamowski (March 8, 1902), Mr. Sauret, April 9, 1904.

The concerto is in three movements. The first, *Allegro non troppo*, B minor, 2-2, opens with a pianissimo, tremolando B minor chord (strings and kettledrums). The solo violin enters almost immediately with the first theme, while wood-wind and horns give forth soft staccato chords. The violin exposes the theme, and then has passage-work accompanied by the orchestra. After a forte tutti passage on the first theme, there is a recitative for solo violin, a sort-of prelude to the second theme, which is announced (E major) by the solo in-

MANN PIANO CO.

JOSEPH M. MANN PROPRIETOR

RIGHT PIANOS
AT RIGHT PRICES

"The Little Store With
The Big Business"

ONE PRICE
TO ALL

JUST OFF THE HIGH PRICED RENT DISTRICT

PIANOS

-10 EAST LEXINGTON STREET -

strument, and is developed a little against a simple accompaniment. Fragments of the first theme appear in the strings. There is a short free fantasia, in which the first theme is worked out,—for the most part by the orchestra against running passages in the violin,—and there is a return to the key of B minor. The solo violin then has the recitative passage that introduced the second theme, and proceeds to the second theme itself, which is now in B major. This theme is developed, and in the coda the first theme is developed in a new way.

The second movement, *Andantino quasi allegretto*, B-flat major, 6-8, opens with sustained harmony in strings and a chord or two in the wood-wind. A melody in *Siciliano** rhythm is sung by the solo violin, and the closing figure of each phrase of the melody is echoed twice by other instruments, with a final flute arpeggio to each period. The melody is repeated by the oboe, and the solo violin takes part in the echo and the arpeggio. After episodic passages in the violin, the second theme, a more emotional melody, is given out by the solo instrument, *forte*, over a figure in strings and wind. There are subsidiary themes in the violin, and there is a return of the *Siciliano* melody in B-flat major as an orchestral tutti; the violins play the melody in octaves against repeated chords in the wood-wind and the horns. The solo violin sings the second phrase of the theme, and proceeds to the second theme. The movement closes with a short coda, with arpeggios in harmonics of the solo instrument and lower clarinet tones.

* The *Siciliana*, or *Siciliano*, is an idyllic dance of Sicily frequently performed at weddings. It has been described as follows: "The peasants dance to a flute, or a tambourine with bells; those who are above the peasants in the social scale have an orchestra of two or three violins. Sometimes the music is furnished by a bagpipe or guitar. The ball is opened by a man, who, taking his cap in hand, bows low to the woman; she then rises noisily and dances with all her might, the couple holding each other by means of a handkerchief. After a time the man makes another profound bow and sits down, while the woman continues pirouetting by herself; then she walks round the room and chooses a partner, and so it goes on, man and woman alternately dancing and choosing. The married couples dance by themselves, until toward the end of the evening, when they all dance together." It has also been described as a sort of *passe-pied* danced to a lively measure of 6-8. A dancing master, Gawlikoski, about 1850, in Paris, gave the name of this dance to a form of waltz, and the dance was in fashion for a year or two. Walther, in his "Music Lexicon" (Leipsic, 1732), classed the *Siciliana* as a *Canzonetta*: "The Sicilian *Canzonetten* are after the manner of a gigue, 12-8 or 6-8."

G. SCHIRMER (Inc.), 3 East 43d Street, NEW YORK

JUST PUBLISHED

MONA **GRAND OPERA**
in THREE ACTS

Libretto by Music by
BRIAN HOOKER **HORATIO W. PARKER**

Vocal Score - - - - - - Net \$4.00
Libretto - - - - - - Net .35

The score, in addition to the regular edition, will be issued in a special EDITION DE LUXE, on Old Stratford Paper, limited to 50 copies, autographed and numbered.

Price of Edition de Luxe, Net \$25.00

Copies of the Edition de Luxe will be reserved in the order received.

The third movement opens with a short and slow introduction, *Molto moderato e maestoso*, in B minor, 4-4, a sort of recitative for the solo violin with orchestral accompaniment. The main body of the movement, *Allegro non troppo*, B minor, 2-2, begins with the first theme in the solo violin over an accompaniment of repeated chords in the bassoons and the horns. There are then sustained harmonies in oboes and clarinets with pizzicato arpeggios for the strings. This theme is followed immediately by a second, cantabile, also played and developed by the solo instrument. A third theme, in D major, is announced and developed by the violin. The first theme is worked out in a rather long orchestral tutti, and then a fourth theme appears, a quiet song in G major, given out pianissimo in harmony by muted violins and violas in four parts, and afterward sung by the solo violin against a flowing contrapuntal accompaniment in the wood-wind and first violins. Then the muted violins and violas proceed with the second verse of the theme in high harmonies. The solo instrument follows against like harmonies in the strings and soft arpeggios in the flute. The working-out is long and elaborate. The first theme returns in B minor, and the third part of the movement begins. The development is here somewhat shorter; the flute and oboe hint at the second theme; the third theme comes in for a moment in the solo violin, in C major, and the fourth theme fortissimo in the trumpets and trombones in four-part harmony against contrapuntal figures in the strings in octaves. The theme is now in B major, and the proclamation of it by the brass is followed by a development by the solo violin over tremulous harmonies in violins and violas (divided) and syncopated staccato notes in the wood-wind and in the 'cellos *pizz.* The coda, of a free nature, is based for the most part on the third theme.

Mr. Otto Neitzel, in his *Life of Saint-Saëns* (1899), describes the concerto as follows: "The first and the third movements are characterized by sombre determination, which in the Finale, introduced by an instrumental recitative, appears with intensified passion. The middle

BALTIMORE'S BEST STORE

Hochschild, Kohn & Co.

HOWARD AND LEXINGTON

movement is in strong contrast, and over it the spring-sun smiles. There is toward the end a striking effect produced by lower clarinet tones and the solo violin with octave harmonics. A hymn serves as an appeasing episode in the stormy passion of the Finale; it reappears in the brass; warring strings try to drive it away; it is a thoughtfully conceived and individual passage both in rhythm and in timbre."

The concerto is scored for solo violin, two flutes (one of which is interchangeable with piccolo), two oboes, two clarinets, two bassoons, two horns, two trumpets, three trombones, kettledrums, and strings.

ENTR'ACTE.

MUSICAL PATRIOTISM.

(From the *London Times*, May 20, 1911.)

The British race, as a whole, is no doubt at the present time of national festivity experiencing more or less the same emotions as in 1887, 1897, and 1902; but their musical expression is in many respects different. In 1887 musical patriotism hardly existed, and only very gradually has it become conscious of itself and of its aims. But now the Imperialist spirit has seized on the art: political ideals color much musical criticism, and there is growing up a demand that our musical youth shall be fed much more than hitherto on pure British-grown food. Wealthy music-lovers transport large bodies of singers many thousands of miles in order to bind the whole of the subjects of King George with artistic bands; and many concerts—notably the remarkable series to be given at the Crystal Palace—are definitely designed to foster the local pride of the various sections of the world under the British flag. The native composer is taking courage to hold his head

THE STAFFORD

WASHINGTON PLACE

BALTIMORE

EUROPEAN PLAN

ABSOLUTELY FIRE-PROOF

Cuisine and Service the very best

Special attention to after-the-concert parties

Restaurant open until 1 a.m.

R. S. DOWNS, Manager

higher and higher, and to speak with his enemies in the gate in a tone of manly, not to say defiant, self-confidence. We are welcoming an International Musical Congress to London and displaying to our distinguished foreign guests national glories of which their grandfathers were, through faults on both sides, almost entirely ignorant.

No doubt political movements during the past decade have helped all this on: whatever our views on economics, ideas have been in the air which, consciously or not, have certainly influenced art. And simultaneously, though naturally only within the limits of the United Kingdom, there has been the great advance of the folk-song and folk-dance crusade, which has steadily relied for its emotional driving force on the instinct of patriotism, local and national. Many of us may indeed have genially, not to say enthusiastically, allowed the expression of the pride in home and race to cover a multitude of sins; and at a time like the present a strange tangled growth of artistic weeds springs up only to wither in a few short weeks. But these are passing incidents: the main fact is that musical patriotism is now something that has to be reckoned with seriously,—far more seriously than ever in these islands before.

It is not, of course, in itself a new thing. In Elizabethan days great composers complained that native work was ousted by Italian. When Charles II. sent Pelham Humfrey to study Parisian ballets in order to learn how to write English anthems, the proceeding seemed, to not a few, very curious. "The Beggar's Opera" was a natural reaction against the artistic dominance of the aristocratic clique which had invited the Kapellmeister of a German Court to produce an apparently endless string of Italian operas in London; and this last "exotic and irrational entertainment," as Johnson called it, encountered plenty of patriotic opposition from a democratic minority down to its extinction (in its old inartistic shape) not so very many years ago. No doubt we have often been only too willing lightly to sell our national birthright: we have complacently submitted to crushing alien domination in theatre and concert-room alike. It is all to the good that we have now, beyond any possibility of recall, entered on the path of justice to ourselves and our musical achievements, past and present.

SUCCESSFUL SONGS BY JOHN H. DENSMORE

The Lamb (Bb and Db). Sacred or Secular.
Memory (C and Bb). French and English Texts.
The Time I've Lost in Wooing (Eb and C). Humorous.
April (G and F).
Two Roses (Bb, Ab, and F).
Good-night (High).
Laughing Song (High). Coloratura.

We have far too long, as a nation, been content to hand music over to the foreigner as something good enough for him, but below our own dignity. Such an attitude, degrading both to England and to art, is now a thing of the past, and we may be duly grateful.

Nevertheless, an occasional pause for sober reflection is not amiss, especially at a time when the world of music, like any other, seems to be full of shouts and waving flags. Let us remember Johnson again: "Patriotism, Sir, is the last refuge of a scoundrel." No thinking man will deny that there is much more truth in this than the unimaginative Boswell seems to have seen; and the apparent paradox has its application in music no less than elsewhere. Out of our past sins against our own flesh and blood have come many great virtues. We have kept ourselves free from the curse of narrow jealousy, we have readily welcomed all that is good, both in men and in ideas, from abroad; we have been, as it were, a channel through which, without any conscious assistance from ourselves, has flowed almost everything great in European music, from the mediæval art of the Church of Rome down to the foreign masterpieces of to-day. Our musical annals show nothing like the Parisian début of "Tannhäuser"; the attempts, some time ago, to rouse patriotic prejudice against the ex-English Herr Eugen d'Albert expired of inanition. However mixed may have been our motives, however inadequate and unfair our actions, we have at any rate stood unflinchingly for the principle of the open door in art, the cosmopolitanism of the great spiritual things.

Are we to sacrifice this at the bidding of the musical imperialists of to-day? There are indeed not a few signs that the nationalist movement is going ahead quite fast enough: there almost seem dim visions of a future budget that will penalize the unpatriotic performer of Bach or Beethoven. British music—*qua* British, only very secondarily *qua* music—is insistently demanded; singers are told, in fairly plain terms, to leave Schubert and Brahms to Germans and to concern themselves rather with the works of Mr. X. and Mr. Z. or with native folk-music, good, bad, and indifferent (though, of course, the existence of the two latter classes is vehemently denied). Emerson said that the greatest genius was the most indebted man; but the mod-

HOTEL JOYCE

EUROPEAN PLAN

Nos. 312 and 314 Camden Street, BALTIMORE, MD.

Opposite Camden Station, Main Depot, B. & O. R.R.

Restaurant open from 6 a.m. to 12 p.m.

JEROME H. JOYCE, Proprietor

ern British composer is now rather enjoined to emulate Melchizedek, except in so far that he may commendably borrow, and pass off as his own, any tunes that he happens to hear in a country alehouse. Sir Edward Elgar learns, no doubt to his great surprise, that he might just as well, for all the difference it has made to his work, never have known of the existence of the art outside these islands; we shall soon be demanding that all the members of the London Symphony Orchestra, including its conductors, shall have been born and bred within the four-mile radius. Many among us seem, indeed, very rapidly to be arriving at a conception of music which is not merely narrowly national, but even parochial. Not, of course, that any one would for a moment deny that much music to which patriotic sentiments, local or more than local, do happen to attach is artistically excellent; but the conjunction is not essential, and it is for the musician, not the patriot, to discriminate. We owe ourselves fair play, nothing more. Unless we are content to abnegate any artistic standpoint worth the name, we must needs acknowledge that it does not matter so much as one grain of dust in the scales whether the music and the musicians we prefer are products of the British Empire or of anywhere else on the face of the globe. Art is not a department of geography, nor of politics.

And after all, even if we can see some moral if no other merit in the cry of British music (good or bad) for the British race, we have still to define our terms; many a composer who is purely British in the eyes of the law is vigorously blamed for not writing purely British music. It is all very well if he is content to do nothing but dress up folk-tunes in various shapes,—patriotism is an easy refuge for the composer who cannot compose,—but, generally, he ventures to think that he has some ideas of his own. How is he to know if these will pass the imperialist test? What is the common denominator of "Sumer is icumen in" and Tallis and Wilbye and Purcell and Bennett and Sullivan and Elgar? Of course, no one can shake himself free from his ancestry; the fact that English music is in general much closer to German than to Italian is no doubt largely due to nearer kinship of blood. But such things, vague and elusive anyhow, are surely altogether unconscious elements in any living art; no composer worth the name can become

A Most Effectual Throat Relief

Hoarseness, coughs, inflammation of the throat, bronchial and asthmatic troubles are relieved promptly by the use of

BROWN'S BRONCHIAL TROCHES

For over half a century recognized throughout the world as the staple throat remedy. Especially convenient to carry in purse or pocket ready for use whenever required to check a cough or give relief in any throat trouble.

Entirely free from opiates in any form. Fine for singers and speakers to clear the voice. Sold everywhere in boxes—never in bulk.

Price 25c, 50c and \$1.00
Sample sent free on request

JOHN I. BROWN & SON, BOSTON, MASS.

BROWN'S

CAMPHORATED
SAPONACEOUS

DENTIFRICE

is an article of superior merit. Used daily, will keep the teeth sound, prevent accumulation of tartar, and give firmness to the gums. It leaves a particularly clean and pleasant feeling in the mouth. For sale by druggists and dealers in toilet articles, or sent on receipt of price, 25 cents. Sample sent on request.

Manufactured by JOHN I. BROWN & SON

CURTIS & BROWN
MFG. CO., Ltd.

NEW YORK, N.Y.

“national” by taking thought. His temperament may or may not lead him to keep within hailing distance of the norm of his race, as represented in the rough average of the folk-music; but how is that a matter for either praise or blame? True nationality is broad enough to include nearly all imaginable varieties. The only consideration is the value, in the general terms of all races, of his artistic output; all great art, folk-music as much as any other, speaks a world-language, not a dialect. Why, at the call of the patriot, should we wilfully narrow our artistic heritage and blunt the edge of our judgment, and not even then know at what we aim? We may acknowledge as much as we like that our music is the product of our own environment, our own civilization, our own intellectual life; but we cannot set up fixed barriers, and, even if we could, why should we?

But perhaps we are inclined to take all this midsummer madness too literally. Increased opportunities of advancement and all-around fair play for British composer and performer, increased knowledge and love of the fine folk-music,—these are the firm and invaluable results of the last twenty years. If, like petulant children, we clamor for favors that we have done nothing to earn, for a preferential treatment that will use art as a mere pawn in the game of international jealousy, then perhaps a little gentle ridicule will do us more good than any attempt at reasoning.

“ROMEO AND JULIET,” OVERTURE-FANTASIA AFTER SHAKESPEARE.

PETER ILJITSCH TSCHAIKOWSKY

(Born at Votinsk, in the government of Viatka, Russia, May 7, 1840: died at St. Petersburg, November 6, 1893.)

The “Romeo and Juliet” overture-fantasia as played to-day is by no means the work as originally conceived and produced by the composer.

Kashkin told us a good many years ago about the origin of the overture, and how Tschaikowsky followed Mily Balakireff’s suggestions:

HOTEL LENOX

2 minutes from Back Bay Stations

Fireproof Modern Convenient

250 Rooms; 125 with Private Bath

Superior Cuisine and Service

Boylston and Exeter Streets

BOSTON

"This is always associated in my mind with the memory of a lovely day in May, with verdant forests and tall fir-trees, among which we three were taking a walk. Balakireff understood, to a great extent, the nature of Tschaikowsky's genius, and knew that it was adequate to the subject he suggested. Evidently he himself was taken with the subject, for he explained all the details as vividly as though the work had been already written. The plan, adapted to sonata form, was as follows: first, an introduction of a religious character, representative of Friar Laurence, followed by an Allegro in B minor (Balakireff suggested most of the tonalities), which was to depict the enmity between the Montagues and Capulets, the street brawl, etc. Then was to follow the love of Romeo and Juliet (second subject, in D-flat major), succeeded by the elaboration of both subjects. The so-called 'development'—that is to say, the putting together of the various themes in various forms—passes over to what is called, in technical language, the 'recapitulation,' in which the first theme, Allegro, appears in its original form, and the love theme (D-flat major) now appears in D major, the whole ending with the death of the lovers. Balakireff spoke with such conviction that he at once kindled the ardor of the young composer." (Englished by Mrs. Rosa Newmarch.)

After Kashkin's Reminiscences of Tschaikowsky appeared, Modest Tschaikowsky's Life of his illustrious brother was published. I quote in the course of this article from Paul Juon's translation into German. Let us see what Modest says about the origin and early years of this overture.

The first mention of "Romeo and Juliet" is in a digression concerning the influence of Henri Litolff, the composer of the "Robespierre" and "The Girondists" overtures, over Tschaikowsky; and, if we wonder at this, it is a good thing to remember that the flamboyant Litolff was

WILFRIED KLAMROTH

TEACHER of SINGING IN ALL OF ITS BRANCHES

RICCARDO MARTIN'S OPINION:

"He has the real secret and knows how to teach it."

Studio, 11 1-2 West 37th Street . . . NEW YORK

Music teaches most exquisitely the art of development.—D'ISRAELI

MUSIC EDUCATION

CALVIN B. CADY. Studios { Boston, 900 Beacon Street
New York, 15 Claremont Avenue
Pianoforte, Harmony, etc., and Normal Courses

Address Teachers College, Columbia University, New York, for Syllabus of Course in Music Education.

Address Clayton F. Summy Co., Chicago, Ill., for Poetic Folk Dances, Books I. and II., Folk Songs for Ten Fingers, First Home Studies, Music Education, An Outline, Books I. and II.

Summer Normal, Portland, Oregon, in July

once taken most seriously by Liszt and others who were not ready to accept the claims of every new-comer. But it is not necessary for us to examine now any questions of opinion concerning real or alleged influence.

It was during the winter of 1868-69 that Tschaikowsky fell madly in love with the opera singer Marguerite Joséphine Désirée Artôt. The story of this passion, of his eagerness to marry her, of her sudden choice of the baritone Padilla as a husband, has already been told in a Programme Book of the Boston Symphony Orchestra.* It is enough to say that in 1869 Tschaikowsky was still passionately fond of her, and it was not for some years that he could even speak her name without emotion.

In August, 1869, Tschaikowsky wrote to his brother Anatole that Mily Balakireff, the head of the neo-Russian band of composers (among whom were Rimsky-Korsakoff, Borodin, César Cui), was then living at Moscow. "I must confess that his presence makes me rather uncomfortable: he obliges me to be with him the whole day, and this is a

* Programme Book of January 31, 1903. Mme. Artôt died April 3, 1907.

DAY AND NIGHT

**OUR
PHONES**
MT. VERNON 11
ST. PAUL 4013-4014

**STEWARTS
TAXI**
BLUE BODY-RED WHEELS



STEWARTS TAXI RATES THE SAME

great bore. It's true he is a very good man, and he is deeply interested in me: but—I don't know why—it is hard work for me to be intimate with him. The narrowness of his musical opinions and his brusque manner do not please me." He wrote a few days later: "Balakireff is still here. We meet often, and it is my firm belief that, in spite of all his virtues, his company would oppress me like a heavy stone, if we should live together in the same town. The narrowness of his views and the arrogance with which he holds them are especially disagreeable to me. Nevertheless, his presence has helped me in many ways." And he wrote August 30: "Balakireff went away to-day. If he was in my opinion irritating and a bore, justice compels me to say that I consider him to be an honorable and a good man, and an artist that stands immeasurably higher than the crowd. We parted with true emotion."

Tschaikowsky began work on "Romeo and Juliet" toward the end of September, 1869. Balakireff kept advising him, urging him on by letter. Thus he wrote in October: "It seems to me that your inactivity comes from the fact that you do not concentrate yourself, in spite of your 'friendly hovel' of a lodging." (Yet Tschaikowsky had been working furiously on twenty-five Russian songs arranged for piano-forte, four hands, "in the hope of receiving money from Jurgenson," the publisher.) Balakireff went on to tell him his own manner of composition, and illustrated it by his "King Lear" overture. "You should know," he added, "that in thus planning the overture I had not as yet any determined ideas. These came later, and began to adjust themselves to the traced outlines of the forms. I believe that all this would happen in your case, if you would only first be enthusiastic over the scheme. Then arm yourself with galoshes and a walking-stick, and walk along the boulevards. Begin with the Nikitsky, let yourself be thoroughly impregnated with the plan, and I am convinced that you will have found some theme or an episode by the time you reach the Sretensky Boulevard. At this moment, while I think of you and your overture, I myself am aroused involuntarily, and I picture to

HOTEL PURITAN

COMMONWEALTH AVENUE

100 yards from Massachusetts Avenue car lines



The Distinctive Boston House

One of the most attractive Hotels in the World for Transient and Permanent Guests who demand the best and prefer good taste to display. Several desirable rooms and suites at modest prices.

Afternoon tea daily, with music, in the unique Sun Parlor

myself that the overture must begin with a raging 'Allegro with sword-cuts,' something like this" (Balakireff sketched five measures, to which Tschaikowsky evidently paid little heed); "I should begin something like this. If I were to compose the overture, I should thus grow enthusiastic over this egg, and should hatch it, or I should carry about the kernel in my brain until something living and possible in this fashion were developed from it. If letters just now would exert a favorable influence over you, I should be exceedingly happy. I have some right to lay claim to this, for your letters are always a help to me." In November he wrote again in words of lively interest; he asked Tschaikowsky to send him sketches, and promised that he would say nothing about them until the overture was finished.

Tschaikowsky sent him his chief themes, and, lo, Balakireff wrote a long critical review: "The first theme does not please me at all; perhaps it will come out all right in the development, but as it now is, in its naked form, it has neither strength nor beauty, and does not adequately characterize Friar Laurence. Here is the place for something after the manner of a choral by Liszt ('Der nächtliche Zug,' 'Hunnenschlacht,' and 'Die heilige Elisabeth') in old Catholic style; but your theme is of a wholly different character, in the style of a quartet by Haydn, bourgeois music which awakens a strong thirst for beer. Your theme has nothing antique, nothing Catholic about it; it is much nearer the type of Gogol's 'Comrade Kunz,' who wished to cut off his nose so that he should not be obliged to pay out money for snuff. It is possible your theme will be very different in the development—and then I'll take all this back. As for the theme in B minor, it would serve as a very beautiful introduction for a theme. After the running about in C major must come something very energetic, powerful. I take it that this is really so, and that you were too lazy to write out the

FAELTEN

PIANOFORTE SCHOOL

CARL FAELTEN, Director

30 HUNTINGTON AVENUE, BOSTON

Professional training for Pianists and Music Teachers. Special department for children. Call or write for information.



DE MERITTE SCHOOL

815 BOYLSTON STREET, BOSTON
Twelfth Year

A preparatory school for boys who want an education.

The **Upper Grade** prepares for college and the scientific schools.

The **Lower Grade** gives to boys from ten to fourteen years of age a careful training for the work of the upper grade.

EDWIN DE MERITTE, A. B., Prin.

VICTOR S. FLECHTER

Rare Old Violins, Violas, Cellos,
Finest Italian Strings, Bows,
Boxes, Highest Grade Repairing

23 UNION SQUARE, NEW YORK

Telephone

The Refinements of Our Work



Are most apparent when compared with the work of ordinary cleaners. Unexcelled facilities up-to-the-minute equipment and years of experience in



Cleansing and Dyeing

make our work distinctive in its thoroughness

ARTICLES RETURNED IN A SHORT TIME

CURTAINS

GOWNS

MENS CLOTHES

BLANKETS

WAISTS

OVERCOATS

DRAPERIES

SASHES

SUITS - GLOVES

Carefully cleansed properly finished and inspected before returning

LEWANDOS

Washington Shop

1335 G STREET North West Colorado Building

Telephone Main 3

Philadelphia Shop

1633 CHESTNUT STREET

Telephones Bell Spruce 4679 Keystone Race 907

BOSTON SHOPS

284 Boylston Street

17 Temple Place

New York City

Albany

Rochester

Roxbury

Cambridge

Providence

Newport

Worcester

Springfield

Hartford

Bridgeport

New Haven

Salem

Lynn

Watertown

South Boston

Portland

Bundles called for and delivered by our own teams and motors

EXECUTIVE OFFICES 286 BOYLSTON STREET BOSTON U S A

THE LYRIC THEATRE

BALTIMORE

THIRD CONCERT

BY THE

BOSTON
SYMPHONY ORCHESTRA

MAX FIEDLER, Conductor

Wednesday Evening, January 10

AT 8.15

SOLOIST

JOSEF HOFMANN, Pianist

continuation. The first theme in D-flat major is exceedingly beautiful, only a little languishing; the second in D-flat is simply wonderful. I often play it, and I could kiss you heartily for it. There is love's ardor, sensuousness, longing, in a word, much that would be exactly to the taste of the immoral German Albrecht. I have only one criticism to make about this theme: there is too little inner, psychical love, but rather fantastical, passionate fervor, with only slight Italian tinting. Romeo and Juliet were no Persian lovers: they were Europeans. I don't know whether you understand what I wish to say—I always find a great difficulty in expression; I launch into a musical treatise, and I must take refuge in illustrative examples: the theme in A-flat major in Schumann's 'Braut von Messina' overture is a good example of a motive in which there is expression of inner love. This theme, I admit, has its weaknesses; it is morbid and too sentimental toward the end, but the ground-mood is exceedingly well caught. I await impatiently the whole score for a just view of your overture, which is full of talent. It is your best work, and your dedication of it to me pleases me mightily. This is the first piece by you which fascinates by the mass of its beauties, and in such a way that one without deliberation can call it good. It is not to be likened to the old drunken Melchisedek, who breaks into a horrible trepak * in the Arbatsky Place, from sheer misfortune. Send me the score as soon as possible. I pant to know it."

Tschaikowsky made some changes; and still Balakireff was not satisfied. He wrote February 3, 1871: "I am much pleased with the introduction, but I do not at all like the close. It is impossible for me to write explicitly about it. It would be better for you to come here, where we could talk it over. You have made something new and good in the middle section, the alternating chords on the organ-point above, a little '*à la Ruslan*.' † There is much routine in the close; the whole part after the end of the second theme (D major) is, as it were, pulled violently out of the head. The very end itself is not bad, but why these blows in the last measures? They contradict the contents

*A Russian national dance.

† After the manner of Glinka in his opera, "Ruslan und Ludmilla" (St. Petersburg, 1842).

BALTIMORE CHOIR BUREAU

FREDERICK R. HUBER

17 E. MT. VERNON PLACE

Headquarters for available organists and choir singers

Telephone, Mt. Vernon 2370

Registration blanks on request

of the drama, and it is coarse. Nadeshda Nikolajewna * has stricken out these chords with her pretty little hand, and would fain close her pianoforte arrangements with a pianissimo."

Nor was Balakireff content with these criticisms. He wrote: "It's a pity that you, or, rather, N. Rubinstein, was in such a hurry about the publication of the overture. Although the new introduction is far more beautiful, I had the irresistible wish to change certain passages in the overture, and not to dismiss it so quickly, in the hope of your future works. I hope that Jurgenson will not refuse to give the score of the newly revised and finally improved overture to the engraver a second time."

Tschaikowsky wrote, October 19, 1869, that the overture was completed. It was begun October 7, 1869; the sketch was finished October 19; by November 27, 1869, it was scored. In the course of the summer of 1870 it was wholly rewritten: there was a new introduction, the dead march toward the close was omitted, and the orchestration was changed in many passages.

"Balakireff and Rimsky-Korsakoff were here yesterday," Tschaikowsky wrote on January 25, 1870; "Balakireff begins to honor me more and more.† . . . My overture pleased them very much, and it also pleases me."

A day or so before the performance Tschaikowsky wrote his brother Modest: "There has already been one rehearsal. The piece does not seem to be ugly. As for the rest—that is known only to the dear Lord!"

The first performance of the overture was on March 16, 1870, at a concert of the Musical Society, Moscow. The work was not successful. Nicolas Rubinstein, who conducted, had just been sentenced to a fine of twenty-five roubles on account of some act of executive severity in the Conservatory. A newspaper on the day of the concert suggested that the admirers of Rubinstein should take up a collection at the

* The wife of Rimsky-Korsakoff. In his final version Tschaikowsky himself struck out the chords.

† Tschaikowsky some years afterward wrote letters in which he defined clearly his position toward the "Cabinet" of the neo-Russian school, and also put forth his views on "national music." In a letter written to Mrs. von Meck (January 5, 1878) he described Balakireff as "the most important individuality of the circle; but he has grown mute and has done little. He has an extraordinary talent, which has been choked by various fatal circumstances. After he had made a parade of his infidelity, he suddenly turned devote. Now he is always in church, fasts, prays to all sorts of relics—and does nothing else. In spite of his extraordinary gifts, he has stirred up much mischief. It was he that ruined the early years of Rimsky-Korsakoff by persuading him that he had nothing to learn. He is the true inventor of the doctrines of this remarkable circle, in which so much undeveloped or falsely developed strength, or strength that prematurely went to waste, is found." Balakireff, born in 1836, was not idle of late years. He wrote two symphonies, a piano concerto, as well as ingenious pianoforte pieces. Among his earlier orchestral works are symphonic poems ("Tamara" and "King Lear") and overtures with Russian, Czech, and Spanish themes. His oriental fantasia, "Islamei," for pianoforte, is well known in this country, and his "Tamara" was first played by the Chicago Orchestra in 1896. His symphony in C major was played in Boston at a concert of the Boston Symphony Orchestra, March 14, 1908. His symphonic poem "In Bohemia" was played in Boston at a concert of the Boston Orchestral Club, January 21, 1908; his Overture on Three Russian Themes at a concert of the Boston Orchestral Club, April 19, 1910; his Overture on a Theme of a Spanish March, November 25, 1911, at a concert of the Boston Symphony Orchestra. Balakireff died June 24, 1910.

The Elinor Comstock Music School

A resident and day school. Leschetizky method. Piano teachers all Leschetizky pupils. Vocal, Harmony, Ensemble playing, Sight reading, Lectures on current operas and concerts. Classes arranged in French, Classic Dancing, Literature and History of Art. Catalogues.

Miss ELINOR COMSTOCK, 1000 Madison Ave., New York City

concert, so that he should not be obliged to serve out the fine in jail. This excited such indignation that, when Rubinstein appeared on the stage, he was greeted with great enthusiasm, and no one thought of overture or concert. Tschaikowsky wrote to Klimenko: "My overture had no success at all here, and was wholly ignored. . . . After the concert a crowd of us supped at Gurin's restaurant. During the whole evening no one spoke to me a word about the overture. And yet I longed so for sympathy and recognition."

During a sojourn in Switzerland that summer Tschaikowsky made radical changes in "Romeo and Juliet." Through the assistance of N. Rubinstein and Karl Klindworth, the overture, dedicated to Mily Alexejewtsch Balakireff, was published by Bote and Bock, of Berlin, in 1871. It was soon played in German cities.

But Tschaikowsky was not satisfied with his work. He made still other changes, and, it is said, shortened the overture. The second edition, published in 1881, contains these alterations.

The first performance of "Romeo and Juliet" in America was by the Philharmonic Society of New York, Carl Bergmann conductor, April 22, 1876. The first performance in Boston was by the Symphony Orchestra, February 8, 1890.

The work is scored for piccolo, two flutes, two oboes, two clarinets, English horn, two bassoons, four horns, two trumpets, three trombones, bass tuba, a set of three kettledrums, bass drum, cymbals, harp, strings.

* * *

The overture begins *Andante non tanto*, quasi *moderato*, F-sharp minor, 4-4. Clarinets and bassoons sound the solemn harmonies which, according to Kashkin, characterize Friar Laurence; and yet Hermann Teibler finds this introduction symbolical of "the burden of fate." *

A short theme creeps among the strings. There is an organ-point on D-flat, with modulation to F minor (flutes, horns, harp, lower strings). The Friar Laurence theme is repeated (flutes, oboes, clarinets, English horn), with pizzicato bass. The ascending cry of the flutes is heard in E minor instead of F minor as before.

* "I do not think that Romeo is designed merely as an exhibition of a man unfortunate in love. I consider him to be meant as the character of an *unlucky* man,—a man who, with the best views and fairest intentions, is perpetually so unfortunate as to fail in every aspiration, and, while exerting himself to the utmost in their behalf, to involve all whom he holds dearest in misery and ruin." This is the view of Dr. William Maginn, who contrasted Romeo, the unlucky, with Bottom, the lucky man.

CLARA TIPPETT

Teacher of Singing

Assistant, GRACE R. HORNE

312 Pierce Building
Copley Square, Boston

Allegro giusto, B minor, 4-4. The two households "from ancient grudge break to new mutiny." Wood-wind, horns, and strings picture the hatred and fury that find vent in street broils. There is a brilliant passage for strings, which is followed by a repetition of the strife music. Then comes the first love theme, in D-flat major (muted violas and English horn, horns in syncopated accompaniment, with strings *pizz.*). This motive is not unlike in mood, and at times in melodic structure, Tschaikowsky's famous melody, "Nur wer die Sehnsucht kennt" (Op. 6, No. 6), which was composed in December, 1869. In the "Duo from 'Romeo and Juliet,'" found among Tschaikowsky's sketches and orchestrated by S. Tanéïeff, this theme is the climax, the melodic phrase which Romeo sings to "O nuit d'extase, arrête toi, O nuit d'amour, étends ton voile noir sur nous!" ("Oh, tarry, night of ecstasy, O night of love, stretch thy dark veil over us!") Divided and muted violins, with violas *pizz.*, play most delicate and mysterious chords (D-flat major), which, in the duet above mentioned, serve as accompaniment to the amorous dialogue of Romeo and Juliet in the chamber scene. Flutes and oboes take up the first love theme.

There is a return to tumult and strife. The theme of dissension is developed at length, and the horns intone the Friar Laurence motive. The strife theme at last dominates in fortissimo until there is a return to the mysterious music of the chamber scene (oboes and clarinets, with murmurings of violins, and horns). The song grows more and more passionate until Romeo's love theme breaks out, this time in D major, and is combined with the strife theme and the motive of Friar Laurence in development. A tremendous burst of orchestral fury, and there is a descent to the depths, until 'cellos, basses, bassoons, alone are heard; they die on low F-sharp with roll of kettledrums. Then silence.

Moderato assai, B minor, 4-4. Drum-beats, double-basses, *pizz.*, and Romeo's song arises in lamentation. Soft chords (wood-wind and horns) bring the end.

* * *

The overture-fantasia, "Romeo and Juliet," has been performed in Boston at concerts of the Boston Symphony Orchestra February 8, 1890, February 21, 1891, April 1, 1893, April 4, 1896, January 28, 1899, March 14, 1903, April 28, 1906, April 13, 1907, March 11, 1911. It was played by the Boston Philharmonic Orchestra, Mr. Listemann conductor, November 16, 1890.

MUSICAL INSTRUCTION

TEACHER OF SINGING

Miss CLARA E. MUNGER

Century Building

177 Huntington Avenue, Boston

TEACHER OF SINGING

Miss PRISCILLA WHITE

602 Pierce Building

Copley Square, BOSTON

MUSICAL INSTRUCTION

Miss KATHERINE LINCOLN

SOPRANO

Management, Mrs. PAUL SUTORIUS
1 West 34th Street, New York

TEACHER OF SINGING

514 Pierce Building
Copley Square, BOSTON

Saturdays and Mondays in New York
Representing Miss Clara E. Munger
Studio, 254 West 85th Street

BERTHA CUSHING CHILD

67 MOUNT VERNON STREET

TEACHING AT
LANG STUDIOS

6 NEWBURY STREET, BOSTON

WILLIAM ALDEN PAUL

TEACHER OF SINGING

312 PIERCE BUILDING, COPLEY SQUARE, BOSTON

Monday and Thursday P.M. and by appointment

Address, Instructor in Music, Episcopal Theological School

Telephone, 2816 R Cambridge

FREDERICK N. WATERMAN

BARITONE SOLOIST

and **TEACHER OF SINGING**

NEW CENTURY BUILDING
177 HUNTINGTON AVENUE • BOSTON
Room 10

**Howell School of Lyric and
Dramatic Art**

CAROLINE WOODS-HOWELL, Directress

**De Reszke Method of
SINGING**

30 Huntington Avenue, Boston
518 Main Street, Worcester

At Boston Studio, Tuesday, Friday, Saturday
At Worcester Studio, Monday, Wednesday, Thursday

Miss ANNA MILLER WOOD

Mezzo-Contralto, Soloist and Teacher

Soloist; Boston Symphony Orchestra
Chicago Symphony Orchestra
Kneisel Quartet, etc.

Studio, Pierce Building, Copley Square, Boston

WILHELM HEINRICH

Teacher of Singing and Tenor Soloist
Oratorio, Concert
Church Engagements made

178A Tremont Street Telephone
Boston, Mass. Cable, Tonehein, Bost.
Rooms 44-45 Adams Cable Code

Advantages for summer European travel. Study
in music and art centers arranged for.
Send for prospectus.

MARIE THÉRÈSE BRAZEAU

PIANISTE

SYMPHONY CHAMBERS, BOSTON, MASS.
PROVIDENCE, WEDNESDAY
AT BUTLER EXCHANGE, ROOM 501

MUSICAL INSTRUCTION

PIANIST and TEACHER

Miss MARY INGRAHAM

Lang Studios

6 NEWBURY STREET

M R. C. M. C H A S E

TEACHER OF PIANOFORTE PLAYING

Assisted by **MILDRED HARLOWE COOK** and others

STUDIOS, STEINERT HALL ANNEX, BOSTON

500 CARNEGIE HALL, NEW YORK, WEDNESDAYS

F. S. CONVERSE

Will receive pupils in all branches
of musical composition

ADDRESS

Room 13, Steinert Building, Boston

ERNEST P. HAWTHORNE

PIANIST AND TEACHER

Instruction in the correct
principles of pianoforte playing

As taught by Leschetizky

156 Huntington Avenue - BOSTON

ELLA BACKUS-BEHR

PIANIST

Sixty-nine West Eighty-eighth Street
NEW YORK

As Vocal Coach refers to

Mme. Louise Homer Mr. Bechtal Alcock and
Mrs. Merle Tillotson-Alcock Mr. Frederic Martin

**AMERICAN INSTITUTE OF
APPLIED MUSIC**

METROPOLITAN COLLEGE OF MUSIC
212 West 59th Street, New York City

Thorough instruction in all branches of music.
Personal attention to individual pupils.
Twenty-sixth year began October 2, 1911.

KATE S. CHITTENDEN, Dean of the Faculty

FRANCIS ROGERS

Management, **LOUDON CHARLTON**
868 Carnegie Hall, New York

B A R I T O N E

RECITAL, ORATORIO, CONCERT

Also a limited number of pupils in the art of singing
There is the real stuff in this singer.—**PHILIP HALE**.
Mr. Rogers is a true artist.—**W. J. HENDERSON**
(*N. Y. Sun*).

Address, 563 PARK AVENUE, NEW YORK

VIRGIL

Piano School and Conservatory

42 West 76th Street, New York

**THE SCHOOL THAT MAKES
PLAYERS**

RESULTS TELL

Catalogue on request

MUSICAL INSTRUCTION

Claude Maitland Griffith

PIANO INSTRUCTION

Studio, 133 Carnegie Hall, New York

Mon. and Thurs. Afternoons
Pouch Gallery, Brooklyn

SEND FOR CIRCULAR

BARITONE

PERRY AVERILL

Prepares Singers for the profession

Studio, 220 West 59th Street

'Phone 1097 Col.

ARTHUR D. WOODRUFF

TEACHER OF SINGING

5 West 38th Street

NEW YORK CITY

Miss M. GRACE DASCHBACH

In charge of Vocal Department Teachers
College, Columbia University

SOPRANO

TEACHER OF SINGING

401 Carnegie Hall . New York City

GEORGE HARRIS, Jr.

TENOR

Soloist with Boston Symphony Orchestra
Cecilia Society
and with New York Symphony Orchestra
Management:

M. H. HANSON, 437 5th Avenue, New York

MASTER MUSIC STUDIOS

2789 Broadway, New York

M. DUBLE-SCHEELE, Director

All Branches of Music Taught

CATALOG

Telephone Connection

STEINWAY PIANO USED

Mr. MAX HEINRICH

has charge of the department of
Voice Training, Oratorio, Opera, Classic Song
and Dramatic Reading to Music

Accommodations for a New York residence ar-
ranged for out-of-town students

SUMMER CENTER

SCHLOSS ORT, GMUNDEN, AUSTRIA
Study of music is optional

CARL E. DUFFT

BASSO

Vocal Instruction

1 East 40th Street . New York City

LESLEY MARTIN

Bel Canto

Studio: 1425 Broadway, New York

SINGERS—Suzanne Baker Watson, Cora Cross,
Nellie Hart, Willette Kershaw, Gertrude Hutcheson,
Ivy Scott, Marion Stanley, Estelle Ward, Mabel
Wilbur, Flora Zabelle, Edward Foley, George Gilbert,
John Hendricks, Andrew Mack, Dr. Eugene Walton
Marshall, Fiske O'Hara, Umberto Sacchetti, Ellis
Rhodes, Albert Wallerstedt, and many other singers
now before the public in operatic and church work

CARNEGIE HALL

- -

NEW YORK

Twenty-sixth Season in New York

Boston Symphony Orchestra

MAX FIEDLER, Conductor

Programmes of the

SECOND CONCERT

THURSDAY EVENING, DECEMBER 7

AT 8.15

AND THE

SECOND MATINEE

SATURDAY AFTERNOON, DECEMBER 9

AT 2.30

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

COPYRIGHT, 1911, BY C. A. ELLIS

PUBLISHED BY C. A. ELLIS, MANAGER

The Knabe

MIGNONETTE
GRAND

In Fancy \$700
Mahogany



5 feet 2 inches

Where *others have failed* to build a
Small and Perfect Grand Piano
meeting with present-day requirements, the House of Knabe,
after *years of research and experiment*, has succeeded
in producing

The World's Best Grand Piano
as attested by many of the World's best musicians, grand
opera artists, stars, composers, etc. The Knabe Mignonette
Grand is *indispensable where space is limited*—desirable
in the highest degree where an abundance of space exists.

Wm. KNABE & Co.

5th Avenue and 39th Street - - NEW YORK CITY

Established 1837

Boston Symphony Orchestra

PERSONNEL

Thirty-first Season, 1911-1912

MAX FIEDLER, Conductor

VIOLINS.

Witek, A., <i>Concert-master.</i>	Roth, O. Kuntz, D.	Hoffmann, J. Krafft, F. W.	Theodorowicz, J. Mahn, F.
Noack, S.			
Strube, G.	Rissland, K.	Ribarsch, A.	Traupe, W.
Eichheim, H.	Bak, A.	Mullaly, J.	Goldstein, H.
Barleben, K.	Akeroyd, J.	Fiedler, B.	Berger, H.
Fiumara, P.	Currier, F.	Marble, E.	Eichler, J.
Tischer-Zeitz, H.	Kurth, R.	Fabrizio, C.	
Goldstein, S.	Werner, H.	Grünberg, M.	

VIOLAS.

Ferir, E.	Spoor, S.	Pauer, O. H.	Kolster, A.	VanWynbergen, C.
Gietzen, A.	Hoyer, H.	Kluge, M.	Forster, E.	Kautzenbach, W.

VIOLONCELLOS.

Schroeder, A.	Keller, J.	Barth, C.	Belinski, M.	Warnke, J.
Warnke, H.	Nagel, R.	Nast, L.	Hadley, A.	Smalley, R.

BASSES.

Kunze, M.	Agnesy, K.	Seydel, T.	Ludwig, O.
Gerhardt, G.	Jaeger, A.	Huber, E.	Schurig, R.

FLUTES.

Maquarre, A.
Brooke, A.
Battles, A.
Fox, P.

OBOES.

Longy, G.
Lenom, C.
Sautet, A.

CLARINETS.

Grisez, G.
Mimart, P.
Vannini, A.

BASSOONS.

Sadony, P.
Mueller, E.
Regestein, E.

ENGLISH HORN.

Mueller, F.

BASS CLARINET.

Stumpf, K.

CONTRA-BASSOON.

Mosbach, J.

HORNS.

Hess, M.
Lorbeer, H.
Hain, F.
Phair, J.

HORNS.

Wendler, G.
Gebhardt, W.
Hackebarth, A.
Schumann, C.

TRUMPETS.

Kloepfel, L.
Mann, J.
Heim, G.
Merrill, C.

TROMBONES.

Hampe, C.
Alloo, M.
Mäusebach, A.
Kenfield, L.

TUBA.

Lorenz, O.

HARP.

Schuecker, H.

TYMPANI.

Neumann, S.
Kandler, F.

PERCUSSION.

Rettberg, A.
Zahn, F.

Senia, T.
Burkhardt, H.

ORGAN.

Marshall, J. P.

LIBRARIAN.

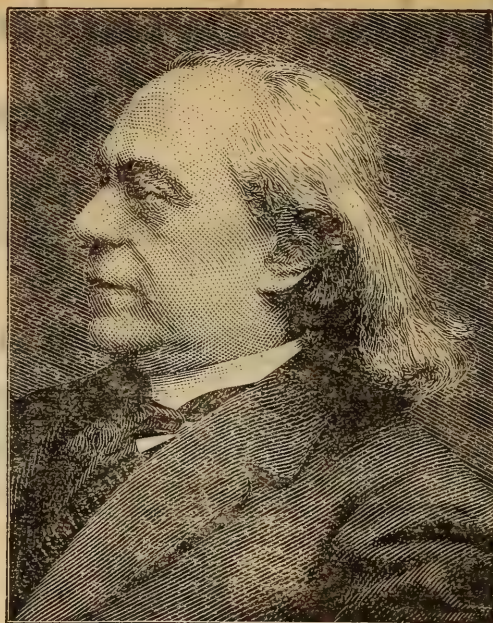
Sauerquell, J.

Vladimir De Pachmann

*The Greatest Pianist
Of the 20th Century*

ON TOUR
IN THE
UNITED STATES

SEASON: 1911-1912



For generations the appearance of new stars on the musical firmament has been announced—then they came with a temporary glitter—soon to fade and to be forgotten.

De Pachmann has outlived them all. With each return he won additional resplendence and to-day he is acknowledged by the truly artistic public to be the greatest exponent of the piano of the twentieth century. As Arthur Symons, the eminent British critic, says:

"Pachmann is the Verlaine or Whistler of the Pianoforte the greatest player of the piano now living."

Pachmann, as before, uses the BALDWIN PIANO for the expression of his magic art, the instrument of which he himself says:

" It cries when I feel like crying, it sings joyfully when I feel like singing. It responds—like a human being—to every mood. I love the Baldwin Piano."

Every lover of the highest type of piano music will, of course, go to hear Pachmann—to revel in the beauty of his music and to marvel at it.

It is the beautiful tone quality, the voice which is music itself, and the wonderfully responsive action of the Baldwin Piano, by which Pachmann's miraculous hands reveal to you the thrill, the terror and the ecstasy of a beauty which you had never dreamed was hidden in sounds.

The Baldwin Company

8 EAST 34th STREET, NEW YORK

Twenty-sixth Season in New York

Boston Symphony Orchestra

Thirty-first Season, 1911-1912

MAX FIEDLER, Conductor

SECOND CONCERT**THURSDAY EVENING, DECEMBER 7****AT 8.15****PROGRAMME**

Cherubini Overture to the Opera "Lodoïska"

Brahms Symphony in E minor, No. 4, Op. 98

- I. Allegro non troppo.
- II. Andante moderato.
- III. Allegro giocoso.
- IV. Allegro energico e passionato.

Saint-Saëns Concerto in B minor for Violin and Orchestra,
No. 3, Op. 61

- I. Allegro non troppo.
- II. Andantino quasi allegretto.
- III. Molto moderato e maestoso: Allegro non troppo.

Tschaikowsky "Romeo and Juliet," Overture-Fantasia after
Shakespeare

SOLOIST

KATHLEEN PARLOW

There will be an intermission of ten minutes after the symphony

OVERTURE TO THE OPERA "LODOÏSKA."

MARIA LUIGI ZENOBIO CARLO SALVATORE CHERUBINI

(Born at Florence, Italy, on September 14, 1760; died at Paris on March 15, 1842.)

"Lodoïska," "Comédie Héroïque" in three acts, libretto by Fillette-Loreaux, music by Cherubini, was produced at the Théâtre Feydeau, Paris, on July 18, 1791. The part of the heroine, who gives her name to the opera, was taken by Julie Angélique Legrand, known on the stage as Mme. Scio. The opera was performed two hundred times within a year.

The overture is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, bass trombone, kettledrums, and the usual strings.

There is an introduction, Adagio in D major, 4-4. The main body of the overture, Allegro vivace, D major, 4-4, is in classic and orthodox form. The chief theme, beginning pianissimo, is of a restless nature. The second theme, a plaintive melody, is announced in A minor, and then in A major. After the recapitulation section there is a coda, moderato (wood-wind used prominently), which is followed by a few brilliant measures, Allegro vivace.

This overture was performed at concerts of the Harvard Musical Association, March 21, 1872, November 23, 1876.

The story of "Lodoïska" is based on an episode in Louvet's famous romance "Faublas." The Comte de Floreski, betrothed to Lodoïska, incurs the displeasure of her father, Altano, who confides her to the care of the tyrannical Dourlinski. He guards her closely in his castle. Floreski, having long sought for her in vain, wanders in a forest on the boundary between Russia and Poland, near the castle, and there comes upon Titzikan, the chief of a Tartar band. Floreski disarms him

G. SCHIRMER (Inc.), 3 East 43d Street, NEW YORK

JUST PUBLISHED

MONA GRAND OPERA in THREE ACTS

Libretto by

BRIAN HOOKER

Music by

HORATIO W. PARKER

Vocal Score - - - - - Net \$4.00

Libretto - - - - - Net .35

The score, in addition to the regular edition, will be issued in a special EDITION DE LUXE, on Old Stratford Paper, limited to 50 copies, autographed and numbered.

Price of Edition de Luxe, Net \$25.00

Copies of the Edition de Luxe will be reserved in the order received.

in combat and spares his life. The grateful Tartar swears to assist him, but, learning Floreski's purpose, exclaims, "I do not come as a robber, a devastator; I come to deliver this country from the oppressing tyrant; I come to avenge this land and myself on Dourlinski." He then leaves Floreski alone with his servant. The two are tormented by hunger, and, as they wonder at the strange answer of the Tartar, a stone and then another stone fall near them, thrown from the castle tower. Written on the stones are these words: "Is it you, Floreski?" "It is you, I recognize you; deliver the unhappy Lodoïska, but be prudent." Floreski, with his servant, enters the castle. He represents himself as Lodoïska's brother, but the tyrant, whose amorous advances have been rejected by his prisoner, is suspicious. Floreski is discovered in an attempt to drug the guards. Dourlinski summons Lodoïska and threatens to slay him before her if she will not consent to wed him. At that moment the Tartars are heard without. They storm the castle. Titzikan finds Floreski and becomes his avenger and the liberator of the maiden.

This opera made Cherubini famous throughout Europe, and he was hailed as the revolutionizer of Italian opera and the reformer, if not the founder, of the French school. In spite of the overwhelming success of "Lodoïska," there were dissenting voices. It was said, for example:

The ORATORIO SOCIETY

OF NEW YORK

THIRTY-NINTH SEASON

FRANK DAMROSCH - - Conductor

PROGRAMME FOR SEASON 1911-1912, CARNEGIE HALL

"THE MESSIAH" - - - - - Handel

WEDNESDAY AFTERNOON, DECEMBER 27, 1911
FRIDAY EVENING - - - DECEMBER 29, 1911

Miss FLORENCE HINKLE, Soprano
Miss CHRISTINE MILLER, Contralto

Mr. REED MILLER, Tenor
Mr. ARTHUR MIDDLETON, Bass

BRAHMS FESTIVAL

With NEW YORK SYMPHONY SOCIETY
WALTER DAMROSCH, Conductor

"NANIE" and "SONG OF TRIUMPH"

MONDAY EVENING - - - MARCH 25, 1912

"A GERMAN REQUIEM"

SATURDAY EVENING - - - MARCH 30, 1912

TWO SYMPHONIC CONCERTS

WEDNESDAY AFTERNOON - - MARCH 27, 1912
FRIDAY AFTERNOON - - - MARCH 29, 1912

Tickets on sale at the Ticket Office of the Oratorio Society, No. 1 West 34th Street, New York, and at Box Office of Carnegie Hall.

E. T. Slattery Co.

OPPOSITE BOSTON COMMON

154 and 155 TREMONT STREET

EXCLUSIVE STYLES IN

Suits, Gowns

Coats and Hats

For the Horse Show,
Opera and other social
functions.

MANY people of
refinement who
have ample means to pur-
chase abroad, prefer to
make their selections from
the already carefully
chosen assortments of
E. T. Slattery Company,
where they can be assured
of a perfect fit in any
garment.



“Since it is easier to produce harmonies and noise—effects of purely theoretical calculation—than to create song, M. Cherubini, renouncing the Italian method, which requires imagination and fecundity, allies himself to the German manner in substituting for an expressive melody the noisy and often unnatural effects of instrumental profusion.”

A melodrama, “Lodoïska,” was performed in New York, for the first time, at the Park Theatre, June 13, 1808. It is recorded as John Kemble’s with music by Storace. Mrs. Darley took the part of Lodoïska. This work was performed at the Park Theatre, New York, December 4, 1827 (some say 1826), with Mrs. Sandford as the heroine. The work was then characterized as an “equestrian opera.” There was a revival in the spring of 1837 in New York.

SYMPHONY IN E MINOR, OP. 98 JOHANNES BRAHMS
(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897.

This symphony was first performed at Meiningen, October 25, 1885, under the direction of the composer.

Simrock, the publisher, is said to have paid Brahms forty thousand marks for the work. It was played at a public rehearsal of the Symphony Orchestra in Boston, November 26, 1886. Although Mr. Gericke “did not stop the orchestra,”—to quote from a review of the concert the next day,—he was not satisfied with the performance, and Schumann’s Symphony in B-flat was substituted for the concert of November 27. There were further rehearsals, and the work was played for the first time at a concert of the Boston Symphony Orchestra on December 23, 1886.

The symphony was composed in the summers of 1884 and 1885 at

Fifth Season, 1911-1912
BELASCO THEATRE - 44th STREET, NEAR BROADWAY

DAVID and CLARA MANNES

Second Sonata Recital

Sunday Evening, December 17, 1911, at 8.30

PROGRAM

BEETHOVEN	Sonata in A minor, Op. 47 (Dedicated to R. Kreutzer)
CORELLI	Sonata in D major
LEKEU	Sonata in G major

STEINWAY PIANO

Tickets, \$1.50, \$1.00, 50c., on sale at 1 West 34th Street, Room 1103
Telephone 5340 Marray Hill

Direction **FRANCES SEAVER**

Mürz Zuschlag, in Styria. Miss Florence May, in her *Life of Brahms*, tells us that the manuscript was nearly destroyed in 1885: "Returning one afternoon from a walk, he [Brahms] found that the house in which he lodged had caught fire, and that his friends were busily engaged in bringing his papers, and amongst them the nearly finished manuscript of the new symphony, into the garden. He immediately set to work to help in getting the fire under, whilst Frau Fellingner sat out of doors with either arm outspread on the precious papers piled on each side of her." A scene for the "historical painter"! We quote the report of this incident, not on account of its intrinsic value, but to show in what manner Miss May was able to write two volumes, containing six hundred and twenty-five octavo pages, about the quiet life of the composer.

There was a preliminary rehearsal at Meiningen for correction of the parts. Von Bülow conducted it, and there were present the Landgraf of Hesse, Richard Strauss, then second conductor of the Meiningen orchestra, and Frederick Lamond, the pianist. Brahms arrived in time for the first performance. The symphony was most warmly applauded, and the audience endeavored, but in vain, to obtain a repetition of the third movement. The work was repeated November 1 under von Bülow's direction, and was conducted by the composer in the course of a three weeks' tour with the orchestra and von Bülow in Germany and in the Netherlands. The first performance in Vienna was at a Philharmonic concert, led by Richter, January 17, 1886. "Though the symphony was applauded by the public and praised by all but the inveterately hostile section of the press, it did not reach the hearts of the Vienna audience in the same unmistakable manner as its two immediate predecessors, both of which had made a more striking impression on a first hearing in Austria than the first symphony in C minor. Strangely enough, the fourth symphony at once obtained some measure of real appreciation in Leipsic, where the first had been far more successful than the second and third." It was performed under the composer's direction at the Gewandhaus concert of February 18, 1886.

This symphony was performed at the Philharmonic concert in Vienna on March 7, 1897, the last Philharmonic concert heard by Brahms. We quote from Miss May's biography: "The fourth symphony had never become a favorite work in Vienna. Received with reserve on its first performance, it had not since gained much more from the general public of the city than the respect sure to be accorded there to an important work by Brahms. To-day [*sic*], however, a storm of applause broke out at the end of the first movement, not to be quieted until the composer, coming to the front of the artist's box in

Claude Maitland Griffeth

==== Piano Instruction =====

Studio, 133 Carnegie Hall - NEW YORK

Mon. and Thurs. Afternoons, Pouch Gallery - Brooklyn

SEND FOR CIRCULAR

which he was seated, showed himself to the audience. The demonstration was renewed after the second and the third movements, and an extraordinary scene followed the conclusion of the work. The applauding, shouting house, its gaze riveted on the figure standing in the balcony, so familiar and yet in present aspect so strange, seemed unable to let him go. Tears ran down his cheeks as he stood there, shrunken in form, with lined countenance, strained expression, white hair hanging lank; and through the audience there was a feeling as of a stifled sob, for each knew that they were saying farewell. Another outburst of applause and yet another; one more acknowledgment from the master; and Brahms and his Vienna had parted forever." *

* *

The symphony was published in 1886. It is scored for two flutes, two oboes, two clarinets, two bassoons, one double-bassoon, four horns, two trumpets, three trombones, a set of three kettledrums, triangle, and strings.

The tonality of this symphony has occasioned remark. Dr. Hugo Riemann suggests that Brahms chose the key of E minor on account of its pale, wan character, to express the deepest melancholy. "E minor is the tonality of the fall of the year: it reminds one of the perishableness of all green and blooming things, which the two sister tonalities, G major and E major, are capable of expressing so truthfully to life."

Heinrich Reimann does not discuss this question of tonality in his short description of the symphony: "It begins as in ballad fashion. Blaring fanfares of horns and cries of pain interrupt the narration, which passes into an earnest and ardent melody (B major, 'cellos). The themes, especially those in fanfare fashion, change form and color. 'The formal appearance, now powerful, prayerful, now caressing, tender, mocking, homely, now far away, now near, now hurried, now quietly expanding, ever surprises us, is ever welcome: it brings joy and gives dramatic impetus to the movement.' † A theme of the second movement constantly returns in varied form, from which the chief theme, the staccato figure given to the wind, and the melodious song of the 'cellos are derived. The third movement, *Allegro giocoso*, sports with old-fashioned harmonies, which should not be taken too seriously. This is not the case with the Finale, an artfully contrived Ciacona of antique form, but of modern contents. The first eight measures give the 'title-page' of the Ciacona. The measures that

* Brahms attended the production of Johann Strauss's operetta, "Die Göttin der Vernunft," March 13, but was obliged to leave after the second act, and he attended a rehearsal of the Raeger-Soldat Quartet less than a fortnight before his death.—Ed.

† Dr. Reimann here quotes from Hermann Kretzschmar's "Führer durch den Concertsaal."—Ed.

MASTER MUSIC STUDIOS

2789 Broadway at 108th Street, NEW YORK

M. DUBLE-SCHEELE. Director

All branches of music taught

Mr. MAX HEINRICH has charge of the department of Voice Training, Oratorio, Opera, the Classic Song, and Dramatic Reading to Music

CHILDREN'S DEPARTMENT

CATALOG

STEINWAY PIANO USED

Telephone Connection

follow are variations of the leading theme; wind instruments prevail in the first three, then the strings enter; the movement grows livelier, clarinets and oboes lead to E major; and now comes the solemn climax of this movement, the trombone passage. The old theme enters again after the fermata, and rises to full force, which finds expression in a Più allegro for the close."

* * *

Analysts say that the Finale of Brahms's Symphony in E minor is in the form of a chaconne, or passacaglia. But are these terms interchangeable? Let us see how confusion reigns here. (We preserve the various forms of the two words.)

Sébastien de Brossard, "Dictionnaire de Musique," 1703, 1705, 3d ed. s. d.: CIACONA, that is chacone. A song composed for an obbligato bass of four measures, ordinarily in 3-4; this bass is repeated as many times as the chacone has couplets or variations, different songs composed on the notes of this bass. One frequently goes in this sort of piece from major to minor, and many things are tolerated on account of this constraint which would not be regularly admitted in a freer composition. PASSACAGLIO, or Passacaille. It is properly a chacone. The only difference is that the pace is generally slower than that of the chacone, the song is more tender, the expression is less lively; and, for this reason, passacailles are almost always worked out in the minor.

J. G. Walther, "Musikalisches Lexicon" (1732): CIACONA or chaconne is a dance and an instrumental piece whose bass theme is usually of four measures in 3-4, and, as long as the variations or couplets set

MEHLIN PIANOS

always respond to the most exacting demands made upon them. For this reason they are preferred by musicians, in fact Mehlin Pianos are often called

"The Musicians' Ideal"

The Mehlin "Inverted Grand" is the only "Upright" built on the principle of the Grand. It has the Grand Scale, Sounding Board and Tone.

For Art Catalog and full particulars apply to

WAREROOMS, 27 Union Square, Broadway near 16th
Street, New York

above last, this theme remains obbligato and unchangeable. (The bass theme itself may be diminished or varied, but the measures must not be lengthened so that five or six are made out of the original four. This sort of composition is used for voices, and such pieces when they are not too spun-out find admirers. But when these pieces are too long-winded they are tiresome, because the singer, on account of his *ambitus* (compass), cannot indulge in so many variations as an instrument can make. Pieces of this kind often go from the major into the minor and *vice versa* and many things are allowed here (Walther quotes Brossard). Ciacconna comes from the Italian *ciaccare* or *ciaccherare*, to smash to pieces, to wreck; not from *cieco*, blind, not from any other word; it is a Moorish term, and the dance came from Africa into Spain, and then spread over other lands. (See Furetière and Ménage.) It may be that the Saracens who were in Spain borrowed the word from the Persians, with whom *Schach* means king, and applied it as a term suitable to a royal or most excellent dance. PASSACAGLIO or Passacaglio (Ital.), Passacaille (Gall.), is inherently a chaconne. The difference is this: it is generally slower than the chaconne, the tune is more tender, the expression is less lively. (Again Brossard is quoted.) According to Ménage's Dictionary the word is a Spanish term, which came into France after operas were introduced there. It means *passe-rue*, a street song.

Johann Mattheson, "Kern melodischer Wissenschaft," 1737: "The most important of dance-tunes is indeed the CIACON, chaconne, with its sister or brother, the PASSAGAGLIO, the Passe-caille. I find truly that Chacon is a family-name, and the commander or admiral of the



ALBUM of SONGS

FOR HIGH VOICE
FOR MEDIUM VOICE

By CHARLES WAKEFIELD CADMAN

This American composer has won unusual success with his songs, which are distinguished for attractiveness of melody, artistic style and originality. The present collection offers to the singing public the choicest of Mr. Cadman's published songs, together with several new works of charming quality.

Price, postpaid, \$1.25

CHARLES WAKEFIELD CADMAN

Born in Johnstown, Pa., December 24, 1881, moved to Pittsburg 1884; musical education under Pittsburg teachers, Walker, Steiner, Oehmler, and Von Kunits, with advice and criticism from Emil Paur; became interested in the music of the American Indians and spent considerable time among them, securing material for use in composition and in a lecture recital, American Indian Music Talk; musical critic of *Pittsburg Dispatch*.

OLIVER DITSON COMPANY - - BOSTON
150 TREMONT STREET
CHAS. H. DITSON & CO., NEW YORK

Spanish fleet in America (1721) was named Mr. Chacon. To me this is a better derivation than from the Persian *Schach*, which is given in Walther's Dictionary. It is enough to say of *Passe-caille* that it means street-song as *Ménage* has it; if he were only trustworthy. The *chaconne* is both sung and danced, occasionally at the same time, and it affords equal jollity, if it is well varied, yet is the pleasure only tolerable; there is a satiety rather than agreeableness; I do not hesitate to describe its inherent characteristic by the word satiety. Every one knows how easily this same satiety produces aversion and queasiness; and he that wishes to put me in this stand need only order a couple of *chaconnes*. The difference between the *chaconne* and the *passe-caille* is fourfold, and these differences cannot be lightly passed over. The four marks of distinction are these: the *chaconne* goes slower and more deliberately than the *passe-caille*—it is not the other way; the *chaconne* loves the major, the other, the minor; the *passe-caille* is never used for singing, as is the *chaconne*, but solely for dancing, as it naturally has a brisker movement; and, finally, the *chaconne* has a firmly established bass-theme, which, although it may sometimes be varied to relieve the ears, soon comes again in sight, and holds its post, while on the contrary the *passe-caille* (for so must the word be written in French, not *passacaille*) is not bound to any exact and literal subject, and it preserves nothing else from the *chaconne*, except a somewhat hurried movement. For these reasons the preference may easily be given to the *passe-caille*." Thus does Mattheson contradict in an important point Walther, who builded on Brossard.

J. J. Rousseau, "Dictionnaire de Musique," 1767: *CHACONNE*, a piece of music made for dancing, of well marked rhythm and moderate pace. Formerly there were *chaconnes* in two-time and in three; but now they are made only in three. The *chaconne* is generally a song in couplets, composed and varied in divers ways on a set-bass of four measures, which begins nearly always on the second beat to prevent interruption. Little by little this bass was freed from constraint, and now there is little regard paid the old characteristic. The beauty of the *chaconne* consists in finding songs that mark well the pace; and, as the piece is often very long, the couplets should be so varied that they be well contrasted, and constantly keep alive the attention of the hearer. For this purpose, one goes at will from major to minor, without straying far from the chief tonality, and from grave to gay, or from tender to lively, without ever hastening or slackening the pace. The *chaconne* came from Italy, where it was once much in vogue, as it was in Spain. To-day in France it is known only in the opera. *PASSACAILLE*. A kind of *chaconne* with a more tender melody and a slower pace than in the ordinary *chaconne*. The *passacailles* of "Armide" and "Issé" are celebrated in French opera.

AMERICAN INSTITUTE OF APPLIED MUSIC

(METROPOLITAN COLLEGE OF MUSIC)

212 West 59th Street, New York City

Twenty-sixth year. Thorough instruction in all branches of music. **SPECIAL COURSE** for piano teachers in the Breithaupt Method by the foremost authorized exponents in America. Send for Circulars and Catalogue.

KATE S. CHITTENDEN - **Dean of the Faculty**

Compan, "Dictionnaire de Danse," Paris, 1787: CHACONNE. An air made for the dance, with a well-defined beat and a moderate movement. The off-beat is made as follows: left foot forward, body held upright, right leg is brought behind, you bend and raise yourself with a leap on the left foot; the right leg, which is in the air, is brought alongside, in the second position, and the left foot is carried either behind or in front to the fifth position. This step is composed of a spring and two steps on the toe, but with the last step the heel should be placed so that the body is ready to make any other step. Chaconne comes from the Italian word *Ciacona*, derived from *cecone*, "big blind fellow," because the dance was invented by a blind man. PASSACAILLE comes from the Italian *passacaglia*. It means *vaudeville*. The air begins with three beats struck slowly and with four measures redoubled. It is properly a chaconne, but it is generally slower, the air is more tender, and the expression less lively.

A. Czerwinski, "Brevier der Tanzkunst," 1879: THE CHACONNE is said to have come from Biscay, and in Basque "chocuna" means "pretty" or "graceful." * It spread so fast that early in the seventeenth century it well-nigh drove out the sarabande, which had been the universally popular dance. Cervantes eulogized it in one of his "Exemplary Novels," "The High-born Kitchen-maid." The chaconne in turn gave way in Spain to the fandango about the beginning of the eighteenth century. During the reign of Louis XIV. folk-dances in France assumed an artistic form; and, as the chaconne disappeared from the ball-room its musical form was used by composers of chamber music, while the dance entered into operas and ballets concerned with gods and heroes, and was often the final number. As late as 1773 a chaconne in Floquet's "L'Union de l'Amour et des Arts" was performed for sixty successive nights, and the music was popular with whole battalions of pianists.

J. B. Weckerlin, "Dernier Musicienne," 1899: THE CHACONNE was not known in France to Tabourot, who wrote "Orchésographie" in 1588. PASSACAILLE is a kind of chaconne, slower, and in three-time. The word is derived from "passa calla," a Spanish term for street-song. A passa-caille in "Iphigénie en Aulide" is in 2-4; Montéclair gives 6-4 in his "La Petite Méthode." †

Georges Kastner, "Parémiologie Musicale," 1862: PASSACAILLE.

* Francisque-Michel in "Le Pays Basque" (1857) devotes a chapter to Biscayan amusements. The people of this country for years have been passionate dancers. Boileau wrote of them in 1659: "A child knows how to dance before he can call his papa or his nurse." The favorite dances were the *mulchico* and the *edate*. A Biscayan poem runs: "There are few good girls among those who go to bed late and cannot be drawn from bed before eight or nine o'clock. The husband of one of these will have holes in his trousers. Few good women are good dancers. Good dancer, bad spinner; bad spinner, good drinker. Such women should be fed with a stick." But Francisque-Michel says nothing about the chaconne or a variation of it.—ED.

† In Gluck's "Alceste" (Act II., scene i.) there is a *passacaille* in 2-4. The Finale of the opera is a long *chaconne* in 3-4.—ED.

MARGUERITE HALL, Contralto

Oratorio, Concerts and Recitals

Voice Culture

STUDIO, 101 WEST 78th STREET - - NEW YORK

The Spanish word *passacalle*, which properly signifies *passe-rue* or *vaudeville*, was an air for the guitar or other instruments which serenaders played in the street to win their sweethearts. The words *passe-caille* and *chaconne* were applied late in the seventeenth century to articles of dress: the former to a muff-holder, the latter to a ribbon that hung from the shirt collar on the breast of certain young persons who thought it fashionable to go about half-unbuttoned.

Gaston Vuillier, "History of Dancing" (English version, 1898): The origin of the CHACONE is obscure. Cervantes says that it was a primitive negro dance, imported by mulattoes to the court of Philip II. and modified by Castilian gravity. Jean Étienne Despréaux compared it to an ode. "The PASSACAILLE," says Professor Desrat, "came from Italy. Its slow, grave movement in triple time was full of grace and harmony. The ladies took much pleasure in this dance; their long trains gave it a majestic character." The name indicates literally something that passes or goes on in the street—probably because in the first instance the passacaille was mostly danced in the streets. It had the most passionate devotees in Spain, and enjoyed much favor in France.

The New English Dictionary: CHACONNE, also chacon, chagoon, chacona. (French chaconne, adaptation of the Spanish chacona according to Spanish etymologists, adaptation of the Basque "chucun," pretty.)

CONCERTO IN B MINOR FOR VIOLIN, No. 3, OP. 61.

CAMILLE SAINT-SAËNS

(Born at Paris, October 9, 1835; still living there.)

This concerto was composed in 1880. It was played for the first time at a Châtelet concert in Paris, January 2, 1881, by Sarasate, to whom it is dedicated. It was played for the first time in Boston by Mr. Timothée Adamowski at a concert of the Boston Symphony Orchestra, January 4, 1890. It was played afterward at these concerts by Mr. Ysaye (December 1, 1894), Miss Mead (January 29, 1898), Mr. Adamowski (March 8, 1902), Mr. Sauret, April 9, 1904.

The concerto is in three movements. The first, *Allegro non troppo*, B minor, 2-2, opens with a pianissimo, tremolando B minor chord (strings and kettledrums). The solo violin enters almost immediately with the first theme, while wood-wind and horns give forth soft stac-

GEO. HARRIS, JR., TENOR

RECITAL, CONCERT, ORATORIO

Management M. H. HANSON, 437 5th Avenue

Pupil of Jean de Reszke, and authorized teacher of his method

A limited number of pupils accepted

31 W. 44th Street, NEW YORK CITY

cato chords. The violin exposes the theme, and then has passage-work accompanied by the orchestra. After a forte tutti passage on the first theme, there is a recitative for solo violin, a sort of prelude to the second theme, which is announced (E major) by the solo instrument, and is developed a little against a simple accompaniment. Fragments of the first theme appear in the strings. There is a short free fantasia, in which the first theme is worked out,—for the most part by the orchestra against running passages in the violin,—and there is a return to the key of B minor. The solo violin then has the recitative passage that introduced the second theme, and proceeds to the second theme itself, which is now in B major. This theme is developed, and in the coda the first theme is developed in a new way.

The second movement, *Andantino quasi allegretto*, B-flat major, 6-8, opens with sustained harmony in strings and a chord or two in the wood-wind. A melody in *Siciliano** rhythm is sung by the solo violin, and the closing figure of each phrase of the melody is echoed twice by other instruments, with a final flute arpeggio to each period. The melody is repeated by the oboe, and the solo violin takes part in the echo and the arpeggio. After episodic passages in the violin, the second theme, a more emotional melody, is given out by the solo instrument, forte, over a figure in strings and wind. There are subsidiary themes in the violin, and there is a return of the *Siciliano* melody in B-flat major as an orchestral tutti; the violins play the melody in octaves against repeated chords in the wood-wind and the horns. The solo violin sings the second phrase of the theme, and proceeds to the second theme. The movement closes with a short coda, with arpeggios in harmonics of the solo instrument and lower clarinet tones.

The third movement opens with a short and slow introduction, *Molto moderato e maestoso*, in B minor, 4-4, a sort of recitative for the solo violin with orchestral accompaniment. The main body of the

* The *Siciliana*, or *Siciliano*, is an idyllic dance of Sicily frequently performed at weddings. It has been described as follows: "The peasants dance to a flute, or a tambourine with bells; those who are above the peasants in the social scale have an orchestra of two or three violins. Sometimes the music is furnished by a bagpipe or guitar. The ball is opened by a man, who, taking his cap in hand, bows low to the woman; she then rises noisily and dances with all her might, the couple holding each other by means of a handkerchief. After a time the man makes another profound bow and sits down, while the woman continues pirouetting by herself; then she walks round the room and chooses a partner, and so it goes on, man and woman alternately dancing and choosing. The married couples dance by themselves, until toward the end of the evening, when they all dance together." It has also been described as a sort of *passe-pied* danced to a lively measure of 6-8. A dancing master, Gawlikoski, about 1850, in Paris, gave the name of this dance to a form of waltz, and the dance was in fashion for a year or two. Walther, in his "Music Lexicon" (Leipsic, 1732), classed the *Siciliana* as a *Canzonetta*: "The Sicilian *Canzonetten* are after the manner of a gigue, 12-8 or 6-8."

WILFRIED KLAMROTH

TEACHER of SINGING IN ALL OF ITS BRANCHES

RICCARDO MARTIN'S OPINION:

"He has the real secret and knows how to teach it."

Studio, 11 1-2 West 37th Street . . . NEW YORK

movement, *Allegro non troppo*, B minor, 2-2, begins with the first theme in the solo violin over an accompaniment of repeated chords in the bassoons and the horns. There are then sustained harmonies in oboes and clarinets with *pizzicato arpeggios* for the strings. This theme is followed immediately by a second, *cantabile*, also played and developed by the solo instrument. A third theme, in D major, is announced and developed by the violin. The first theme is worked out in a rather long orchestral tutti, and then a fourth theme appears, a quiet song in G major, given out *pianissimo* in harmony by muted violins and violas in four parts, and afterward sung by the solo violin against a flowing contrapuntal accompaniment in the wood-wind and first violins. Then the muted violins and violas proceed with the second verse of the theme in high harmonies. The solo instrument follows against like harmonies in the strings and soft *arpeggios* in the flute. The working-out is long and elaborate. The first theme returns in B minor, and the third part of the movement begins. The development is here somewhat shorter; the flute and oboe hint at the second theme; the third theme comes in for a moment in the solo violin, in C major, and the fourth theme *fortissimo* in the trumpets and trombones in four-part harmony against contrapuntal figures in the strings in octaves. The theme is now in B major, and the proclamation of it by the brass is followed by a development by the solo violin over tremulous harmonies in violins and violas (divided) and syncopated staccato notes in the wood-wind and in the 'cellos *pizz.* The coda, of a free nature, is based for the most part on the third theme.

Mr. Otto Neitzel, in his *Life of Saint-Saëns* (1899), describes the concerto as follows: "The first and the third movements are characterized by sombre determination, which in the Finale, introduced by an instrumental recitative, appears with intensified passion. The middle movement is in strong contrast, and over it the spring-sun smiles. There is toward the end a striking effect produced by lower clarinet tones and the solo violin with octave harmonics. A hymn serves as an appeasing episode in the stormy passion of the Finale; it reappears in the brass; warring strings try to drive it away; it is a thoughtfully conceived and individual passage both in rhythm and in timbre."

The concerto is scored for solo violin, two flutes (one of which is interchangeable with piccolo), two oboes, two clarinets, two bassoons, two horns, two trumpets, three trombones, kettledrums, and strings.

CARL E. DUFFT

=====BASSO=====

Vocal Instruction

1 East 40th Street - New York City

"ROMEO AND JULIET," OVERTURE-FANTASIA AFTER SHAKESPEARE.

PETER ILJITSCH TSCHAIKOWSKY

(Born at Votinsk, in the government of Viatka, Russia, May 7, 1840: died at St. Petersburg, November 6, 1893.)

The "Romeo and Juliet" overture-fantasia as played to-day is by no means the work as originally conceived and produced by the composer.

Kashkin told us a good many years ago about the origin of the overture, and how Tschaikowsky followed Mily Balakireff's suggestions: "This is always associated in my mind with the memory of a lovely day in May, with verdant forests and tall fir-trees, among which we three were taking a walk. Balakireff understood, to a great extent, the nature of Tschaikowsky's genius, and knew that it was adequate to the subject he suggested. Evidently he himself was taken with the subject, for he explained all the details as vividly as though the work had been already written. The plan, adapted to sonata form, was as follows: first, an introduction of a religious character, representative of Friar Laurence, followed by an Allegro in B minor (Balakireff suggested most of the tonalities), which was to depict the enmity between the Montagues and Capulets, the street brawl, etc. Then was to follow the love of Romeo and Juliet (second subject, in D-flat major), succeeded by the elaboration of both subjects. The so-called 'development'—that is to say, the putting together of the various themes in various forms—passes over to what is called, in technical language, the 'recapitulation,' in which the first theme, Allegro, appears in its original form, and the love theme (D-flat major) now appears in D major, the whole ending with the death of the lovers. Balakireff spoke with such conviction that he at once kindled the ardor of the young composer." (Englished by Mrs. Rosa Newmarch.)

After Kashkin's Reminiscences of Tschaikowsky appeared, Modest Tschaikowsky's Life of his illustrious brother was published. I quote in the course of this article from Paul Juon's translation into German. Let us see what Modest says about the origin and early years of this overture.

The first mention of "Romeo and Juliet" is in a digression concerning the influence of Henri Litolff, the composer of the "Robespierre" and "The Girondists" overtures, over Tschaikowsky; and, if we wonder

HERMAN EPSTEIN

PIANIST

SCHOOL OF MUSIC

All Branches Excellent Faculty

CARNEGIE HALL - NEW YORK

The NEW YORK TRIO

Violin, ALEXANDER SASLAVSKY

'Cello, WLADIMIR DUBINSKY

Piano, HERMAN EPSTEIN

Address, HERMAN EPSTEIN

CARNEGIE HALL - NEW YORK

at this, it is a good thing to remember that the flamboyant Litolff was once taken most seriously by Liszt and others who were not ready to accept the claims of every new-comer. But it is not necessary for us to examine now any questions of opinion concerning real or alleged influence.

It was during the winter of 1868-69 that Tschaikowsky fell madly in love with the opera singer Marguerite Joséphine Désirée Artôt. The story of this passion, of his eagerness to marry her, of her sudden choice of the baritone Padilla as a husband, has already been told in a Programme Book of the Boston Symphony Orchestra.* It is enough to say that in 1869 Tschaikowsky was still passionately fond of her, and it was not for some years that he could even speak her name without emotion.

In August, 1869, Tschaikowsky wrote to his brother Anatole that Mily Balakireff, the head of the neo-Russian band of composers (among whom were Rimsky-Korsakoff, Borodin, César Cui), was then living at Moscow. "I must confess that his presence makes me rather uncomfortable: he obliges me to be with him the whole day, and this is a great bore. It's true he is a very good man, and he is deeply interested in me: but—I don't know why—it is hard work for me to be intimate with him. The narrowness of his musical opinions and his brusque manner do not please me." He wrote a few days later: "Balakireff is still here. We meet often, and it is my firm belief that, in spite of all his virtues, his company would oppress me like a heavy stone, if we should live together in the same town. The narrowness of his views and the arrogance with which he holds them are especially disagreeable to me. Nevertheless, his presence has helped me in many ways." And he wrote August 30: "Balakireff went away to-day. If he was in my opinion irritating and a bore, justice compels me to say that I consider him to be an honorable and a good man, and an artist that stands immeasurably higher than the crowd. We parted with true emotion."

Tschaikowsky began work on "Romeo and Juliet" toward the end

* Programme Book of January 31, 1903. Mme. Artôt died April 3, 1907.



Mme. ADA SODER-HUECK

METROPOLITAN OPERA HOUSE, 1425 BROADWAY

**Voice Training for Opera and Song Repertoire
Speciality, the German Lied
ONLY SERIOUS STUDENTS ACCEPTED**

MME. ADA SODER-HUECK instructs according to the Garcia Method, which is acknowledged as the most successful and scientific system which has ever been introduced to the world. In fact, the rapidity of progress is remarkable and successful results can be almost guaranteed.

of September, 1869. Balakireff kept advising him, urging him on by letter. Thus he wrote in October: "It seems to me that your inactivity comes from the fact that you do not concentrate yourself, in spite of your 'friendly hovel' of a lodging." (Yet Tschaikowsky had been working furiously on twenty-five Russian songs arranged for piano-forte, four hands, "in the hope of receiving money from Jurgenson," the publisher.) Balakireff went on to tell him his own manner of composition, and illustrated it by his "King Lear" overture. "You should know," he added, "that in thus planning the overture I had not as yet any determined ideas. These came later, and began to adjust themselves to the traced outlines of the forms. I believe that all this would happen in your case, if you would only first be enthusiastic over the scheme. Then arm yourself with galoshes and a walking-stick, and walk along the boulevards. Begin with the Nikitsky, let yourself be thoroughly impregnated with the plan, and I am convinced that you will have found some theme or an episode by the time you reach the Sretensky Boulevard. At this moment, while I think of you and your overture, I myself am aroused involuntarily, and I picture to myself that the overture must begin with a raging 'Allegro with sword-cuts,' something like this" (Balakireff sketched five measures, to which Tschaikowsky evidently paid little heed); "I should begin something like this. If I were to compose the overture, I should thus grow enthusiastic over this egg, and should hatch it, or I should carry about the kernel in my brain until something living and possible in this fashion were developed from it. If letters just now would exert a favorable influence over you, I should be exceedingly happy. I have some right to lay claim to this, for your letters are always a help to me." In November he wrote again in words of lively interest; he asked Tschaikowsky to send him sketches, and promised that he would say nothing about them until the overture was finished.

Tschaikowsky sent him his chief themes, and, lo, Balakireff wrote a long critical review: "The first theme does not please me at all; perhaps it will come out all right in the development, but as it now is, in its naked form, it has neither strength nor beauty, and does not adequately characterize Friar Laurence. Here is the place for something after the manner of a choral by Liszt ('Der nächtliche Zug,' 'Hunnenschlacht,' and 'Die heilige Elisabeth') in old Catholic style;

EUGENE HEFFLEY

PIANIST and TEACHER

CARNEGIE HALL

-

-

NEW YORK

but your theme is of a wholly different character, in the style of a quartet by Haydn, bourgeois music which awakens a strong thirst for beer. Your theme has nothing antique, nothing Catholic about it; it is much nearer the type of Gogol's 'Comrade Kunz,' who wished to cut off his nose so that he should not be obliged to pay out money for snuff. It is possible your theme will be very different in the development—and then I'll take all this back. As for the theme in B minor, it would serve as a very beautiful introduction for a theme. After the running about in C major must come something very energetic, powerful. I take it that this is really so, and that you were too lazy to write out the continuation. The first theme in D-flat major is exceedingly beautiful, only a little languishing; the second in D-flat is simply wonderful. I often play it, and I could kiss you heartily for it. There is love's ardor, sensuousness, longing, in a word, much that would be exactly to the taste of the immoral German Albrecht. I have only one criticism to make about this theme: there is too little inner, psychical love, but rather fantastical, passionate fervor, with only slight Italian tinting. Romeo and Juliet were no Persian lovers: they were Europeans. I don't know whether you understand what I wish to say—I always find a great difficulty in expression; I launch into a musical treatise, and I must take refuge in illustrative examples: the theme in A-flat major in Schumann's 'Braut von Messina' overture is a good example of a motive in which there is expression of inner love. This theme, I admit, has its weaknesses; it is morbid and too sentimental toward the end, but the ground-mood is exceedingly well caught. I await impatiently the whole score for a just view of your overture, which is full of talent. It is your best work, and your dedication of it to me pleases me mightily. This is the first piece by you which fascinates by the mass of its beauties, and in such a way that one without deliberation can call it good. It is not to be likened to the old drunken Melchisedek, who breaks into a horrible trepak * in the Arbatsky Place, from sheer misfortune. Send me the score as-soon as possible. I pant to know it."

Tschaikowsky made some changes; and still Balakireff was not satisfied. He wrote February 3, 1871: "I am much pleased with the introduction, but I do not at all like the close. It is impossible for me to write explicitly about it. It would be better for you to come here, where we could talk it over. You have made something new and good in the middle section, the alternating chords on the organ-point above, a little '*à la Ruslan*.' † There is much routine in the close;

*A Russian national dance.

† After the manner of Glinka in his opera, "Ruslan und Ludmilla" (St. Petersburg, 1842).

PERRY AVERILL, *BARITONE*

Prepares Singers for the profession

STUDIO: 220 WEST 59th STREET

'Phone 1097 Col.

the whole part after the end of the second theme (D major) is, as it were, pulled violently out of the head. The very end itself is not bad, but why these blows in the last measures? They contradict the contents of the drama, and it is coarse. Nadeshda Nikolajewna * has stricken out these chords with her pretty little hand, and would fain close her pianoforte arrangements with a pianissimo."

Tschaikowsky wrote, October 19, 1869, that the overture was completed. It was begun October 7, 1869; the sketch was finished October 19; by November 27, 1869, it was scored. In the course of the summer of 1870 it was wholly rewritten: there was a new introduction, the dead march toward the close was omitted, and the orchestration was changed in many passages.

The first performance of the overture was on March 16, 1870, at a concert of the Musical Society, Moscow. The work was not successful. Nicolas Rubinstein, who conducted, had just been sentenced to a fine of twenty-five roubles on account of some act of executive severity in the Conservatory. A newspaper on the day of the concert suggested that the admirers of Rubinstein should take up a collection at the concert, so that he should not be obliged to serve out the fine in jail. This excited such indignation that, when Rubinstein appeared on the stage, he was greeted with great enthusiasm, and no one thought of overture or concert. Tschaikowsky wrote to Klimenko: "My overture had no success at all here, and was wholly ignored. . . . After the concert a crowd of us supped at Gurin's restaurant. During the whole evening no one spoke to me a word about the overture. And yet I longed so for sympathy and recognition."

During a sojourn in Switzerland that summer Tschaikowsky made radical changes in "Romeo and Juliet." Through the assistance of N. Rubinstein and Karl Klindworth, the overture, dedicated to Mily Alexejewtisch Balakireff, was published by Bote & Bock, of Berlin, in 1871. It was soon played in German cities.

But Tschaikowsky was not satisfied with his work. He made still other changes, and, it is said, shortened the overture. The second edition, published in 1881, contains these alterations.

The first performance of "Romeo and Juliet" in America was by the Philharmonic Society of New York, Carl Bergmann conductor, April 22, 1876. The first performance in Boston was by the Symphony Orchestra, February 8, 1890.

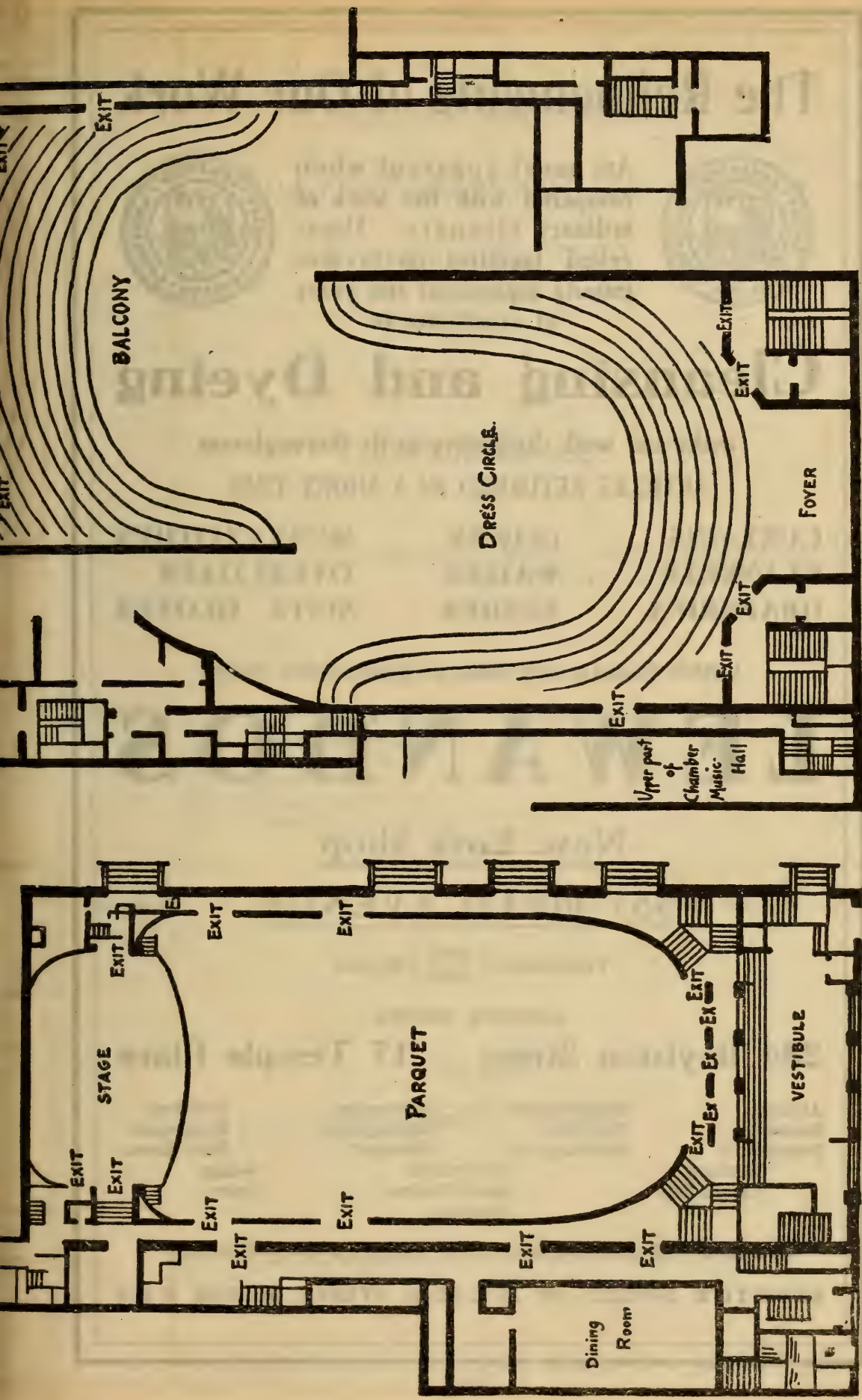
The work is scored for piccolo, two flutes, two oboes, two clarinets, English horn, two bassoons, four horns, two trumpets, three trombones, bass tuba, a set of three kettledrums, bass drum, cymbals, harp, strings.

* The wife of Rimsky-Korsakoff. In his final version Tschaikowsky himself struck out the chords.

CRUDUP VESEY, *Voice Specialist*

EIGHTY-SIXTH STREET STUDIOS

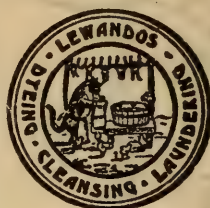
257 WEST EIGHTY-SIXTH STREET



The Refinements of Our Work



Are most apparent when compared with the work of ordinary cleaners Unexcelled facilities up-to-the-minute equipment and years of experience in



Cleansing and Dyeing

make our work distinctive in its thoroughness

ARTICLES RETURNED IN A SHORT TIME

CURTAINS

GOWNS

MENS CLOTHES

BLANKETS

WAISTS

OVERCOATS

DRAPERIES

SASHES

SUITS GLOVES

Carefully cleansed properly finished and inspected before returning

LEWANDOS

New York Shop

557 FIFTH AVENUE

Telephones { 6941 } Bryant
 { 6942 }

BOSTON SHOPS

284 Boylston Street

17 Temple Place

Albany
Rochester
Providence

Philadelphia
Baltimore
Washington

Worcester
Springfield
Newport

Hartford
Bridgeport
New Haven

Roxbury
Cambridge

Watertown
South Boston
Portland

Salem
Lynn

Bundles called for and delivered by our own teams and motors

EXECUTIVE OFFICES 286 BOYLSTON STREET BOSTON U S A

SECOND MATINEE

SATURDAY AFTERNOON, DECEMBER 9

AT 2.30

PROGRAMME

Rimsky-Korsakoff . . . Symphonic Suite, "Scheherazade" (after "The
Thousand Nights and a Night"), Op. 35

Bruch . . . Fantasia on Scottish Airs, for Violin and Orchestra, Op. 46
I. Introduction: Grave.
Adagio cantabile.
II. Scherzo: Allegro.
III. Andante sostenuto.
IV. Finale: Allegro guerriero.

Brahms Academic Festival Overture, Op. 80

SOLOIST

KATHLEEN PARLOW

There will be an intermission of ten minutes after the symphonic suite

"SCHEHERAZADE," SYMPHONIC SUITE AFTER "THE THOUSAND NIGHTS
AND A NIGHT," OP. 35.

NICOLAS ANDREJEVITCH RIMSKY-KORSAKOFF

(Born at Tikhvin, in the government of Novgorod, March 18,* 1844; died June 21, 1908, at St. Petersburg.)

Mrs. Rosa Newmarch, in her biographical sketch of Rimsky-Korsakoff, says that "Scheherazade" was composed in 1888.

The first performance of the suite in Boston was at a concert of the Boston Symphony Orchestra led by Mr. Paur on April 17, 1897.

The suite, dedicated to Vladimir Stassoff, is scored for one piccolo, two flutes, two oboes (one interchangeable with English horn), two clarinets, two bassoons, four horns, two trumpets, three trombones, one bass tuba, kettledrums, snare-drum, bass drum, tambourine, cymbals, triangle, gong, harp, and strings.

The following programme is printed in Russian and French on a fly-leaf of the score:—

"The Sultan Schahriar,† persuaded of the falseness and the faithlessness of women, has sworn to put to death each one of his wives after the first night. But the Sultana Scheherazade‡ saved her life by interesting him in tales which she told him during one thousand and one nights. Pricked by curiosity, the Sultan put off his wife's execution from day to day, and at last gave up entirely his bloody plan.

"Many marvels were told Schahriar by the Sultana Scheherazade. For her stories the Sultana borrowed from poets their verses, from folk-songs their words; and she strung together tales and adventures.

* This date is given in the catalogue of Belaieff, the late Russian publisher. One or two music lexicons give May 22.

† Shahryár (Persian), "City-friend," was according to the opening tale "the King of the Kings of the Banu Sásán in the islands of India and China, a lord of armies and guards and servants and dependents, in tide of yore and in times long gone before."

‡ Shahrázad (Persian), "City-freer," was in the older version Scheherazade, and both names are thought to be derived from Shirzád, "Lion-born." She was the elder daughter of the Chief Wazir of King Shahryár and she had "perused the books, annals and legends of preceding Kings, and the stories, examples and instances of by-gone men and things; indeed, it was said that she had collected a thousand books of histories, relating to antique races and departed rulers. She had perused the works of the poets and knew them by heart; she had studied philosophy and the sciences, arts and accomplishments; and she was pleasant and polite, wise and witty, well read and well bred." Tired of the slaughter of women, she purposed to put an end to the destruction.

SUCCESSFUL SONGS BY

JOHN H. DENSMORE

The Lamb (Bb and Db). Sacred or Secular.

Memory (C and Bb). French and English Texts.

The Time I've Lost in Wooing (Eb and C). Humorous.

April (G and F).

Two Roses (Bb, Ab, and F).

Good-night (High).

Laughing Song (High). Coloratura.

"I. The Sea and Sindbad's Ship.

"II. The Story of the Kalandar-Prince.

"III. The Young Prince and the Young Princess.

"IV. Festival at Bagdad. The Sea. The Ship goes to Pieces on a Rock surmounted by a Bronze * Warrior. Conclusion."

This programme is deliberately vague. To which one of Sindbad's voyages is reference made? The story of which Kalandar, for there were three that knocked on that fateful night at the gate of the house of the three ladies of Bagdad? "The young Prince and the young Princess,"—but there are so many in the "Thousand Nights and a Night." "The ship goes to pieces on a rock surmounted by a brass warrior." Here is a distinct reference to the third Kalandar's tale, the marvellous adventure of Prince Ajib, son of Khazib; for the magnetic mountain which shipwrecked Sindbad on his voyage was not surmounted by "a dome of yellow laton from Andalusia, vaulted upon ten columns; and on its crown is a horseman who rideth a horse of brass and holdeth in hand a lance of laton; and there hangeth on his bosom a tablet of lead graven with names and talismans." The composer did not attempt to interline any specific text with music: he endeavored to put the mood of the many tales into music, so that W. E. Henley's rhapsody might be the true preface:—

"They do not go questing for accidents: their hour comes, and the finger of God urges them forth, and thrusts them on in the way of destiny. The air is horrible with the gross and passionate figments of Islamite mythology. Afrits watch over them or molest them; they are made captive of malignant Ghouls; the Jinns take bodily form and woo them to their embraces. The sea-horse ramps at them from the ocean floor; the great rock darkens earth about them with the shadow of his wings; wise and goodly apes come forth and minister unto them; enchanted camels bear them over evil deserts with the swiftness of the wind, or the magic horse outspreads his sail-broad vannes, and soars with them; or they are borne aloft by some servant of the Spell till the earth is as a bowl beneath them, and they hear the angels quiring at the foot of the Throne. So they fare to strange and

* "Bronze" according to Rimsky-Korsakoff; but the word should be brass, or yellow copper.

Studio

130

West 57th Street

Breakfast

Luncheon

Tea Rooms

Tea and

Dinner

dismal places; through cities of brass whose millions have perished by divine decree; cities guilty of the cult of the Fire and the Light wherein all life has been stricken to stone; or on to the magnetic mountain by whose horrible attraction the bolts are drawn from the ship, and they alone survive the inevitable wreck. And the end comes. Comes the Castle of Burnished Copper, and its gates fly open before them; the forty damsels, each one fairer than the rest, troop out at their approach; they are bathed in odors, clad in glittering apparel, fed with enchanted meats, plunged fathoms deep in the delights of the flesh. There is contrived for them a private paradise of luxury and splendor, a practical Infinite of gold and silver stuffs and jewels and all things gorgeous and rare and costly; and therein do they abide for evermore. You would say of their poets that they contract immensity to the limits of desire; they exhaust the inexhaustible in their enormous effort; they stoop the universe to the slavery of a talisman, and bind the visible and invisible worlds within the compass of a ring."

* *

A characteristic theme, the typical theme of Scheherazade, keeps appearing in the four movements. This theme, that of the Narrator, is a florid melodic phrase in triplets, and it ends generally in a free cadenza. It is played, for the most part, by a solo violin and sometimes by a wood-wind instrument. "The presence in the minor cadence of the characteristic seventh, G, and the major sixth, F-sharp,—after the manner of the Phrygian mode of the Greeks or the Doric church tone,—might illustrate the familiar beginning of all folk-tales, 'Once upon a time.'"

I. THE SEA AND SINDBAD'S * SHIP.

Largo e maestoso, E minor, 2-2. The chief theme of this movement,

* "The 'Arabian Odyssey' may, like its Greek brother, descend from a noble family, the 'Shipwrecked Mariner,' a Coptic travel-tale of the twelfth dynasty (B.C. 3500), preserved on a papyrus at St. Petersburg. In its actual condition 'Sindbad' is a fanciful compilation, like De Foe's 'Captain Singleton,' borrowed from travellers' tales of an immense variety and extracts from Al-Idrisi, Al-Kazwini, and Ibn al-Wardi. Here we find the Polyphemus, the Pygmies, and the Cranes of Homer and Herodotus; the escape of Aristomenes; the Plinian monsters, well known in Persia; the magnetic mountains of Saint Brennan (Brandanus); the aëronautics of 'Duke Ernest of Bavaria' and sundry cuttings from Moslem writers, dating between our ninth and fourteenth centuries. The 'Shaykh of the Seaboard' appears in the Persian romance of Kámarupa, translated by Francklin, all the particulars absolutely corresponding. The 'Odyssey' is valuable because it shows how far eastward the mediæval Arab had extended; already, in The Ignorance he had reached China and had formed a centre of trade at Canton. But the higher merit of the cento is to produce one of the most charming books of travel ever written, like 'Robinson Crusoe,' the delight of children and the admiration of all ages" (Sir Richard F. Burton). See also the curious book, "Remarks on the 'Arabian Nights' Entertainments," in which the origin of Sindbad's Voyages and other Oriental Fictions is particularly considered," by Richard Hole (London, 1797).

JANET BULLOCK WILLIAMS

Teacher of Singing

1 2 2 C A R N E G I E H A L L

announced frequently and in many transformations, has been called by some the SEA motive, by others the SINDBAD motive. It is proclaimed immediately and heavily in fortissimo unison and octaves. Soft chords of wind instruments—chords not unlike the first chords of Mendelssohn's "Midsummer Night's Dream" overture in character—lead to the SCHEHERAZADE motive, Lento, 4-4, played by solo violin against chords of the harp. Then follows the main body of the movement, Allegro non troppo, E major, 6-4, which begins with a combination of the chief theme, the SEA motive, with a rising and falling arpeggio figure, the WAVE motive. There is a crescendo, and a modulation leads to C major. Wood-wind instruments and 'cellos *pizz.* introduce a motive that is called the SHIP, at first in solo flute, then in the oboe, lastly in the clarinet. A reminiscence of the SEA motive is heard from the horn between the phrases, and a solo 'cello continues the WAVE motive, which in one form or another persists almost throughout the whole movement. The SCHEHERAZADE motive soon enters (solo violin). There is a long period that at last re-establishes the chief tonality, E major, and the SEA motive is sounded by full orchestra. The development is easy to follow. There is an avoidance of contrapuntal use of thematic material. The style of Rimsky-Korsakoff in this suite is homophonous, not polyphonic. He prefers to produce his effects by melodic, harmonic, rhythmic transformations and by most ingenious and highly colored orchestration. The movement ends tranquilly.

II. THE STORY OF THE KALANDAR*-PRINCE.

The second movement opens with a recitative-like passage, Lento, B minor, 4-4. A solo violin accompanied by the harp gives out the SCHEHERAZADE motive, with a different cadenza. There is a change to a species of scherzo movement, Andantino, 3-8. The bassoon begins the wondrous tale, capriccioso quasi recitando, accompanied by the

* The Kalandar was in reality a mendicant monk. The three in the tale of "The Porter and the Three Ladies of Bagdad" entered with beards and heads and eyebrows shaven, and all three, by fate, were blind of the left eye. According to d'Herbelot the Kalandar is not generally approved by Moslems: "He labors to win free from every form and observance." The adventurous three, however, were sons of kings, who in despair or for safety chose the garb. D'Herbelot quotes Saadi as accusing Kalandars of being addicted to gluttony: "They will not leave the table so long as they can breathe, so long as there is anything on the table. There are two among men who should never be without anxiety: a merchant whose vessel is lost, a rich heir who falls into the hands of Kalandars."

Mrs. Elizabeth Jennings Buckland

Studio:

THE FRANKLIN

204 WEST 94th STREET

**THE
RIVARDE
METHOD
of SINGING**

**Voice Placing a
Specialty**

Telephone - - - - - 2488 Riverside

sustained chords of four double-basses. The beginning of the second part of this theme occurs later and transformed. The accompaniment has the bagpipe drone. The oboe then takes up the melody, then the strings with quickened pace, and at last the wind instruments, *un poco più animato*. The chief motive of the first movement is heard in the basses. A trombone sounds a fanfare, which is answered by the trumpet; the first fundamental theme is heard, and an *Allegro molto* follows, derived from the preceding fanfare, and leads to an orientally colored *intermezzo*. "There are curious episodes in which all the strings repeat the same chord over and over again in rapid succession,—very like the responses of a congregation in church,—as an accompaniment to the SCHEHERAZADE motive, now in the clarinet, now in the bassoon." The last interruption leads to a return of the Kalandar's tale, *con moto*, 3-8, which is developed, with a few interruptions from the SCHEHERAZADE motive. The whole ends gayly.

III. THE YOUNG PRINCE AND THE YOUNG PRINCESS.

Some think from the similarity of the two themes typical of prince and princess that the composer had in mind the adventures of Kamar al-Zaman (Moon of the age) and the Princess Budur (Full moons). "They were the likeliest of all folk, each to other, as they were twins or an only brother and sister," and over the question, which was the more beautiful, Maymunah, the Jinniyah, and Dahnash, the Ifrit, disputed violently.

This movement is in simple *romanza* form. It consists in the long but simple development of two themes of folk-song character. The first is sung by the violins, *Andantino quasi allegretto*, G major, 6-8. There is a constant recurrence of song-like melody between phrases in this movement, of quickly rising and falling scale passages, as a rule

A Most Effectual Throat Relief

Hoarseness, coughs, inflammation of the throat, bronchial and asthmatic troubles are relieved promptly by the use of

BROWN'S BRONCHIAL TROCHES

For over half a century recognized throughout the world as the staple throat remedy. Especially convenient to carry in purse or pocket ready for use whenever required to check a cough or give relief in any throat trouble.

Entirely free from opiates in any form. Fine for singers and speakers to clear the voice. Sold everywhere in boxes—never in bulk.

Price 25c, 50c and \$1.00
Sample sent free on request

JOHN I. BROWN & SON, BOSTON, MASS.

BROWN'S

CAMPHORATED
SAPONACEOUS

DENTIFRICE

is an article of superior merit. Used daily, will keep the teeth sound, prevent accumulation of tartar, and give firmness to the gums. It leaves a particularly clean and pleasant feeling in the mouth.

For sale by druggists and dealers in toilet articles, or sent on receipt of price, 25 cents. Sample sent on request.

Manufactured by JOHN I. BROWN & SON

CURTIS & BROWN
MFG. CO., Ltd.

NEW YORK, N.Y.

in the clarinet, but also in the flute or first violins. The second theme, *Pochissimo più mosso*, B-flat major and G minor, 6-8, introduces a section characterized by highly original and daringly effective orchestration. There are piquant rhythmic effects from a combination of triangle, tambourine, snare-drum, and cymbals, while 'cellos (later the bassoon) have a sentimental counter-phrase.

IV. FESTIVAL AT BAGDAD. THE SEA. THE SHIP GOES TO PIECES AGAINST A ROCK SURMOUNTED BY A BRONZE WARRIOR. CONCLUSION.

"A splendid and glorious life," says Burton, "was that of Bagdad in the days of the mighty Caliph, when the capital had towered to the zenith of grandeur and was already trembling and tottering to the fall. The centre of human civilization, which was then confined to Greece and Arabia, and the metropolis of an Empire exceeding in extent the widest limits of Rome, it was essentially a city of pleasure, a Paris of the IXth century. . . . The city of palaces and government offices, hotels and pavilions, mosques and colleges, kiosks and squares, bazars and markets, pleasure grounds and orchards, adorned with all the graceful charms which Saracenic architecture had borrowed from the Byzantines, lay couched upon the banks of the Dijlah-Hiddekel under a sky of marvellous purity and in a climate which makes mere life a 'Kayf'—the luxury of tranquil enjoyment. It was surrounded by far-extending suburbs, like Rusáfah on the Eastern side and villages like Baturanjah, dear to the votaries of pleasure; and with the roar of a gigantic capital mingled the hum of prayer, the trilling of birds, the thrilling of harp and lute, the shrilling of pipes, the witching strains of the professional *Almah*, and the minstrel's lay." *

Allegro molto, E minor, 6-8. The Finale opens with a reminiscence

* For a less enthusiastic description of Bagdad in 1583 see John Eldred's narrative in Hakluyt's *Voyages*. The curse of the once famous city to-day is a singular eruption that breaks out on all foreign sojourners.

HOTEL LENOX

2 minutes from Back Bay Stations

Fireproof Modern Convenient

250 Rooms; 125 with Private Bath

Superior Cuisine and Service

**Boylston and Exeter Streets
BOSTON**

of the SEA motive of the first movement, proclaimed in unisons and octaves. Then follows the SCHEHERAZADE motive (solo violin), which leads to the fête in Bagdad, Allegro molto e frenetico, E minor, 6-8. The musical portraiture, somewhat after the fashion of a tarantelle, is based on a version of the SEA motive, and it is soon interrupted by Scheherazade and her violin. In the movement Vivo, E minor, there is a combination of 2-8, 6-16, 3-8 times, and two or three new themes, besides those heard in the preceding movements, are worked up elaborately. The festival is at its height—"This is indeed life; O sad that 'tis fleeting!"—when there seems to be a change of festivities, and the jollification to be on shipboard. In the midst of the wild hurrah the ship strikes the magnetic rock.*

Or, sailing to the Isles
Of Khaledan, I spied one evenfall
A black blotch in the sunset; and it grew
Swiftly . . . and grew. Tearing their beards,
The sailors wept and prayed; but the grave ship,
Deep laden with spiceries and pearls, went mad,
Wrenched the long tiller out of the steersman's hand,
And turning broadside on,
As the most iron would, was haled and sucked
Nearer, and nearer yet;

* The fable of the magnetic mountain is thought to be based on the currents, which, as off Eastern Africa, will take a ship fifty miles a day out of her course. Some have thought that the tales told by Ptolemy (VII. 2) were perhaps figurative,—“the iron-stealers of Otaheite allegorized in the Bay of Bengal.” Aboulfouaris, a Persian Sindbad, is wrecked by a magnetic mountain. Serapion, the Moor (1479), “an author of good esteem and reasonable antiquity, asserts that the mine of this stone [the loadstone] is in the seacoast of India, where when ships approach, there is no iron in them which flies not like a bird unto those mountains; and, therefore, their ships are fastened not with iron but wood, for otherwise they would be torn to pieces.” Sir Thomas Browne comments on this passage (“Vulgar Errors,” Book II., chapter ii.): “But this assertion, how positive, soever, is contradicted by all navigators that pass that way, which are now many, and of our own nation; and might surely have been controlled by Nearchus, the admiral of Alexander, who, not knowing the compass, was fain to coast that shore.” Sir John Mandeville mentions (chapter xxvii.) these loadstone rocks: “I myself have seen afar off in that sea as though it had been a great isle full of trees and bush, full of thorns and briars, great plenty. And the shipmen told us that all that was of ships that were drawn thither by the adamants for the iron that was in them.” See also Rabelais (Book V., chapter xxxvii.); Puttock’s “Peter Wilkins”; the “Novus Orbis” of Aloysius Cadamustus, who travelled to India in 1504; and Hole’s book, already quoted. Burton thinks the myth may have arisen from seeing craft built, as on the East African coast, without nails. Egede, in his Natural History of Greenland, says that Mogens Heinson, a seaman in the reign of Frederic the Second, king of Denmark, pretended that his vessel was stopped in his voyage thither by some hidden magnetic rocks, when under full sail. The Berlin correspondent of the *Pall Mall Gazette* wrote not long ago that Norwegian newspapers were discussing the dangerously magnetic properties of a mountain in the Joedern province on the Norwegian coast. “There can be no question as to the existence of the ‘mountain,’ though its dimensions have been greatly exaggerated. It is, in fact, a great straggling dune, of about 1,000 yards in length. The bulk of the dune is composed of sand, with which, however, is intermingled such a large proportion of loadstone in minute fragments that the compass of a ship coming within a certain distance of the coast at once becomes wildly deranged, and it happens far from infrequently that the vessel is stranded.”

HOTEL PURITAN

COMMONWEALTH AVENUE

100 yards from Massachusetts Avenue car lines



The Distinctive Boston House

One of the most attractive Hotels in the World for Transient and Permanent Guests who demand the best and prefer good taste to display. Several desirable rooms and suites at modest prices.

Afternoon tea daily, with music, in the unique Sun Parlor

And, all awash, with horrible lurching leaps
 Rushed at that Portent, casting a shadow now
 That swallowed sea and sky; and then
 Anchors and nails and bolts
 Flew screaming out of her, and with clang on clang,
 A noise of fifty stithies, caught at the sides
 Of the Magnetic Mountain; and she lay,
 A broken bundle of firewood, strown piecemeal
 About the waters; and her crew
 Passed shrieking, one by one; and I was left
 To drown.

W. E. Henley's Poem, "Arabian Nights' Entertainments" (1893).

The captain said to Ajib in the story: "As soon as we are under its lea, the ship's sides will open and every nail in plank will fly out and cleave fast to the mountain; for that Almighty Allah hath gifted the loadstone with a mysterious virtue and a love for iron, by reason whereof all which is iron travelleth towards it." And Ajib continued: "Then, O my lady, the captain wept with exceeding weeping, and we all made sure of death-doom; and each and every one of us farewelled his friend, and charged him with his last will and testament in case he might be saved." The trombones roar out the SEA motive against the billowy WAVE motive in the strings, Allegro non troppo e maestoso, C major, 6-4; and there is a modulation to the tonic, E major, as the tempest rages. The storm dies. Clarinets and trumpets scream one more cry on the march theme of the second movement. There is a quiet ending with development on the SEA and WAVE motives. The tales are told. Scheherazade, the narrator, who lived with Shahryár "in all pleasance and solace of life and its delights till there took them the Destroyer of delights and the Severer of societies, the Desolator of dwelling-places and Garnerer of grave-yards, and they were translated to the ruth of Almighty Allah," fades with the vision and the final note of her violin.

FAELTEN PIANOFORTE SCHOOL

CARL FAELTEN, Director
 30 HUNTINGTON AVENUE, BOSTON

Professional training for
 Pianists and
 Music Teach-
 ers. Special de-
 partment for
 children. Call or
 write for infor-
 mation.



DE MERITTE SCHOOL

815 BOYLSTON STREET, BOSTON
 Twelfth Year

A preparatory school for boys who want an education.

The **Upper Grade** prepares for college and the scientific schools.

The **Lower Grade** gives to boys from ten to fourteen years of age a careful training for the work of the upper grade.

EDWIN DE MERITTE, A. B., Prin.

VICTOR S. FLECHTER

Rare Old Violins, Violas, Cellos,
 Finest Italian Strings, Bows,
 Boxes, Highest Grade Repairing

23 UNION SQUARE, NEW YORK

Telephone

Miss KATHLEEN PARLOW, violinist, was born at Calgary, Alberta, Canada, in 1890. Her mother, born in New Brunswick, played the violin. Miss Parlow's parents moved to California when she was five years old. She studied in San Francisco with Mr. Conrad, of that city, for five years and for a similar period with Henry Holmes. Her first performance in public in San Francisco was at the age of six years.

In 1905 Miss Parlow went to London, and gave a recital on March 23, 1905. On November 1, 1905, she played with the London Symphony Orchestra, and in that year she was commanded to play before the queen. Feeling the need of further study, Miss Parlow took lessons of Leopold Auer for eighteen months. In the course of this period she played in public at Helsingfors and Riga. In July, 1907, she was chosen to play at the Russian concert conducted by Glazounoff at the International Musical Festival held at Ostend. In November, 1907, she began an extensive tour of Northern Europe. She has since that year led the life of a virtuoso.

Her first appearance in the United States since 1905 was on December 1, 1910, with the Russian Symphony Society, when she played Tschaikowsky's concerto.

She played in Boston at a concert of the Boston Symphony Orchestra, April 1, 1911 (Tschaikowsky's Concerto in D major).

FANTASIA ON SCOTTISH FOLK-MELODIES FOR VIOLIN AND ORCHESTRA,
OP. 46 MAX BRUCH

(Born at Cologne, January 6, 1838; now living at Friedenau—Berlin.)

The full title of this composition is "Fantasia (Introduction, Adagio, Scherzo, Andante, Finale) for the Violin, with Orchestra and Harp, with the free use of Scottish Folk-melodies." The fantasia was played

HARRIET THORBURN 703 Carnegie Hall

The Art of Singing

Pupil of Frank King Clark, Berlin, and Carl Scheidemantel, Dresden,
Isidor Luckstone, New York

The Elinor Comstock Music School

A resident and day school. Leschetizky method. Piano teachers all Leschetizky pupils. Vocal, Harmony, Ensemble playing, Sight reading, Lectures on current operas and concerts. Classes arranged in French, Classic Dancing, Literature and History of Art. Catalogues.

Miss ELINOR COMSTOCK, 1000 Madison Ave., New York City

for the first time at Hamburg late in September, 1880, at a Bach Festival, by Pablo de Sarasate, to whom the work is dedicated.*

The composer wrote from Liverpool † to the *Signale* (Leipsic), No. 57, in October, 1880: "Joachim will play here on February 22, and he will play my new Scottish Fantasia, which, as I hear, has been badly handled by the sovereign press of Hamburg. This comedy is renewed with each of my works; yet it has not hindered 'Frithjof,' 'Odysseus,' 'Die Glocke,' and the two violin concertos in making their way. A work which is introduced by Sarasate and Joachim, a work by the same man who has given the two concertos to the violinists of the world, cannot be so wholly bad. We must allow the Germans the pleasure of depreciating at first and as much as possible the works of their good masters: it has always been so and it will always be so. But it is not amusing for the composer."

About the same time a friend of Sarasate wrote from Hamburg the following letter, which is passionate, though the emotion is curiously expressed: "I suppose you will receive an unfavorable account of Bruch's Fantasia, and I ground my opinion on the criticisms which have appeared here. I should like to state, therefore, that the public has by its behavior shown it thinks differently. The first musicians in Paris, as Lalo and Saint-Saëns, are full of admiration for the work, which has pleased all who have heard it. That Sarasate considers it good is a matter of course, otherwise he would do as he has done with five concertos dedicated to him this year—not play it. It ought to grieve us very much that a work of one of our most eminent masters should be run down off-hand by persons who have heard it only once,

* It is said that the Fantasia was played in May, 1880, by Joachim, at a private rehearsal in the hall of the Hochschule, Berlin, with the Hochschule orchestra led by Bruch. Joachim played the Fantasia at Liverpool, February 22, 1881, when Hallé's orchestra was led by Bruch.

† Bruch was appointed conductor of the Liverpool Philharmonic Society in 1880, and made his home in England for three years.

M R. C. M. C H A S E

Teacher of PIANOFORTE PLAYING

ASSISTED BY

MILDRED HARLOWE COOK and others

RECITAL given by Miss COOK last season

AT STEINERT HALL, BOSTON

PROGRAM

- | | |
|--|---|
| 1. (a) Rhapsody, Op. 79, No. 1 Brahms | 3. (a) Voiles C. Debussy |
| (b) Gnômes, Op. 30, No. 1 } H. Farjeon | (b) Arabesque, No. 1 } Paganini-Liszt |
| (c) Mercury, Op. 13, No. 4 }
(For the first time in Boston) | (c) La Campanella |
| (d) Ende vom Lied, Op. 12 Schumann | 4. (a) "Ladore," A major (first time) C. M. Chase |
| 2. (a) Nocturne, Op. 15, No. 2 Chopin | (b) Scherzando, Op. 103, No. 3 C. Sinding |
| (b) Impromptu, Op. 66, C-sharp minor }
(c) Polonaise, Op. 40, No. 1 } | (First time in Boston) |
| | (c) Caprice Espagnol M. Moszkowski |

Steinert Hall Annex, Boston

500 Carnegie Hall, New York, Wednesdays

The Introduction opens, Grave, E-flat minor, 4-4, with solemn harmonies in brass, bassoons, harp; and the rhythm is marked by drum and cymbals. The solo violin has recitative-like phrases, accompanied at first by sustained harmonies in the strings, then by a return of the

1911	Fourteenth Season	1912
------	-------------------	------

CHRISTMAS MUSIC OF MANY COUNTRIES

- CARNEGIE HALL, HALF-PAST TWO O'CLOCK

opening march-like motive in wind instruments. This preluding leads to the next movement.

Adagio cantabile, E-flat, 3-4. The Adagio opens pianissimo in full orchestra with muted strings. The solo violin enters and develops a cantabile melody.

The second movement, G major, 3-2, opens with preluding by the major orchestra, which leads from E-flat to G major. The solo violin enters with a scherzo theme, which the composer has characterized in the score as "Dance." The theme is developed now by solo instrument, now by orchestra with violin embroidery. A subsidiary theme of a brilliant character enters fortissimo as an orchestral tutti, and it is developed by the solo instrument. Recitatives for the solo violin lead to the next movement.

Andante sostenuto, A-flat major, 4-4. The song for solo violin is accompanied alternately by strings and by wood-wind and horns. The melody is sung by the first horn, then by oboe, then by horn and 'cellos, and at last by the flute, while the solo violin has passages of

1911Nineteenth Season1912

THE
MUSICAL ART SOCIETY
CHOIR OF SEVENTY SINGERS

Mr. FRANK DAMROSCH, Director

The Directors of the Musical Art Society announce two concerts, which will be given **Tuesday** evenings, December 19th and March 12th
Please notice change of evening to **Tuesday**

CHRISTMAS CONCERT. DECEMBER 19

PART I.		PART II.	
SALVE REGINA, for two Choirs	Palestrina	QUARTETTE WITH PIANO ACCOMPANIMENT	Brahms
INNOCENTES, for Women's Voices	Palestrina	An die Heimath	
HYMN TO STE. CECILE	Ancient Manuscript	PART III.	
O MAGNUM MYSTERIUM	Vittoria	MADRIGAL	Palestrina
BENEDICTUS	Liszt	CHRISTKINDLEIN'S WIEGENLIED	Othegraven
TWO OLD FRENCH CHRISTMAS SONGS:		THRON DER LIEBE	Cornelius
Nöel Pastoral, 1750 }	Gevaert	DER SCHMIED	Schumann
Chanson Joyeuse }		RING OUT, WILD BELLS	L. Damrosch
COMEST THOU (Christmas Song)	Herzogenberg		

Tickets now on sale at the office of The Musical Art Society, 1 West 34th Street, Room 611, Century Building, Telephone, 2956 Murray Hill, and at Box Office, Carnegie Hall.

CARNEGIE HALL at 8.30 p.m.

elaborate embroidery. A livelier theme is developed in B major by the solo violin. There is a return to the first theme in A-flat major, and there is further development.

The Finale, Allegro guerriero, E-flat, 4-4, opens with a march theme given out by the solo violin in full chords, accompanied by the harp alone. The phrase is repeated by full orchestra. A second phrase is treated in like manner. There are brilliant developments of the theme, and a modulation to C major introduces a more cantabile second theme. These two motives are elaborately developed and worked out, at times by the solo violin, but for the most part by the orchestra against figuration in the solo instrument.

The Scottish melodies introduced, though greatly changed, are "Auld Robert Morris," "There was a Lad," "Who'll buy my Caller Herrin'," and "Scots wha hae."

ACADEMIC FESTIVAL OVERTURE, OP. 80 JOHANNES BRAHMS

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897.)

Brahms wrote two overtures in 1880,—the "Academic" and the "Tragic." They come between the Symphony in D major and that in F major in the list of his orchestral works. The "Tragic" overture bears the later opus number, but it was written before the "Academic,"—as Reimann says, "The satyr-play followed the tragedy." The "Academic" was first played at Breslau, January 4, 1881. The university of that town had given him the degree of Doctor of Philosophy (March 11, 1879),* and this overture was the expression of his thanks. The Rector and Senate and members of the Philosophical Faculty sat in the front seats at the performance, and the composer conducted his work, which may be described as a skilfully made pot-pourri or fantasia on students' songs. Brahms was not a university man, but he had known with Joachim the joyous life of students at Göttingen,—at the university made famous by Canning's poem:—

*"Q. D. B. V. Summis auspiciis Serenissimi ac potentissimi principis Guilelmi Imperatoris Auguste Germanici Regis Borussicae, etc., eiusque auctoritate regia Universitatis Litterarum Vratislaviensis Rectore Magnifico Ottone Spiegelberg Viro Illustrissimo Joanni Brahms Holsato *artis musicae severioris in Germania nunc principi* ex decreto ordinis philosophorum promotor legitime constitutus Petrus Josephus Elvenich Ordinis Philosophorum h. a. Decanus philosophiae doctoris nomen iura et privilegia honoris causa contulit collataque publico hoc diplomate declaravit die XI mensis Martii A. MDCCCLXXIX. (L.S.)"

MADAM JOSEFA MIDDECKE

Voice Culture—Perfect Tone Production

Only students who wish to study seriously desired

THE ORLEANS, 100 West 80th Street, NEW YORK. 'Phone, 7480 Schuyler

CARNEGIE HALL

NEW YORK

The Boston Symphony Orchestra

MAX FIEDLER, Conductor

THIRD CONCERT
Thursday Evening, January 11
At 8.15

SOLOIST
JOSEF HOFMANN, Pianist

THIRD MATINEE
Saturday Afternoon, January 13

At 2.30

SOLOIST
JOSEF HOFMANN, Pianist

Whene'er with haggard eyes I view
 This dungeon that I'm rotting in,
 I think of those companions true
 Who studied with me at the U—
 —niversity of Göttingen—
 niversity of Göttingen;

the university satirized so bitterly by Heine.

The first of the student songs to be introduced is Binzer's "Wir hatten gebauet ein stattliches Haus":* "We had built a stately house, and trusted in God therein through bad weather, storm, and horror." The first measures are given out by the trumpets with a peculiarly stately effect. The melody of "Der Landesvater" † is given to the second violins. And then for the first time is there any deliberate attempt to portray the jollity of university life. The "Fuchslied" ‡ (Freshman song), "Was kommt dort von der Höh'," is introduced suddenly by two bassoons accompanied by 'celli and violas pizzicati. There are hearers undoubtedly who remember the singing of this song in Longfellow's "Hyperion"; how the Freshman entered the *Kneipe*, and was asked with ironical courtesy concerning the health of the leathery Herr Papa who reads in Cicero. Similar impertinent questions were asked concerning the "Frau Mama" and the "Mamsell Sœur"; and then the struggle of the Freshman with the first pipe of tobacco was described in song. "Gaudeamus igitur,"§ the melody that is familiar to students of all lands, serves as the finale.

* "Wir hatten gebauet." The verses of A. Binzer, to an old tune, were sung for the first time at Jena, November 19, 1819, on the occasion of the dissolution of the *Burschenschaft*, the German students' association founded in 1815 for patriotic purposes.

† "Der Landesvater" is a student song of the eighteenth century. It was published about 1750.

‡ "Was kommt dort" is a student song as old as the beginning of the eighteenth century.

§ There are many singular legends concerning the origin of "Gaudeamus igitur," but there seems to be no authentic appearance of the song, as it is now known, before the beginning of the eighteenth century, when the song was popular at Jena and Leipsic.

FRANKLIN RIKER

Tenor and Composer

Vocal Instructor

In NEW YORK: Carnegie Hall, Mondays
 W. 86th Street Studios (Res.), Tuesdays,
 Fridays, Saturdays

In TORONTO, ONTARIO:
 Wednesdays and Thursdays

Under management of ANTONIA SAWYER, 1425 BROADWAY, NEW YORK

SMITH'S PHARMACY

formerly at 57th Street and 7th Avenue, directly opposite Carnegie Hall, is now located at 854 SEVENTH AVENUE, one door South of 55th Street.

It will be a pleasure to serve you.

Huyler's Candies. Modern Soda Fountain, Headquarters for Dr. Dearborn's Cold Cream. Dr. Dearborn's Massage Cream.

Telephones, 3640—5164 Columbus.

REUBEN R. SMITH.

BOUND COPIES of the Boston Symphony Orchestra's PROGRAMME BOOKS

Containing Mr. Philip Hale's analytical and descriptive notes on all works performed during the season ("musically speaking, the greatest art annual of to-day,"—W. J. Henderson, New York Sun)
 May be obtained by addressing

PRICE \$3.00 C. A. ELLIS
 SYMPHONY HALL

BURTON HOLMES

TRAVELOGUES

Three Courses Exactly Alike

COURSE A, 8.30 P.M.

Carnegie Hall, 5 Sunday Evenings

COURSE B, 3.00 P.M.

Lyceum Theatre, 5 Monday Mats.

NOTE—Monday, February 12,
Matinee will be at 11 a.m.

COURSE C, 3.00 P.M.

Lyceum Theatre, 5 Tuesday Mats.

MAGNIFICENTLY ILLUSTRATED
COLORED VIEWS AND MOTION PICTURES

Glimpses of **Spain and Portugal**

Carnegie, Sun. Eve., Jan. 14, at 8.30
Lyceum, Mon. Mat., Jan. 15, at 3.00
Lyceum, Tue. Mat., Jan. 16, at 3.00

The Cruise to **South America**

Carnegie, Sun. Eve., Jan. 21, at 8.30
Lyceum, Mon. Mat., Jan. 22, at 3.00
Lyceum, Tue. Mat., Jan. 23, at 3.00

The American Paris **Buenos Aires**

Carnegie, Sun. Eve., Jan. 28, at 8.30
Lyceum, Mon. Mat., Jan. 29, at 3.00
Lyceum, Tue. Mat., Jan. 30, at 3.00

Over the ANDES **Argentina to Chile**

Carnegie, Sun. Eve., Feb. 4, at 8.30
Lyceum, Mon. Mat., Feb. 5, at 3.00
Lyceum, Tue. Mat., Feb. 6, at 3.00

Beautiful BRAZIL **Rio de Janeiro**

Carnegie, Sun. Eve., Feb. 11, at 8.30
Lyceum, Mon. Mat., Feb. 12, 11 a.m.
Lyceum, Tue. Mat., Feb. 13, at 3.00

SALE OF COURSE TICKETS to FORMER PATRONS opens TUESDAY, JANUARY 2, at the box offices of Carnegie Hall and the Lyceum Theatre, respectively, and to the GENERAL PUBLIC on THURSDAY, JANUARY 4, and closes WEDNESDAY, JANUARY 10.

CARNEGIE HALL, Sunday Evening Course, \$5.00, \$4.00, and \$3.00.
LYCEUM THEATRE, Matinee Courses, \$5.00 and \$4.00.

SINGLE TICKETS { CARNEGIE HALL, \$1.50, \$1, and 75c. } On Sale Friday,
 { LYCEUM THEATRE, \$1.50 and \$1 } JANUARY 12.

UNRESERVED SEATS, 50c., on sale on days of each Travelogue.

MAIL ORDERS, accompanied by cheque, addressed to The Burton Holmes Lectures, at either box office, will receive attention in the order of their receipt, in advance of regular sale.

The overture is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, double-bassoon, four horns, three trumpets, three trombones, bass tuba, a set of three kettledrums, bass drum, cymbals, triangle, strings.

Bernhard Scholz was called to Breslau in 1871 to conduct the Orchestra Society concerts of that city. For some time previous a friend and admirer of Brahms, he now produced the latter's orchestral works as they appeared, with a few exceptions. Breslau also became acquainted with Brahms's chamber music, and in 1874 and in 1876 the composer played his first pianoforte concerto there.

When the University of Breslau in 1880 offered Brahms the honorary degree of doctor, he composed, according to Miss Florence May, three "Academic" overtures, but the one that we know was the one chosen by Brahms for performance and preservation. The "Tragic" overture and the Second Symphony were also on the programme. "The newly-made Doctor of Philosophy was received with all the honor and enthusiasm befitting the occasion and his work." He gave a concert of chamber music at Breslau two days afterward, when he played Schumann's Fantasia, Op. 17, his two Rhapsodies, and the pianoforte part of his Horn Trio.

"In the Academic overture," says Miss May, "the sociable spirit reappears which had prompted the boy of fourteen to compose an A B C part-song for his seniors, the village schoolmasters in and around Winsen. Now the renowned master of forty-seven seeks to identify himself with the youthful spirits of the university with which he has become associated, by taking, for principal themes of his overture, student melodies loved by him from their association with the early

LILLIE MACHIN, *Vocal Teacher*

Certificated pupil of Luigi Vannuccini
Florence, Italy

1203, CARNEGIE STUDIOS
56th STREET and 7th AVENUE - - NEW YORK

Music teaches most exquisitely the art of development.—D'ISRAELI

MUSIC EDUCATION

CALVIN B. CADY. Studios { Boston, 900 Beacon Street
New York, 15 Claremont Avenue
Pianoforte, Harmony, etc., and Normal Courses

Address Teachers College, Columbia University, New York, for Syllabus of Course in Music Education.

Address Clayton F. Summy Co., Chicago, Ill., for Poetic Folk Dances, Books I. and II., Folk Songs for Ten Fingers, First Home Studies, Music Education, An Outline, Books I. and II.
Summer Normal, Portland, Oregon, in July

Göttingen years of happy companionship with Joachim, with Grimm, with von Meysenburg, and others."

* * *

Mr. Apthorp's analysis made for earlier performances of this overture at Symphony concerts in Boston is as follows: "It [the overture] begins, without slow introduction, with the strongly marked first theme, which is given out by the strings, bassoons, horns, and instruments of percussion, and developed at a considerable length, the development being interrupted at one point by a quieter episode in the strings. A first subsidiary in the dominant, G major, leads to an episode on Friedrich Silcher's 'Wir hatten gebauet ein stattliches Haus,'* which is given out in C major by the brass instruments and wood-wind; the fine, stately effect of the high trumpets in this passage is peculiarly noteworthy. This episode is followed by some transitional passage-work on a new theme in C major, leading to a reminiscence of the first theme. The second theme, which might be called a new and somewhat modified version of the first, now enters in C major, and is extendedly developed in the strings and wood-wind. A second subsidiary follows at first in E major, then in G major, and a very short conclusion-passage in triplets in the wood-wind brings the first part of the overture to a close.

* Friedrich Silcher was born at Schnaith, in Württemberg, on June 27, 1789, and died at Tübingen on August 26, 1860. He studied music under his father, and later under Auberlen, who was organist at Fellbach, near Stuttgart. He lived for a while at Schorndorf and Ludwigsburg, and then moved to Stuttgart, where he supported himself by teaching music. In 1817 he was appointed Music Director at the University of Tübingen where he received the honorary degree of Doctor in 1852. He wrote many vocal works, and was especially noteworthy as one of the foremost promoters of the German *Volkslied*. His "Sammlung deutscher Volkslieder" is a classic. Among his best-known songs are the familiar "Loreley" ("Ich weiss nicht was soll es bedeuten"), "Aennchen von Tharau," "Zu Strassburg auf der Schanz," and "Wir hatten gebauet." This latter is a sort of students' hymn, sung in German universities very much in the same spirit that "Integer vitae" (Christian Gottlieb Fleming's "Lobet den Vater") is in ours. The words are:—

Wir hatten gebauet
Ein stattliches Haus,
Darin auf Gott vertrauet
Durch Wetter, Sturm, und Gaus.

(We had built a stately house, and trusted in God therein through ill weather, storm, and horror.)—W. F. A.

CLARA TIPPETT

Teacher of Singing

Assistant, GRACE R. HORNE

312 Pierce Building
Copley Square, Boston.

"The long and elaborate free fantasia begins with an episode on the Fuchs-Lied, 'Was kommt da von der Höh'?' in the bassoons, clarinets, and full orchestra.

"The third part begins irregularly with the first subsidiary in the key of the subdominant, F minor, the regular return of the first theme at the beginning of the part being omitted. After this the third part is developed very much on the lines of the first, with a somewhat greater elaboration of the 'Wir hatten gebauet' episode (still in the tonic, C major), and some few other changes in detail. The coda runs wholly on 'Gaudeamus igitur,' which is given out fortissimo in C major by the full orchestra, with rushing contrapuntal figuration in the strings."

MUSICAL INSTRUCTION

NEW YORK

WALTER S. YOUNG

TEACHER OF SINGING

801-802 Carnegie Hall

NEW YORK

KATHRIN HILKE

SOPRANO

Formerly of St. Patrick's Cathedral

**CONCERT, ORATORIO, RECITAL,
VOCAL INSTRUCTION**

56 West 97th Street

'Phone, 6309 River

FREDERICK HASTINGS

B A R I T O N E

and TEACHER OF SINGING

TUESDAY AND FRIDAY MORNINGS

Studio, 827 CARNEGIE HALL

ELLA BACKUS-BEHR

PIANIST

Sixty-nine West Eighty-eighth Street

NEW YORK

As Vocal Coach refers to

Mme. Louise Homer Mr. Bechtal Alcock and
Mrs. Merle Tillotson-Alcock Mr. Frederic Martin

FRANCIS ROGERS

Management, LOUDON CHARLTON
868 Carnegie Hall, New York

B A R I T O N E

RECITAL, ORATORIO, CONCERT

Also a limited number of pupils in the art of singing
There is the real stuff in this singer.—PHILIP HALE.
Mr. Rogers is a true artist.—W. J. HENDERSON
(N. Y. Sun).

Address, 563 PARK AVENUE, NEW YORK

MUSICAL INSTRUCTION

VIRGIL

Piano School and Conservatory

42 West 76th Street, New York

THE SCHOOL THAT MAKES
PLAYERS
RESULTS TELL

Catalogue on request

ARTHUR D. WOODRUFF

TEACHER OF SINGING

5 West 38th Street

NEW YORK CITY

MASTER MUSIC STUDIOS

2789 Broadway, New York

M. DUBLE-SCHEELE, Director

All Branches of Music Taught

CATALOG

Telephone Connection

STEINWAY PIANO USED

Mr. MAX HEINRICH

has charge of the department of
Voice Training, Oratorio, Opera, Classic Song
and Dramatic Reading to Music

Accommodations for a New York residence ar-
ranged for out-of-town students

SUMMER CENTER

SCHLOSS ORT, GMUNDEN, AUSTRIA

Study of music is optional

Miss M. GRACE DASCHBACH

In charge of Vocal Department Teachers
College, Columbia University

SOPRANO

TEACHER OF SINGING

401 Carnegie Hall . New York City

LESLEY MARTIN

Bel Canto

Studio: 1425 Broadway, New York

SINGERS—Suzanne Baker Watson, Cora Cross,
Nellie Hart, Willette Kershaw, Gertrude Hutcheson,
Ivy Scott, Marion Stanley, Estelle Ward, Mabel
Wilbur, Flora Zabelle, Edward Foley, George Gilbert,
John Hendricks, Andrew Mack, Dr. Eugene Walton
Marshall, Fiske O'Hara, Umberto Sacchetti, Ellis
Rhodes, Albert Wallerstedt, and many other singers
now before the public in operatic and church work

MUSICAL INSTRUCTION

Miss CLARA E. MUNGER

TEACHER OF SINGING

Century Building

177 Huntington Avenue, Boston

Miss PRISCILLA WHITE

TEACHER OF SINGING

602 Pierce Building

Copley Square, BOSTON

Miss KATHERINE LINCOLN

SOPRANO

Management, Mrs. PAUL SUTORIUS

1 West 34th Street, New York

TEACHER OF SINGING

514 Pierce Building
Copley Square, BOSTON

Saturdays and Mondays in New York
Representing Miss Clara E. Munger

Studio, 254 West 85th Street

MUSICAL INSTRUCTION

BERTHA CUSHING CHILD

67 MOUNT VERNON STREET

TEACHING AT
LANG STUDIOS

6 NEWBURY STREET, BOSTON

WILLIAM ALDEN PAUL

TEACHER OF SINGING

312 PIERCE BUILDING, COPLEY SQUARE, BOSTON

Monday and Thursday P.M. and by appointment

Address, Instructor in Music, Episcopal Theological School

Telephone, 2816 R Cambridge

FREDERICK N. WATERMAN

BARITONE SOLOIST

and TEACHER OF SINGING

NEW CENTURY BUILDING

177 HUNTINGTON AVENUE • BOSTON

Room 10

Howell School of Lyric and
Dramatic Art

CAROLINE WOODS-HOWELL, Directress

**De Reszke Method of
SINGING**

30 Huntington Avenue, Boston

518 Main Street, Worcester

At Boston Studio, Tuesday, Friday, Saturday

At Worcester Studio, Monday, Wednesday, Thursday

Miss ANNA MILLER WOOD

Mezzo-Contralto, Soloist and Teacher

Soloist; Boston Symphony Orchestra

Chicago Symphony Orchestra

Kneisel Quartet, etc.

Studio, Pierce Building, Copley Square, Boston

Miss MARY INGRAHAM

PIANIST and TEACHER

Lang Studios

6 NEWBURY STREET

F. S. CONVERSE

Will receive pupils in all branches
of musical composition

ADDRESS

Room 13, Steinert Building, Boston

ERNEST P. HAWTHORNE

PIANIST AND TEACHER

Instruction in the correct
principles of pianoforte playing

As taught by Leschetizky

156 Huntington Avenue - BOSTON

ACADEMY OF MUSIC . . . BROOKLYN

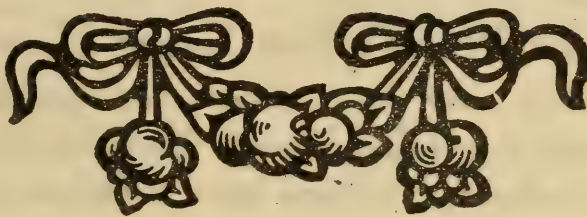
Thirty-first Season, 1911-1912

Boston Symphony Orchestra

MAX FIEDLER, Conductor

Programme of the
SECOND CONCERT

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE



FRIDAY EVENING, DECEMBER 8
AT 8.15

COPYRIGHT, 1911, BY C. A. ELLIS

PUBLISHED BY C. A. ELLIS, MANAGER

The Knabe

MIGNONETTE
GRAND

In Fancy \$700
Mahogany



5 feet 2 inches

Where *others have failed* to build a
Small and Perfect Grand Piano
meeting with present-day requirements, the House of Knabe,
after *years of research and experiment*, has succeeded
in producing

The World's Best Grand Piano
as attested by many of the World's best musicians, grand
opera artists, stars, composers, etc. The Knabe Mignonette
Grand is *indispensable where space is limited*—desirable
in the highest degree where an abundance of space exists.

Wm. KNABE & Co.

5th Avenue and 39th Street - - NEW YORK CITY

Established 1837

Boston Symphony Orchestra

PERSONNEL

Thirty-first Season, 1911-1912

MAX FIEDLER, Conductor

VIOLINS.

Witek, A., <i>Concert-master.</i>	Roth, O. Kuntz, D.	Hoffmann, J. Krafft, F. W.	Theodorowicz, J. Mahn, F.
Noack, S.			
Strube, G.	Rissland, K.	Ribarsch, A.	Traupe, W.
Eichheim, H.	Bak, A.	Mullaly, J.	Goldstein, H.
Barleben, K.	Akeroyd, J.	Fiedler, B.	Berger, H.
Fiumara, P.	Currier, F.	Marble, E.	Eichler, J.
Tischer-Zeitz, H.	Kurth, R.	Fabrizio, C.	
Goldstein, S.	Werner, H.	Grünberg, M.	

VIOLAS.

Ferir, E.	Spoor, S.	Pauer, O. H.	Kolster, A.	VanWynbergen, C.
Gietzen, A.	Hoyer, H.	Kluge, M.	Forster, E.	Kautzenbach, W.

VIOLONCELLOS.

Schroeder, A.	Keller, J.	Barth, C.	Belinski, M.	Warnke, J.
Warnke, H.	Nagel, R.	Nast, L.	Hadley, A.	Smalley, R.

BASSES.

Kunze, M.	Agnesy, K.	Seydel, T.	Ludwig, O.
Gerhardt, G.	Jaeger, A.	Huber, E.	Schurig, R.

FLUTES.

Maquarre, A.
Brooke, A.
Battles, A.
Fox, P.

OBOES.

Longy, G.
Lenom, C.
Sautet, A.

CLARINETS.

Grisez, G.
Mimart, P.
Vannini, A.

BASSOONS.

Sadony, P.
Mueller, E.
Regestein, E.

ENGLISH HORN.

Mueller, F.

BASS CLARINET.

Stumpf, K.

CONTRA-BASSOON.

Mosbach, J.

HORNS.

Hess, M.
Lorbeer, H.
Hain, F.
Phair, J.

HORNS.

Wendler, G.
Gebhardt, W.
Hackebarth, A.
Schumann, C.

TRUMPETS.

Kloepfel, L.
Mann, J.
Heim, G.
Merrill, C.

TROMBONES.

Hampe, C.
Alloo, M.
Mäusebach, A.
Kenfield, L.

TUBA.

Lorenz, O.

HARP.

Schuecker, H.

TYMPANI.

Neumann, S.
Kandler, F.

PERCUSSION.

Rettberg, A.
Zahn, F.

Senia, T.
Burkhardt, H.

ORGAN.

Marshall, J. P.

LIBRARIAN.

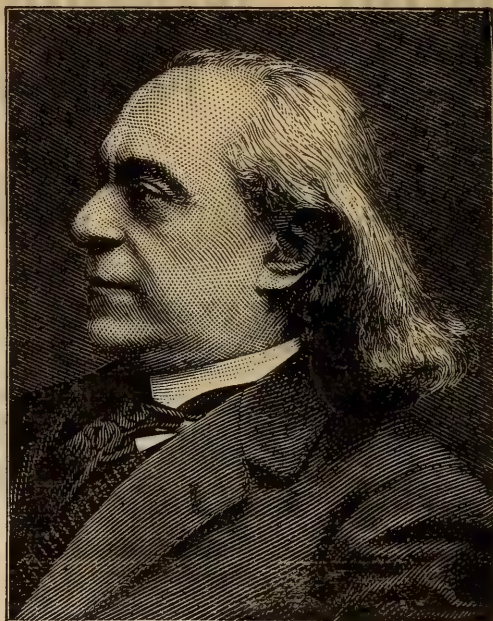
Sauerquell, J.

Vladimir De Pachmann

*The Greatest Pianist
Of the 20th Century*

ON TOUR
IN THE
UNITED STATES

SEASON: 1911-1912



For generations the appearance of new stars on the musical firmament has been announced—then they came with a temporary glitter—soon to fade and to be forgotten.

De Pachmann has outlived them all. With each return he won additional resplendence and to-day he is acknowledged by the truly artistic public to be the greatest exponent of the piano of the twentieth century. As Arthur Symons, the eminent British critic, says:

"Pachmann is the Verlaine or Whistler of the Pianoforte the greatest player of the piano now living."

Pachmann, as before, uses the **BALDWIN PIANO** for the expression of his magic art, the instrument of which he himself says:

" It cries when I feel like crying, it sings joyfully when I feel like singing. It responds—like a human being—to every mood. I love the Baldwin Piano."

Every lover of the highest type of piano music will, of course, go to hear Pachmann—to revel in the beauty of his music and to marvel at it.

It is the beautiful tone quality, the voice which is music itself, and the wonderfully responsive action of the Baldwin Piano, by which Pachmann's miraculous hands reveal to you the thrill, the terror and the ecstasy of a beauty which you had never dreamed was hidden in sounds.

The Baldwin Company

8 EAST 34th STREET, NEW YORK

Twenty-fourth Season in Brooklyn

Boston Symphony Orchestra

Thirty-first Season, 1911-1912

MAX FIEDLER, Conductor

SECOND CONCERT

FRIDAY EVENING, DECEMBER 8

AT 8.15

PROGRAMME

Rimsky-Korsakoff . . . Symphonic Suite, "Scheherazade" (after "The
Thousand Nights and a Night"), Op. 35

Bruch . . . Fantasie on Scottish Airs, for Violin and Orchestra, Op. 46

- I. Introduction: Grave: Adagio cantabile.
- II. Scherzo: Allegro.
- III. Andante sostenuto.
- IV. Finale: Allegro guerriero.

Debussy Prelude to "The Afternoon of a Faun" (after
the Eclogue of Stéphane Mallarmé)

Weber Overture to the Opera "Oberon"

SOLOIST

KATHLEEN PARLOW

There will be an intermission of ten minutes after the symphonic suite

**"SCHEHERAZADE," SYMPHONIC SUITE AFTER "THE THOUSAND NIGHTS
AND A NIGHT," OP. 35.**

NICOLAS ANDREJEVITCH RIMSKY-KORSAKOFF

(Born at Tikhvin, in the government of Novgorod, March 18,* 1844; died June 21, 1908, at St. Petersburg.)

Mrs. Rosa Newmarch, in her biographical sketch of Rimsky-Korsakoff, says that "Scheherazade" was composed in 1888.

The first performance of the suite in Boston was at a concert of the Boston Symphony Orchestra led by Mr. Paur on April 17, 1897.

The suite, dedicated to Vladimir Stasoff, is scored for one piccolo, two flutes, two oboes (one interchangeable with English horn), two clarinets, two bassoons, four horns, two trumpets, three trombones, one bass tuba, kettledrums, snare-drum, bass drum, tambourine, cymbals, triangle, gong, harp, and strings.

The following programme is printed in Russian and French on a fly-leaf of the score:—

"The Sultan Schahriar,† persuaded of the falseness and the faithlessness of women, has sworn to put to death each one of his wives

* This date is given in the catalogue of Belaieff, the late Russian publisher. One or two music lexicons give May 22.

† Shahryár (Persian), "City-friend," was according to the opening tale "the King of the Kings of the Banu Sásán in the islands of India and China, a lord of armies and guards and servants and dependents, in tide of yore and in times long gone before."

YOUR SAFEST PIANO STORE

is surely the one in which you can have not only the guarantee of responsible makers but also the guarantee of a responsible store.

Kranich and Bach

Francis Bacon

Estey

Gordon and Sons

Bjur Brothers

PIANOS AND PLAYER-PIANOS

are sold exclusively at Loeser's in this vicinity, and the guarantee of this Store as well as of the makers is back of them.

No finer group of instruments could be brought together. No other instruments as fine are anywhere sold for as moderate prices.

TERMS OF PAYMENT TO SUIT YOU

Frederick Loeser & Co

In every detail the Leading Retail Establishment of Brooklyn.

after the first night. But the Sultana Scheherazade * saved her life by interesting him in tales which she told him during one thousand and one nights. Pricked by curiosity, the Sultan put off his wife's execution from day to day, and at last gave up entirely his bloody plan.

"Many marvels were told Schahriar by the Sultana Scheherazade. For her stories the Sultana borrowed from poets their verses, from folk-songs their words; and she strung together tales and adventures.

"I. The Sea and Sindbad's Ship.

"II. The Story of the Kalandar-Prince.

"III. The Young Prince and the Young Princess.

"IV. Festival at Bagdad. The Sea. The Ship goes to Pieces on a Rock surmounted by a Bronze † Warrior. Conclusion."

This programme is deliberately vague. To which one of Sindbad's voyages is reference made? The story of which Kalandar, for there were three that knocked on that fateful night at the gate of the house of the three ladies of Bagdad? "The young Prince and the young Princess,"—but there are so many in the "Thousand Nights and a Night." "The ship goes to pieces on a rock surmounted by a brass warrior." Here is a distinct reference to the third Kalandar's tale, the marvellous adventure of Prince Ajib, son of Khazib; for the magnetic mountain which shipwrecked Sindbad on his voyage was not surmounted by "a dome of yellow laton from Andalusia, vaulted upon

* Shahrázad (Persian), "City-freer," was in the older version Scheherazade, and both names are thought to be derived from Shirzád, "Lion-born." She was the elder daughter of the Chief Wazir of King Shahryár and she had "perused the books, annals and legends of preceding Kings, and the stories, examples and instances of by-gone men and things; indeed, it was said that she had collected a thousand books of histories, relating to antique races and departed rulers. She had perused the works of the poets and knew them by heart; she had studied philosophy and the sciences, arts and accomplishments; and she was pleasant and polite, wise and witty, well read and well bred." Tired of the slaughter of women, she purposed to put an end to the destruction.

† "Bronze" according to Rimsky-Korsakoff; but the word should be brass, or yellow copper.

G. SCHIRMER (Inc.), 3 East 43d Street, NEW YORK

JUST PUBLISHED

MONA

**GRAND OPERA
in THREE ACTS**

Libretto by
BRIAN HOOKER

Music by
HORATIO W. PARKER

Vocal Score - - - - - Net \$4.00

Libretto - - - - - Net .35

The score, in addition to the regular edition, will be issued in a special EDITION DE LUXE, on Old Stratford Paper, limited to 50 copies, autographed and numbered.

Price of Edition de Luxe, Net \$25.00

Copies of the Edition de Luxe will be reserved in the order received.

ten columns; and on its crown is a horseman who rideth a horse of brass and holdeth in hand a lance of laton; and there hangeth on his bosom a tablet of lead graven with names and talismans." The composer did not attempt to interline any specific text with music: he endeavored to put the mood of the many tales into music, so that W. E. Henley's rhapsody might be the true preface:—

"They do not go questing for accidents: their hour comes, and the finger of God urges them forth, and thrusts them on in the way of destiny. The air is horrible with the gross and passionate figments of Islamite mythology. Afrits watch over them or molest them; they are made captive of malignant Ghouls; the Jinns take bodily form and woo them to their embraces. The sea-horse ramps at them from the ocean floor; the great rock darkens earth about them with the shadow of his wings; wise and goodly apes come forth and minister unto them; enchanted camels bear them over evil deserts with the swiftness of the wind, or the magic horse outspreads his sail-broad vannes, and soars with them; or they are borne aloft by some servant of the Spell till the earth is as a bowl beneath them, and they hear the angels quiring at the foot of the Throne. So they fare to strange and dismal places; through cities of brass whose millions have perished by divine decree; cities guilty of the cult of the Fire and the Light wherein all life has been stricken to stone; or on to the magnetic mountain by whose horrible attraction the bolts are drawn from the ship, and they alone survive the inevitable wreck. And the end comes. Comes the Castle of Burnished Copper, and its gates fly open before them; the forty damsels, each one fairer than the rest, troop out at their approach; they are bathed in odors, clad in glittering apparel, fed with enchanted meats, plunged fathoms deep in the delights of the flesh. There is contrived for them a private paradise of luxury

Chandler Piano Co.

(F. H. CHANDLER)

Brooklyn's Old and Reliable Piano House

**IVERS AND POND,
AND OTHER PIANOS**

Every Instrument Fully Guaranteed

TUNING AND REPAIRING BY THE MOST SKILLED WORKMEN

Sheet music department in charge of Otto Ebel

222 LIVINGSTON STREET

and splendor, a practical Infinite of gold and silver stuffs and jewels and all things gorgeous and rare and costly; and therein do they abide for evermore. You would say of their poets that they contract immensity to the limits of desire; they exhaust the inexhaustible in their enormous effort; they stoop the universe to the slavery of a talisman, and bind the visible and invisible worlds within the compass of a ring."

* * *

A characteristic theme, the typical theme of Scheherazade, keeps appearing in the four movements. This theme, that of the Narrator, is a florid melodic phrase in triplets, and it ends generally in a free cadenza. It is played, for the most part, by a solo violin and sometimes by a wood-wind instrument. "The presence in the minor cadence of the characteristic seventh, G, and the major sixth, F-sharp,—after the manner of the Phrygian mode of the Greeks or the Doric church tone,—might illustrate the familiar beginning of all folk-tales, 'Once upon a time.'"

I. THE SEA AND SINDBAD'S * SHIP.

Largo e maestoso, E minor, 2-2. The chief theme of this movement, announced frequently and in many transformations, has been called by

* "The 'Arabian Odyssey' may, like its Greek brother, descend from a noble family, the 'Shipwrecked Mariner,' a Coptic travel-tale of the twelfth dynasty (B.C. 3500), preserved on a papyrus at St. Petersburg. In its actual condition 'Sindbad' is a fanciful compilation, like De Foe's 'Captain Singleton,' borrowed from travellers' tales of an immense variety and extracts from Al-Idrisi, Al-Kazwini, and Ibn al-Wardi. Here we find the Polyphemus, the Pygmies, and the Cranes of Homer and Herodotus; the escape of Aristomenes; the Plinian monsters, well known in Persia; the magnetic mountains of Saint Brendan (Brandanus); the aeronautics of 'Duke Ernest of Bavaria' and sundry cuttings from Moslem writers, dating between our ninth and fourteenth centuries. The 'Shaykh of the Seaboard' appears in the Persian romance of Kámarupa, translated by Francklin, all the particulars absolutely corresponding. The 'Odyssey' is valuable because it shows how far eastward the mediæval Arab had extended; already, in The Ignorance he had reached China and had formed a centre of trade at Canton. But the higher merit of the cento is to produce one of the most charming books of travel ever written, like 'Robinson Crusoe,' the delight of children and the admiration of all ages" (Sir Richard F. Burton). See also the curious book, 'Remarks on the 'Arabian Nights' Entertainments,' in which the origin of Sindbad's Voyages and other Oriental Fictions is particularly considered," by Richard Hole (London, 1797).



Mme. ADA SODER-HUECK

METROPOLITAN OPERA HOUSE, 1425 BROADWAY

**Voice Training for Opera and Song Repertoire
Speciality, the German Lied**

ONLY SERIOUS STUDENTS ACCEPTED

MME. ADA SODER-HUECK instructs according to the Garcia Method, which is acknowledged as the most successful and scientific system which has ever been introduced to the world. In fact, the rapidity of progress is remarkable and successful results can be almost guaranteed.

GEO. HARRIS, JR., TENOR

RECITAL, CONCERT, ORATORIO

Management M. H. HANSON, 437 5th Avenue

Pupil of Jean de Reszke, and authorized teacher of his method

A limited number of pupils accepted

31 W. 44th Street, NEW YORK CITY

some the SEA motive, by others the SINDBAD motive. It is proclaimed immediately and heavily in fortissimo unison and octaves. Soft chords of wind instruments—chords not unlike the first chords of Mendelssohn's "Midsummer Night's Dream" overture in character—lead to the SCHEHERAZADE motive, Lento, 4-4, played by solo violin against chords of the harp. Then follows the main body of the movement, Allegro non troppo, E major, 6-4, which begins with a combination of the chief theme, the SEA motive, with a rising and falling arpeggio figure, the WAVE motive. There is a crescendo, and a modulation leads to C major. Wood-wind instruments and 'cellos *pizz.* introduce a motive that is called the SHIP, at first in solo flute, then in the oboe, lastly in the clarinet. A reminiscence of the SEA motive is heard from the horn between the phrases, and a solo 'cello continues the WAVE motive, which in one form or another persists almost throughout the whole movement. The SCHEHERAZADE motive soon enters (solo violin). There is a long period that at last re-establishes the chief tonality, E major, and the SEA motive is sounded by full orchestra. The development is easy to follow. There is an avoidance of contrapuntal use of thematic material. The style of Rimsky-Korsakoff in this suite is homophonous, not polyphonic. He prefers to produce his effects by melodic, harmonic, rhythmic transformations and by most ingenious and highly colored orchestration. The movement ends tranquilly.

The Finer Music is Better Appreciated Through Repetition

The child by constantly hearing the rolls which produce the scores of the operas quickly learns to love only the better, the deeper, more intellectually inspiring music. We sell these rolls at about half the price charged by other music stores. Piano player rolls are a specialty here.

Fourth Floor, West Building

ABRAHAM AND STRAUS

II. THE STORY OF THE KALANDAR*-PRINCE.

The second movement opens with a recitative-like passage, Lento, B minor, 4-4. A solo violin accompanied by the harp gives out the SCHEHERAZADE motive, with a different cadenza. There is a change to a species of scherzo movement, Andantino, 3-8. The bassoon begins the wondrous tale, capriccioso quasi recitando, accompanied by the sustained chords of four double-basses. The beginning of the second part of this theme occurs later and transformed. The accompaniment has the bagpipe drone. The oboe then takes up the melody, then the strings with quickened pace, and at last the wind instruments, un poco più animato. The chief motive of the first movement is heard in the basses. A trombone sounds a fanfare, which is answered by the trumpet; the first fundamental theme is heard, and an Allegro molto follows, derived from the preceding fanfare, and leads to an orientally colored intermezzo. "There are curious episodes in which all the strings repeat the same chord over and over again in rapid succession,—very like the responses of a congregation in church,—as

* The Kalandar was in reality a mendicant monk. The three in the tale of "The Porter and the Three Ladies of Bagdad" entered with beards and heads and eyebrows shaven, and all three, by fate, were blind of the left eye. According to d'Herbelot the Kalandar is not generally approved by Moslems: "He labors to win free from every form and observance." The adventurous three, however, were sons of kings, who in despair or for safety chose the garb. D'Herbelot quotes Saadi as accusing Kalandars of being addicted to gluttony: "They will not leave the table so long as they can breathe, so long as there is anything on the table. There are two among men who should never be without anxiety: a merchant whose vessel is lost, a rich heir who falls into the hands of Kalandars."



ALBUM of SONGS

FOR HIGH VOICE
FOR MEDIUM VOICE

By CHARLES WAKEFIELD CADMAN

This American composer has won unusual success with his songs, which are distinguished for attractiveness of melody, artistic style and originality. The present collection offers to the singing public the choicest of Mr. Cadman's published songs, together with several new works of charming quality.

Price, postpaid, \$1.25

CHARLES WAKEFIELD CADMAN

Born in Johnstown, Pa., December 24, 1881, moved to Pittsburg 1884; musical education under Pittsburg teachers, Walker, Steiner, Oehmler, and Von Kunits, with advice and criticism from Emil Paur; became interested in the music of the American Indians and spent considerable time among them, securing material for use in composition and in a lecture recital, American Indian Music Talk; musical critic of *Pittsburg Dispatch*.

OLIVER DITSON COMPANY - - BOSTON

150 TREMONT STREET

CHAS. H. DITSON & CO., NEW YORK

an accompaniment to the SCHEHERAZADE motive, now in the clarinet, now in the bassoon." The last interruption leads to a return of the Kalandar's tale, *con moto*, 3-8, which is developed, with a few interruptions from the SCHEHERAZADE motive. The whole ends gayly.

III. THE YOUNG PRINCE AND THE YOUNG PRINCESS.

Some think from the similarity of the two themes typical of prince and princess that the composer had in mind the adventures of Kamar al-Zaman (Moon of the age) and the Princess Budur (Full moons). "They were the likest of all folk, each to other, as they were twins or an only brother and sister," and over the question, which was the more beautiful, Maymunah, the Jinniyah, and Dahnash, the Ifrit, disputed violently.

This movement is in simple *romanza* form. It consists in the long but simple development of two themes of folk-song character. The first is sung by the violins, *Andantino quasi allegretto*, G major, 6-8. There is a constant recurrence of song-like melody between phrases in this movement, of quickly rising and falling scale passages, as a rule in the clarinet, but also in the flute or first violins. The second theme, *Pochissimo più mosso*, B-flat major and G minor, 6-8, introduces a section characterized by highly original and daringly effective orchestration. There are piquant rhythmic effects from a combination of

MEHLIN

PIANOS

always respond to the most exacting demands made upon them. For this reason they are preferred by musicians, in fact Mehlin Pianos are often called

"The Musicians' Ideal"

The Mehlin "Inverted Grand" is the only "Upright" built on the principle of the Grand. It has the Grand Scale, Sounding Board and Tone.

For Art Catalog and full particulars apply to

WAREROOMS, 27 Union Square, Broadway near 16th
Street, New York

triangle, tambourine, snare-drum, and cymbals, while 'cellos (later the bassoon) have a sentimental counter-phrase.

IV. FESTIVAL AT BAGDAD. THE SEA. THE SHIP GOES TO PIECES AGAINST A ROCK SURMOUNTED BY A BRONZE WARRIOR. CONCLUSION.

"A splendid and glorious life," says Burton, "was that of Bagdad in the days of the mighty Caliph, when the capital had towered to the zenith of grandeur and was already trembling and tottering to the fall. The centre of human civilization, which was then confined to Greece and Arabia, and the metropolis of an Empire exceeding in extent the widest limits of Rome, it was essentially a city of pleasure, a Paris of the IXth century. . . . The city of palaces and government offices, hotels and pavilions, mosques and colleges, kiosks and squares, bazars and markets, pleasure grounds and orchards, adorned with all the graceful charms which Saracenic architecture had borrowed from the Byzantines, lay couched upon the banks of the Dijlah-Hiddekel under a sky of marvellous purity and in a climate which makes mere life a 'Kayf'—the luxury of tranquil enjoyment. It was surrounded by far-extending suburbs, like Rusáfah on the Eastern side and villages like Baturanjah, dear to the votaries of pleasure; and with the roar of a gigantic capital mingled the hum of prayer, the trilling of birds, the thrilling of harp and lute, the shrilling of pipes, the witching strains of the professional Almah, and the minstrel's lay." *

Allegro molto, E minor, 6-8. The Finale opens with a reminiscence of the SEA motive of the first movement, proclaimed in unisons and octaves. Then follows the SCHEHERAZADE motive (solo violin), which leads to the fête in Bagdad, Allegro molto e frenetico, E minor, 6-8.

* For a less enthusiastic description of Bagdad in 1583 see John Eldred's narrative in Hakluyt's Voyages. The curse of the once famous city to-day is a singular eruption that breaks out on all foreign sojourners.

MASTER MUSIC STUDIOS

2789 Broadway at 108th Street, NEW YORK

M. DUBLE-SCHEELE, Director

All branches of music taught

Mr. MAX HEINRICH has charge of the department of Voice Training, Oratorio, Opera, the Classic Song, and Dramatic Reading to Music

CATALOG CHILDREN'S DEPARTMENT

STEINWAY PIANO USED

Telephone Connection

MARGUERITE HALL, *Contralto*

Oratorio, Concerts and Recitals

Voice Culture

STUDIO, 101 WEST 78th STREET - - NEW YORK

The musical portraiture, somewhat after the fashion of a tarantelle, is based on a version of the SEA motive, and it is soon interrupted by Scheherazade and her violin. In the movement Vivo, E minor, there is a combination of 2-8, 6-16, 3-8 times, and two or three new themes, besides those heard in the preceding movements, are worked up elaborately. The festival is at its height—"This is indeed life; O sad that 'tis fleeting!"—when there seems to be a change of festivities, and the jollification to be on shipboard. In the midst of the wild hurrah the ship strikes the magnetic rock.*

Or, sailing to the Isles
Of Khaledan, I spied one evenfall
A black blotch in the sunset; and it grew
Swiftly . . . and grew. Tearing their beards,
The sailors wept and prayed; but the grave ship,
Deep laden with spiceries and pearls, went mad,
Wrenched the long tiller out of the steersman's hand,
And turning broadside on,

* The fable of the magnetic mountain is thought to be based on the currents, which, as off Eastern Africa, will take a ship fifty miles a day out of her course. Some have thought that the tales told by Ptolemy (VII. 2) were perhaps figurative,—“the iron-stealers of Otaheite allegorized in the Bay of Bengal.” Aboulfouaris, a Persian Sindbad, is wrecked by a magnetic mountain. Serapion, the Moor (1479), “an author of good esteem and reasonable antiquity, asserts that the mine of this stone [the loadstone] is in the seacoast of India, where when ships approach, there is no iron in them which flies not like a bird unto those mountains; and, therefore, their ships are fastened not with iron but wood, for otherwise they would be torn to pieces.” Sir Thomas Browne comments on this passage (“Vulgar Errors,” Book II., chapter ii.): “But this assertion, how positive, soever, is contradicted by all navigators that pass that way, which are now many, and of our own nation; and might surely have been controlled by Nearchus, the admiral of Alexander, who, not knowing the compass, was fain to coast that shore.” Sir John Mandeville mentions (chapter xxvii.) these loadstone rocks: “I myself have seen afar off in that sea as though it had been a great isle full of trees and bush, full of thorns and briars, great plenty. And the shipmen told us that all that was of ships that were drawn thither by the adamant for the iron that was in them.” See also Rabelais (Book V., chapter xxxvii.); Puttock’s “Peter Wilkins”; the “Novus Orbis” of Aloysius Cadamustus, who travelled to India in 1504; and Hole’s book, already quoted. Burton thinks the myth may have arisen from seeing craft built, as on the East African coast, without nails. Egede, in his Natural History of Greenland, says that Mogens Heinson, a seaman in the reign of Frederic the Second, king of Denmark, pretended that his vessel was stopped in his voyage thither by some hidden magnetic rocks, when under full sail. The Berlin correspondent of the *Pall Mall Gazette* wrote not long ago that Norwegian newspapers were discussing the dangerously magnetic properties of a mountain in the Joedern province on the Norwegian coast. “There can be no question as to the existence of the ‘mountain,’ though its dimensions have been greatly exaggerated. It is, in fact, a great straggling dune, of about 1,000 yards in length. The bulk of the dune is composed of sand, with which, however, is intermingled such a large proportion of loadstone in minute fragments that the compass of a ship coming within a certain distance of the coast at once becomes wildly deranged, and it happens far from infrequently that the vessel is stranded.”

WILFRIED KLAMROTH

TEACHER of SINGING IN ALL OF ITS
BRANCHES

RICCARDO MARTIN'S OPINION:

“He has the real secret and knows how to teach it.”

Studio, 11 1-2 West 37th Street . . . NEW YORK

AMERICAN INSTITUTE OF APPLIED MUSIC (METROPOLITAN COLLEGE OF MUSIC)

212 West 59th Street, New York City

Twenty-sixth year. Thorough instruction in all branches of music. **SPECIAL COURSE** for piano teachers in the Breithaupt Method by the foremost authorized exponents in America. Send for Circulars and Catalogue.

KATE S. CHITTENDEN - **Dean of the Faculty**

As the most iron would, was haled and sucked
 Nearer, and nearer yet;
 And, all awash, with horrible lurching leaps
 Rushed at that Portent, casting a shadow now
 That swallowed sea and sky; and then
 Anchors and nails and bolts
 Flew screaming out of her, and with clang on clang,
 A noise of fifty stithies, caught at the sides
 Of the Magnetic Mountain; and she lay,
 A broken bundle of firewood, strown piecemeal
 About the waters; and her crew
 Passed shrieking, one by one; and I was left
 To drown.

W. E. Henley's Poem, "Arabian Nights' Entertainments" (1893).

The captain said to Ajib in the story: "As soon as we are under its lea, the ship's sides will open and every nail in plank will fly out and cleave fast to the mountain; for that Almighty Allah hath gifted the loadstone with a mysterious virtue and a love for iron, by reason whereof all which is iron travelleth towards it." And Ajib continued: "Then, O my lady, the captain wept with exceeding weeping, and we all made sure of death-doom, and each and every one of us farewelled his friend, and charged him with his last will and testament in case he might be saved." The trombones roar out the SEA motive against the billowy WAVE motive in the strings, Allegro non troppo e maestoso, C major, 6-4; and there is a modulation to the tonic, E major, as the tempest rages. The storm dies. Clarinets and trumpets scream one more cry on the march theme of the second movement. There is a quiet ending with development on the SEA and WAVE motives. The tales are told. Scheherazade, the narrator, who lived with Shahryár "in all pleasance and solace of life and its delights till there took them the Destroyer of delights and the Severer of societies, the Desolator of dwelling-places and Garnerer of grave-yards, and they were translated to the ruth of Almighty Allah," fades with the vision and the final note of her violin.

HERMAN EPSTEIN

PIANIST

SCHOOL OF MUSIC

All Branches Excellent Faculty

CARNEGIE HALL - NEW YORK

The NEW YORK TRIO

Violin, ALEXANDER SASLAVSKY

'Cello, WLADIMIR DUBINSKY

Piano, HERMAN EPSTEIN

Address, HERMAN EPSTEIN

CARNEGIE HALL - NEW YORK

The Elinor Comstock Music School

A resident and day school. Leschetizky method. Piano teachers all Leschetizky pupils. Vocal, Harmony, Ensemble playing, Sight reading, Lectures on current operas and concerts. Classes arranged in French, Classic Dancing, Literature and History of Art. Catalogues.

Miss ELINOR COMSTOCK, 1000 Madison Ave., New York City

Miss KATHLEEN PARLOW, violinist, was born at Calgary, Alberta, Canada, in 1890. Her mother, born in New Brunswick, played the violin. Miss Parlow's parents moved to California when she was five years old. She studied in San Francisco with Mr. Conrad, of that city, for five years and for a similar period with Henry Holmes. Her first performance in public in San Francisco was at the age of six years.

In 1905 Miss Parlow went to London, and gave a recital on March 23, 1905. On November 1, 1905, she played with the London Symphony Orchestra, and in that year she was commanded to play before the queen. Feeling the need of further study, Miss Parlow took lessons of Leopold Auer for eighteen months. In the course of this period she played in public at Helsingfors and Riga. In July, 1907, she was chosen to play at the Russian concert conducted by Glazounoff at the International Musical Festival held at Ostend. In November, 1907, she began an extensive tour of Northern Europe. She has since that year led the life of a virtuoso.

Her first appearance in the United States since 1905 was on December 1, 1910, with the Russian Symphony Society, when she played Tschaikowsky's concerto.

She played in Boston at a concert of the Boston Symphony Orchestra, April 1, 1911 (Tschaikowsky's Concerto in D major).

FANTASIA ON SCOTTISH FOLK-MELODIES FOR VIOLIN AND ORCHESTRA, OP. 46 MAX BRUCH

(Born at Cologne, January 6, 1838; now living at Friedenau—Berlin.)

The full title of this composition is "Fantasia (Introduction, Adagio, Scherzo, Andante, Finale) for the Violin, with Orchestra and Harp, with the free use of Scottish Folk-melodies." The fantasia was played

A Most Effectual Throat Relief

Hoarseness, coughs, inflammation of the throat, bronchial and asthmatic troubles are relieved promptly by the use of

BROWN'S BRONCHIAL TROCHES

For over half a century recognized throughout the world as the staple throat remedy. Especially convenient to carry in purse or pocket ready for use whenever required to check a cough or give relief in any throat trouble.

Entirely free from opiates in any form. Fine for singers and speakers to clear the voice. Sold everywhere in boxes—never in bulk.

Price 25c, 50c and \$1.00
Sample sent free on request

JOHN I. BROWN & SON, BOSTON, MASS.

BROWN'S

CAMPHORATED
SAPONACEOUS

DENTIFRICE

is an article of superior merit. Used daily, will keep the teeth sound, prevent accumulation of tartar, and give firmness to the gums. It leaves a particularly clean and pleasant feeling in the mouth.

For sale by druggists and dealers in toilet articles, or sent on receipt of price, 25 cents. Sample sent on request.

Manufactured by JOHN I. BROWN & SON

CURTIS & BROWN
MFG. CO., Ltd.

NEW YORK, N.Y.

for the first time at Hamburg late in September, 1880, at a Bach Festival, by Pablo de Sarasate, to whom the work is dedicated.*

The composer wrote from Liverpool † to the *Signale* (Leipsic), No. 57, in October, 1880: "Joachim will play here on February 22, and he will play my new Scottish Fantasia, which, as I hear, has been badly handled by the sovereign press of Hamburg. This comedy is renewed with each of my works; yet it has not hindered 'Frithjof,' 'Odysseus,' 'Die Glocke,' and the two violin concertos in making their way. A work which is introduced by Sarasate and Joachim, a work by the same man who has given the two concertos to the violinists of the world, cannot be so wholly bad. We must allow the Germans the pleasure of depreciating at first and as much as possible the works of their good masters: it has always been so and it will always be so. But it is not amusing for the composer."

About the same time a friend of Sarasate wrote from Hamburg the following letter, which is passionate, though the emotion is curiously expressed: "I suppose you will receive an unfavorable account of Bruch's Fantasia, and I ground my opinion on the criticisms which have appeared here. I should like to state, therefore, that the public has by its behavior shown it thinks differently. The first musicians in Paris, as Lalo and Saint-Saëns, are full of admiration for the work, which has pleased all who have heard it. That Sarasate considers it good is a matter of course, otherwise he would do as he has done with five concertos dedicated to him this year—not play it. It ought to grieve us very much that a work of one of our most eminent masters should be run down off-hand by persons who have heard it only once,

* It is said that the Fantasia was played in May, 1880, by Joachim, at a private rehearsal in the hall of the Hochschule, Berlin, with the Hochschule orchestra led by Bruch. Joachim played the Fantasia at Liverpool, February 22, 1881, when Hallé's orchestra was led by Bruch.

† Bruch was appointed conductor of the Liverpool Philharmonic Society in 1880, and made his home in England for three years.

HOTEL LENOX

2 minutes from Back Bay Stations

Fireproof Modern Convenient

250 Rooms; 125 with Private Bath

Superior Cuisine and Service

Boylston and Exeter Streets

BOSTON

and, as it has not been published,* have had no opportunity of looking into the score; such conduct renders the task of the executive artist doubly difficult. Even if a musician thinks badly of this work, he cannot conscientiously give an opinion until he has, as he ought, rendered himself acquainted with it. Acting as they do, the critics here strike us, and all the musicians we know, as being superficial. Pray excuse me, for I mean well."

* * *

The fantasia is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettledrums, harp, solo, violin, strings; and bass tuba, bass drum, and cymbals are used in the Introduction and the first movement.

The Introduction opens, Grave, E-flat minor, 4-4, with solemn harmonies in brass, bassoons, harp; and the rhythm is marked by drum and cymbals. The solo violin has recitative-like phrases, accompanied at first by sustained harmonies in the strings, then by a return of the opening march-like motive in wind instruments. This preluding leads to the next movement.

Adagio cantabile, E-flat, 3-4. The Adagio opens pianissimo in full orchestra with muted strings. The solo violin enters and develops a cantabile melody.

The second movement, G major, 3-2, opens with preluding by the major orchestra, which leads from E-flat to G major. The solo violin enters with a scherzo theme, which the composer has characterized in the score as "Dance." The theme is developed now by solo instrument, now by orchestra with violin embroidery. A subsidiary theme of a brilliant character enters fortissimo as an orchestral tutti, and

* The score was published in 1880.

Claude Maitland Griffeth

===== Piano Instruction =====

Studio, 133 Carnegie Hall - NEW YORK

Mon. and Thurs. Afternoons, Pouch Gallery - Brooklyn

SEND FOR CIRCULAR

EUGENE HEFFLEY

PIANIST and TEACHER

CARNEGIE HALL - - NEW YORK

it is developed by the solo instrument. Recitatives for the solo violin lead to the next movement.

Andante sostenuto, A-flat major, 4-4. The song for solo violin is accompanied alternately by strings and by wood-wind and horns. The melody is sung by the first horn, then by oboe, then by horn and 'cellos, and at last by the flute, while the solo violin has passages of elaborate embroidery. A livelier theme is developed in B major by the solo violin. There is a return to the first theme in A-flat major, and there is further development.

The Finale, Allegro guerriero, E-flat, 4-4, opens with a march theme given out by the solo violin in full chords, accompanied by the harp alone. The phrase is repeated by full orchestra. A second phrase is treated in like manner. There are brilliant developments of the theme, and a modulation to C major introduces a more cantabile second theme. These two motives are elaborately developed and worked out, at times by the solo violin, but for the most part by the orchestra against figuration in the solo instrument.

The Scottish melodies introduced, though greatly changed, are "Auld Robert Morris," "There was a Lad," "Who'll buy my Caller Herrin'," and "Scots wha hae."

ENTR'ACTE.

BETWEEN THE ACTS.

(From the *London Times*, April 1, 1911.)

Some years ago when Mr. George Alexander asked Sir Arthur Sullivan to write incidental music to a certain play, the offer was refused. "The fact is," said Sullivan, "music in the theatre is a mistake: when the curtain is up, it disturbs the actors, and, when the curtain is down, it

<i>Studio</i>	<i>130</i>	<i>Breakfast</i>
	<i>West 57th Street</i>	<i>Luncheon</i>
<i>Tea Rooms</i>		<i>Tea and</i>
		<i>Dinner</i>

Music teaches most exquisitely the art of development.—D'ISRAELI

MUSIC EDUCATION

CALVIN B. CADY. Studios { Boston, 900 Beacon Street
New York, 15 Claremont Avenue
Pianoforte, Harmony, etc., and Normal Courses

Address Teachers College, Columbia University, New York, for Syllabus of Course in Music Education.

Address Clayton F. Summy Co., Chicago, Ill., for Poetic Folk Dances, Books I. and II., Folk Songs for Ten Fingers, First Home Studies, Music Education, An Outline, Books I. and II.

Summer Normal, Portland, Oregon, in July

disturbs the audience." If that were true, Sullivan was guilty of creating a considerable number of theatrical disturbances in the course of his career. But perhaps it is possible to disturb both actors and audiences for their good; and the fact that managers continue to demand some sort of musical decoration for their plays, and English audiences feel that they are being treated shabbily if there is no music between the acts, suggests that the disturbance is not so acute as to be generally distressing. Mr. Norman O'Neill shed a good deal of light upon both sides of the question in an interesting paper on "Music to Stage Plays" which he read before the Musical Association the other day. As regards the actor's part in the dilemma, he gave a number of practical suggestions, chiefly for the use of musicians who propose to write music for the stage. He showed what kind of musical ideas and what orchestral colors can be best used to form a background to the speaking voice of an actor and how music may reinforce a dramatic situation without becoming a nuisance. He dwelt a good deal on the exact measurement necessary in order to make the musical detail coincide perfectly with the stage requirements; and incidentally he left the impression that all these things are likely to be best adjusted when the composer and the musical director are the same person. The moral of it was that incidental music during the dialogue need not be a disturbance if it is well enough done; and that, of course, Sullivan knew better than most people when he made his whimsical reply to Mr. Alexander. It is a question to be worked out by the producer of the play and the musician in conference.

But the other side of the question concerns every one from the front row of the stalls to the back of the gallery; and, indeed, audiences as wholes are apt to show themselves quite oblivious of the disturbing effects of music. They do not mind in the least the additional effort needed to raise their voices above it. Still, if music when the curtain is down does not disturb the audience in the sense of interfering with their conversation, it is apt to set them disturbing one another; for in these days there is likely to be a musical minority who care to listen when the music is good enough to be worth listening to, but who cannot for the

CARL E. DUFFT

=====BASSO=====

Vocal Instruction

1 East 40th Street - New York City

clacking of their neighbors' tongues. Then there are some unfortunates on whom music of every kind always make a definite impression, and who cannot dismiss the vilest theatre orchestra from their minds, so that the noise which for others is genial accompaniment to talk holds them in torment until the curtain rises and sets them free again. They are probably few, but they deserve consideration.

Such cases are surely sufficient to create an effective demand that the very bad keep-it-going-at-all-costs kind of music should be banished from theatres which are designed to attract ordinarily susceptible people. On the other hand, the conversation difficulty must, and indeed ought to, keep very serious music out of programmes which are mere interludes between the more absorbing interests of the play. Theatre audiences who are not musical, or who at any rate have not come to hear music, have a right to the moments of relaxation which the intervals give. Mr. O'Neill recognized this quite frankly, and he offered a solution of the difficulty which is valuable because he has put it, and is nightly putting it, to a practical test. It was that a serious piece, a movement of a symphony or an overture, should be played, beginning about twenty minutes before the curtain rises; for it is his experience that the patient pit and gallery will listen gratefully, and they have a chance of hearing while the stalls and dress circle are empty. The intervals must be filled with lighter stuff, which, of course, does not in the least mean bad stuff. On the contrary, when we recently called attention to the plan at work at the Haymarket Theatre, a minuet by Mozart, specimens of other eighteenth-century composers, as well as some very graceful modern pieces, stood in the list.

The worst indictment which can be levelled against the musical taste of English people in general is that they are incorrigible extremists. They can combine enthusiasm for symphonies with a passion for wallowing in the mire of the ballad-monger, since each works strongly upon some emotional strain for good or for evil. But they are little moved by more gentle stimuli; and so there is still a great mass of music which the purveyors of orchestral concerts neglect because, though it has charming qualities, it has little drawing power. Such music is the opportunity

LILLIE MACHIN, *Vocal Teacher*

Certificated pupil of Luigi Vannuccini
Florence, Italy

1203, CARNEGIE STUDIOS

56th STREET and 7th AVENUE - - NEW YORK

of the theatre; it has not got to draw people there, it has not got to compel their attention when they are there; it has only to delight those who care to listen to it. The more the opportunity is used, the more numerous are the listeners likely to become.

We have been speaking so far of music which has no connection with the play. When it consists of entr'actes written to illustrate the play or to carry on the emotional situation upon which the curtain fell, the case is of course different. Then the audience must listen, whether they like it or not, if they are to get the utmost value from the play itself. But there seems to be a vaguely lingering tradition that the independent music should somehow be chosen with reference to the play; and this seems to us a mistake in the majority of instances. As Mr. O'Neill said, it may happen that some totally unconnected piece chances to form the ideal emotional link between two scenes. He instanced a piece by Tchaikovsky (or at any rate in the manner of Tchaikovsky) which he had heard between two scenes of Mr. Galsworthy's "Strife." The case was rather a startling one, for there are few playwrights whose style seems to be less susceptible to musical treatment of any kind than Mr. Galsworthy, and we should be inclined to cite him as an instance of the author with whom the musician had better not interfere. But it only goes to show how impossible it is to draw strict lines in such a subtle matter. A discerning musical director may be able to find appropriate pieces to go with plays which seem to offer him very little chance; but it is not necessary that he should do so, and it is not always desirable that he should try. A forced appropriateness is apt to end in banality, while a frank digression to totally dissimilar ideas is often refreshing. One would feel little or no jar, for example, between the scene of arrest in "The Silver Box" and a sparkling dance measure of Mozart's time; but who could endure an attempt to produce a musical counterpart to the scene? Where the play offers no obvious musical suggestions, it is still possible to turn the musical resources of the theatre to good account by giving interludes of fresh and attractive music well played; and, when one considers that practically every London theatre maintains a band of at any rate moderately efficient players it is clear that here is a valuable force which ought not to be wasted.

JANET BULLOCK WILLIAMS

Teacher of Singing

1 2 2 C A R N E G I E H A L L

CATHEDRAL FESTIVALS.

(From the *London Times*, September 9, 1911.)

A festival programme (by which we do not at the moment mean merely the sequence of works performed, but the actual document setting forth all the arrangements for the festival) makes entertaining reading, from the list of stewards or guarantors with which it opens to the highly complex railway arrangements with which it ends. That issued for the Worcester Musical Festival, which begins to-morrow, has a statement on the front page of peculiar interest. It announces that this is "the one hundred and eighty-eighth meeting of the Three Choirs of Worcester, Hereford, and Gloucester, for the benefit of the Widows and Orphans of Clergymen of the Three Dioceses." We must note the wording carefully in order to appreciate the meaning of the remark. It is a frank assertion that the festival is undertaken not primarily for any artistic benefit to those who take part in it as performers or listeners, still less for the material advantage of the performers, but in order to provide funds for a worthy diocesan charity. It hurls defiance alike at those who maintain the plea of art for art's sake and those who would urge art for the artist's sake. It ignores the favorite ecclesiastical plea (so persistently upheld by each preacher at each opening service) of art for religion's sake, and proclaims art for charity's sake.

It is small wonder that this position has been strongly attacked, as the sense of the independent responsibility of musical art and artists has grown stronger amongst musical people. They feel that the proceeds of an artistic enterprise should be devoted to the furtherance of art, especially in a country in which art receives no regular endowment. Musicians, they say, are as liable to leave widows and orphans as clergymen; but it would be better still to help the musician before his wife is a widow and his children fatherless, better to give him a tangible reward for his best artistic energies, that the music-loving public may get the greatest benefit from them. This, of course, especially applies to the case of the composer, for it has become recognized that professional singers and players have to be paid, while composers are still expected to be, and generally are, the most disinterested of human kind. Many

Mrs. Elizabeth Jennings Buckland

Studio:

THE FRANKLIN

204 WEST 94th STREET

Telephone - - - - 2488 Riverside

**THE
RIVARDE
METHOD
of SINGING**

**Voice Placing a
Specialty**

of them will resist the temptation to make money out of "shop ballads" and salon pieces, and will devote months to the preparation of works fit for production at a great festival, or make expensive journeys to superintend rehearsals, because they love their art. They are true philanthropists; but there are some to whom such philanthropy is a sheer impossibility, and as the Foreign Gentleman said to Mr. Podsnap, "They do how?" For them there is only the answer of Podsnappery, "They do—I am sorry to be obliged to say it—as they do." This state of things must surely have something to do with the fact that it is increasingly difficult to procure new works of a suitable kind for the big cathedral festivals. It does not account for the difficulty, but it is an element in it. It must be counted in along with the facts that the older forms of religious festival music have become outworn, that a higher standard is now demanded, that the Victorian oratorio of the kind which every respectable Church musician could turn out of his cloistered workshop would not now be listened to, and nobody regrets the fact. But here the change in conditions must also be borne in mind, for a generation or two ago festival works, the best then obtainable, were written chiefly by men who were profiting by cathedral endowments: now they are expected from men who live in a larger, a freer, and a worse-paid world. The festivals are a hundred and eighty-eight years old, and in many respects they are working with the organization of the eighteenth century, but their musical scope has grown with advancing time. One sees it in the fact that, although the official order of service always speaks of the musical performance as "the Oratorio," yet almost every form of serious composition finds a place. In this year's programme, for example, there are only three oratorios, "Elijah" and "The Messiah" and, by a slight stretch of the term, the "Saint Matthew Passion"; while symphonies, motets, a mass, a song cycle, a violin concerto, even an act of an opera, are included. The only restriction which the cathedral imposes is that the works should deal with the more serious issues of life, and that they should be, broadly speaking, consonant with Christianity. They need not be of it, as the presence of the Ninth Symphony of Beethoven and the third act of "Parsifal" shows. The attitude represents the greater trustfulness now exist-

FRANKLIN RIKER

Tenor and Composer

Vocal Instructor

In NEW YORK: Carnegie Hall, Mondays
W. 86th Street Studios (Res.), Tuesdays,
Fridays, Saturdays

In TORONTO, ONTARIO:
Wednesdays and Thursdays

Under management of ANTONIA SAWYER, 1425 BROADWAY, NEW YORK

ing even among ecclesiastical leaders,—the feeling that the artistic expression of the soul of man is essentially religious even without the hall-mark of an orthodox faith, and is thereby fit for representation in the cathedral. With such an acknowledgment there are surely big possibilities for the cathedral festivals. They have the opportunity of leading towards a wider type of Church composition, expressing itself in new forms as capable of expansion along their own lines as are those of the concert-room or of the opera-house. Church music can become as fit a field for the free spirit of man as it was in times past, if it may express the religion of his own heart and not that of somebody else's head.

But one is soon recalled from dreams of such possibilities by the thought that all the conditions have to be brought into line in order to meet all the needs of the case. Formerly (to return to the statement on the front page of the Worcester programme) the Church endowed the musicians who made her own somewhat restricted types of music, and the results of the policy are evident in the fine things they wrote,—not the oratorios of the last century, but the long succession of genuine Church compositions from Tallis to Wesley. It was not unnatural that Church musicians should help Church charities in certain dioceses with the proceeds of an annual festival. Moreover, the charity helped, and in a sense still helps, the festival. It is certain that no purely musical institution could have existed through the last one hundred and eighty-eight years in English provincial towns in its own right. People supported the festival for the sake of the charity, and so all unconsciously made the festival develop beyond mere local importance. Now it has become a national possession, one of the few musical institutions in this country which possesses an individuality and a tradition all its own. Noble music has been written by composers of the first rank to suit its conditions, and it has certain ideals which can only be followed out by its being given the ability to cast its net wide, to secure the best work from the best men, and to offer it to the best, that is, the most musically enlightened audiences. To do so, the economic position must support the artistic one.

SUCCESSFUL SONGS BY JOHN H. DENSMORE

The Lamb (*Bb* and *Db*). Sacred or Secular.
Memory (*C* and *Bb*). French and English Texts.
The Time I've Lost in Wooing (*Eb* and *C*). Humorous.
April (*G* and *F*).
Two Roses (*Bb*, *Ab*, and *F*).
Good-night (High).
Laughing Song (High). Coloratura.

PRELUDE TO "THE AFTERNOON OF A FAUN (AFTER THE ECLOGUE OF STÉPHANE MALLARMÉ)" ACHILLE CLAUDE DEBUSSY

(Born at St. Germain (Seine and Oise), August 22, 1862; now living at Paris.)

"Prélude à l'Après-Midi d'un Faune (Églogue de S. Mallarmé)" * was played for the first time at a concert of the National Society of Music, Paris, December 23, 1894. The conductor was Gustave Doret. The second performance was at a Colonne Concert, Paris, October 20, 1895.

The first performance in Boston—it was also the first in the United States—was at a concert of the Boston Orchestral Club, Mr. Longy conductor, April 1, 1902.

Stéphane Mallarmé formulated his revolutionary ideas concerning style about 1875, when the *Parnasse Contemporain* rejected his first poem of true importance, "L'Après-Midi d'un Faune." The poem was published in 1876 as a quarto pamphlet, illustrated by Manet. The eclogue is to the vast majority cryptic. The poet's aim, as Mr. Edmund Gosse expresses it, was "to use words in such harmonious combinations as will suggest to the reader a mood or a condition which is not mentioned in the text, but is nevertheless paramount in the poet's mind at the moment of composition." Mallarmé, in a letter to Mr. Gosse, accepted with delight this understanding of his purpose: "I make music, and do not call by this name that which is drawn from the euphonic putting together of words,—this first requirement is taken for granted; but that which is beyond, on the other side, and produced magically by certain dispositions of speech and language,

* Stéphane Mallarmé was born at Paris in 1842; he died at Valvins in 1898. He taught English at French provincial towns and then for thirty years (1862-92) in Paris at a college. In 1874-75 he edited *La Dernière Mode*. The list of his works is as follows: "Le Corbeau" (translation into French prose of Poe's "Raven"), 1875; preface to Beckford's "Vathek," 1876; "L'Après-Midi d'un Faune," 1876; "Petite Philologie à l'Usage des Classes et du Monde: Les Mots Anglais," 1877; "Poésies Complètes" (photo-lithographed from the original manuscript), 1887; "Les Poèmes de Poe" (translation into French prose), 1888; "Le Ten o'Clock de M. Whistler," 1888; "Pages," 1891; "Les Miens: Villiers de l'Isle Adam," 1892; "Vers et Prose," 1892; "La Musique et les Lettres" (lectures delivered at Oxford and Cambridge), 1894; "Divagations," 1897; "Poésies," 1899.

At first a Parnassian, he became recognized as a chief of the Symbolists. For discussions of Mallarmé see Gosse's "Questions at Issue," 1893; Vittorio Pica's "Letteratura d' Eccezione," 1899; Arthur Symon's essay, "Mallarmé," in "The Symbolist Movement in Literature" (1899); George Moore's "Confessions of a Young Man"; Teodor de Wyzewa's "Nos Maîtres" (Paris, 1895); Paul Verlaine's "Les Poètes Maudits" (Paris, 1888); Gustave Kahn's "Symbolistes et Décadents" (Paris, 1902), an invaluable book to students of modern French poetry; Vance Thompson's "French Portraits" (1900).

In 1896 Mallarmé was named "poet of poets" at an election in which almost every Frenchman known in letters voted.

HOTEL PURITAN

COMMONWEALTH AVENUE

100 yards from Massachusetts Avenue car lines



The Distinctive Boston House

One of the most attractive Hotels in the World for Transient and Permanent Guests who demand the best and prefer good taste to display. Several desirable rooms and suites at modest prices.

Afternoon tea daily, with music, in the unique Sun Parlor

is then only a means of material communication with the reader, as are the keys of the pianoforte to a hearer."

Let us read Mr. Gosse's explanation of the poem that suggested music to Debussy: "It appears in the *florilège* which he has just published, and I have now read it again, as I have often read it before. To say that I understand it bit by bit, phrase by phrase, would be excessive. But, if I am asked whether this famous miracle of unintelligibility gives me pleasure, I answer, cordially, Yes. I even fancy that I obtain from it as definite and as solid an impression as M. Mallarmé desires to produce. This is what I read in it: A faun—a simple, sensuous, passionate being—wakens in the forest at daybreak and tries to recall his experience of the previous afternoon. Was he the fortunate recipient of an actual visit from nymphs, white and golden goddesses, divinely tender and indulgent? Or is the memory he seems to retain nothing but the shadow of a vision, no more substantial than the 'arid rain' of notes from his own flute? He cannot tell. Yet surely there was, surely there is, an animal whiteness among the brown reeds of the lake that shines out yonder? Were they, are they, swans? No! But Naiads plunging? Perhaps! Vaguer and vaguer grows the impression of this delicious experience. He would resign his woodland godship to retain it. A garden of lilies, golden-headed, white-stalked, behind the trellis of red roses? Ah! the effort is too great for his poor brain. Perhaps if he selects one lily from the garth of lilies, one benign and beneficent yielder of her cup to thirsty lips, the memory, the ever-receding memory, may be forced back. So, when he has glutted upon a bunch of grapes, he is wont to toss the empty skins into the air and blow them out in a visionary greediness. But no, the delicious hour grows vaguer; experience or dream, he will never know which it was. The sun is warm, the grasses yielding; and he curls himself up again,

FAELTEN PIANOFORTE SCHOOL

CARL FAELTEN, Director
30 HUNTINGTON AVENUE, BOSTON

Professional training for
Pianists and
Music Teachers. Special department for children. Call or write for information.



DE MERITTE SCHOOL

815 BOYLSTON STREET, BOSTON
Twelfth Year

A preparatory school for boys who want an education.

The **Upper Grade** prepares for college and the scientific schools.

The **Lower Grade** gives to boys from ten to fourteen years of age a careful training for the work of the upper grade.

EDWIN DE MERITTE, A. B., Prin.

VICTOR S. FLECHTER

Rare Old Violins, Violas, Cellos,
Finest Italian Strings, Bows,
Boxes, Highest Grade Repairing

23 UNION SQUARE, NEW YORK

Telephone

The Refinements of Our Work



Are most apparent when compared with the work of ordinary cleaners. Unexcelled facilities up-to-the-minute equipment and years of experience in



Cleansing and Dyeing

make our work distinctive in its thoroughness

ARTICLES RETURNED IN A SHORT TIME

CURTAINS

GOWNS

MENS CLOTHES

BLANKETS

WAISTS

OVERCOATS

DRAPERIES

SASHES

SUITS GLOVES

Carefully cleansed properly finished and inspected before returning

LEWANDOS

New York Shop

557 FIFTH AVENUE

Telephones { 6941 } Bryant
 { 6942 }

BOSTON SHOPS

284 Boylston Street

17 Temple Place

Albany
Rochester
Providence

Philadelphia
Baltimore
Washington

Worcester
Springfield
Newport

Hartford
Bridgeport
New Haven

Roxbury
Cambridge

Watertown
South Boston
Portland

Salem
Lynn

Bundles called for and delivered by our own teams and motors

EXECUTIVE OFFICES 286 BOYLSTON STREET BOSTON U S A

ACADEMY OF MUSIC - - BROOKLYN

THIRD CONCERT

BY THE

BOSTON
SYMPHONY ORCHESTRA

MAX FIEDLER, Conductor

Friday Evening, January 12

AT 8.15

SOLOIST

JOSEF HOFMANN, Pianist

after worshipping the efficacious star of wine, that he may pursue the dubious ecstasy into the more hopeful boskages of sleep.

"This, then, is what I read in the so excessively obscure and unintelligible 'L'Après-Midi d'un Faune'; and, accompanied as it is with a perfect suavity of language and melody of rhythm, I know not what more a poem of eight pages could be expected to give. It supplies a simple and direct impression of physical beauty, of harmony, of color; it is exceedingly mellifluous, when once the ear understands that the poet, instead of being the slave of the Alexandrine, weaves his variations round it, like a musical composer."

* *

"The Afternoon of a Faun" is scored for three flutes, two oboes, one English horn, two clarinets, two bassoons, four horns, two harps, small antique cymbals,* strings. It is dedicated to Raymond Bonheur.

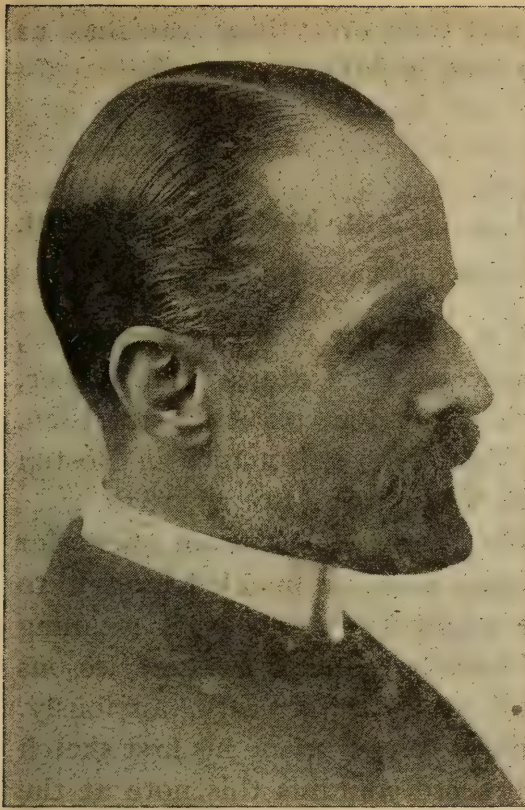
The chief theme is announced by the flute, *très modéré*, E major, 9-8. Louis Laloy gives the reins to his fancy. "One is immediately transported into a better world; all that is leering and savage in the snub-nosed face of the faun disappears; desire still speaks, but there is a veil of tenderness and melancholy. The chord of the wood-wind, the distant call of the horns, the limpid flood of harp-tones, accentuate this impression. The call is louder, more urgent, but it almost immediately dies away, to let the flute sing again its song. And now the theme is developed: the oboe enters in, the clarinet has its say; a lively dialogue follows, and a clarinet phrase leads to a new theme which speaks of desire satisfied; or it expresses the rapture of mutual emotion rather than the ferocity of victory. The first theme returns, more languorous, and the croaking of muted horns darkens the horizon.

* Small cymbals, as well as the large cymbals, were used habitually in the bands of the janizaries from the time of organization in the seventeenth century. The ancient ones found at Pompeii were of bronze, connected by a bronze chain of twenty-four rings. Mahillon says that the sound is pitched approximately to the first E above the treble staff. [F. A. Lampe thought it worth while to write a book of 429 pages. "De Cymbalis Veterum" (1703).] Berlioz speaks of them in his Treatise on Instrumentation: "I have seen some in the Pompeian Museum at Naples, which were no larger than a dollar. The sound of these is so high and so weak that it could hardly be distinguished without a complete silence of the other instruments. These cymbals served in ancient times to mark the rhythm of certain dances, as our modern castanets, doubtless. In the fairy-like scherzo of my 'Romeo and Juliet' symphony, I have employed two pairs of the dimension of the largest of the Pompeian cymbals; that is to say, rather less than the size of the hand, and tuned a fifth one with the other." (They were tuned to B-flat and F above the treble staff.) "To make them vibrate, well, the player should, instead of striking the cymbals full one against the other, strike them merely by one of their edges. They should be of at least three lines and a half in thickness." Chausson introduced antique cymbals in his symphonic poem, "Viviane," and Loeffler uses them in his "Pagan Poem."

CRUDUP VESEY, *Voice Specialist*

EIGHTY-SIXTH STREET STUDIOS

257 WEST EIGHTY-SIXTH STREET



BURTON HOLMES

TRAVELOGUES

Three Courses Exactly Alike

COURSE A, 8.30 P.M.

Carnegie Hall, 5 Sunday Evenings

COURSE B, 3.00 P.M.

Lyceum Theatre, 5 Monday Mats.

NOTE—Monday, February 12,
Matinee will be at 11 a.m.

COURSE C, 3.00 P.M.

Lyceum Theatre, 5 Tuesday Mats.

MAGNIFICENTLY ILLUSTRATED
COLORED VIEWS AND MOTION PICTURES

Glimpses of **Spain and Portugal**

Carnegie, Sun. Eve., Jan. 14, at 8.30
Lyceum, Mon. Mat., Jan. 15, at 3.00
Lyceum, Tue. Mat., Jan. 16, at 3.00

The Cruise to **South America**

Carnegie, Sun. Eve., Jan. 21, at 8.30
Lyceum, Mon. Mat., Jan. 22, at 3.00
Lyceum, Tue. Mat., Jan. 23, at 3.00

The American Paris **Buenos Aires**

Carnegie, Sun. Eve., Jan. 28, at 8.30
Lyceum, Mon. Mat., Jan. 29, at 3.00
Lyceum, Tue. Mat., Jan. 30, at 3.00

Over the ANDES **Argentina to Chile**

Carnegie, Sun. Eve., Feb. 4, at 8.30
Lyceum, Mon. Mat., Feb. 5, at 3.00
Lyceum, Tue. Mat., Feb. 6, at 3.00

Beautiful BRAZIL **Rio de Janeiro**

Carnegie, Sun. Eve., Feb. 11, at 8.30
Lyceum, Mon. Mat., Feb. 12, 11 a.m.
Lyceum, Tue. Mat., Feb. 13, at 3.00

SALE OF COURSE TICKETS to FORMER PATRONS opens TUESDAY, JANUARY 2, at the box offices of Carnegie Hall and the Lyceum Theatre, respectively, and to the GENERAL PUBLIC on THURSDAY, JANUARY 4, and closes WEDNESDAY, JANUARY 10.

CARNEGIE HALL, Sunday Evening Course, \$5.00, \$4.00, and \$3.00.
LYCEUM THEATRE, Matinee Courses, \$5.00 and \$4.00.

SINGLE TICKETS { CARNEGIE HALL, \$1.50, \$1, and 75c. } On Sale Friday,
 { LYCEUM THEATRE, \$1.50 and \$1 } JANUARY 12.

UNRESERVED SEATS, 50c., on sale on days of each Travelogue.

MAIL ORDERS, accompanied by cheque, addressed to The Burton Holmes Lectures, at either box office, will receive attention in the order of their receipt, in advance of regular sale.

The theme comes and goes, fresh chords unfold themselves; at last a solo 'cello joins itself to the flute; and then everything vanishes, as a mist that rises in the air and scatters itself in flakes."

OVERTURE TO THE OPERA "OBERON" . . CARL MARIA VON WEBER

(Born at Eutin, Oldenburg, December 18, 1786; died at London, June 5, 1826.)

"Oberon; or, the Elf-king's Oath," a romantic opera in three acts, book by James Robinson Plancé, music by Carl Maria von Weber, was first performed at Covent Garden, London, on April 12, 1826. Weber conducted the performance. The first performance in Boston was at Music Hall by the Parepa Rosa Company, May 23, 1870.

Weber was asked by Charles Kemble in 1824 to write an opera for Covent Garden. A sick and discouraged man, he buckled himself to the task of learning English, that he might know the exact meaning of the text. He therefore took one hundred and fifty-three lessons of an Englishman named Carey, and studied diligently, anxiously. Planché sent the libretto an act at a time. Weber made his first sketch on January 23, 1825. The autograph score contains this note at the end of the overture: "Finished April 9, 1826, in the morning, at a quarter of twelve, and with it the whole opera. *Soli Deo Gloria!!!*—C. M. V. Weber." This entry was made at London.

The overture is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettledrums, strings. The overture begins with an introduction (Adagio sostenuto ed il tutto pianissimo possibile, D major, 4-4). The horn of Oberon is answered by muted strings. The figure for flutes and clarinets is taken from the first scene of the opera (Oberon's palace; introduction and chorus of elves). After a pianissimo little march there is a short dreamy passage for strings, which ends in the violas. There is a full orchestral crashing chord, and the main body of the overture begins (Allegro con fuoco in D major, 4-4). The brilliant opening measures are taken from the accompaniment figure of the quartet, "Over the dark blue waters," sung by Rezia, Fatime, Huon, Scherasmin (act ii., scene x.). The horn of Oberon is heard again; it is answered by the skipping fairy figure. The second theme (A major, sung first by

MADAM JOSEFA MIDDECKE

Voice Culture—Perfect Tone Production

Only students who wish to study seriously desired

THE ORLEANS, 100 West 80th Street, NEW YORK. 'Phone, 7480 Schuyler

the clarinet, then by the first violins) is taken from the first measures of the second part of Huon's air (act i., No. 5). And then a theme taken from the peroration, *presto con fuoco*, of Rezia's air, "Ocean! Thou mighty monster" (act ii., No. 13), is given as a conclusion to the violins. This theme ends the first part of the overture. The free fantasia begins with soft repeated chords in bassoons, horns, drums, basses. The first theme is worked out in short periods; a new theme is introduced and treated in fugato against a running contrapuntal counter-theme in the strings. The second theme is treated, but not elaborately; and then the Rezia motive brings the spirited end.

At the first performance of the opera the overture was repeated.

* *

The first performance of "Oberon" in the United States was at New York, October 9, 1828, at the Park Theatre. Mrs. Austin was the heroine, and Horn the Sir Huon. (There was a performance of "Oberon," a musical romance, September 20, 1826; but it was not Weber's opera. It may have been Cooke's piece, which was produced at London early in that year.) This performance was "for the benefit of the beautiful Mrs. Austin." An admirer, whose name is now lost, spoke of her "liquid voice coming as softly on the sense of hearing as snow upon the waters or dew upon the flowers." White says that her voice was a mezzo-soprano of delicious quality. "She was very beautiful, in what is regarded as the typical Anglo-Saxon style of beauty,—'divinely fair,' with blue eyes softly bright, golden brown hair, and a well-rounded figure." She was praised lustily in print by a Mr. Berkeley, "a member of a noble English family, who accompanied her, and managed all her affairs with an ardent devotion far beyond that of an ordinary man of business. She visited Boston during the season of 1828-29, and she sang here in later years. White says that she was not appreciated at first in New York, because she had made her *début* at Philadelphia. "For already had the public of New York arrogated to themselves the exclusive right of deciding upon the merits of artists of any pretensions who visited the country professionally. And it is true that, if they received the approbation of

CLARA TIPPETT

Teacher of Singing

Assistant, GRACE R. HORNE

312 Pierce Building
Copley Square, Boston

New York, it was a favorable introduction to the public of other towns. Not so, however, with those who chose Philadelphia or Boston as the scene of their début. The selection was in itself regarded by the Manhattanese as a tacit acknowledgment of inferiority or as a slight to their pretensions as arbiters; and in such cases they were slow at bestowing their approval, however well it might be deserved."

I doubt whether "Oberon" was performed in New York exactly as Weber wrote it, for it was then the fashion to use the framework and some of the songs of an opera and to introduce popular airs and incongruous business. "Oberon" was in all probability first given in this country in 1870. Performances, however, have been few. There were some at San Francisco in December, 1882, when the part of Rezia was taken alternately by Miss Lester and Miss Leighton.

MUSICAL INSTRUCTION

NEW YORK

WALTER S. YOUNG

TEACHER OF SINGING

801-802 Carnegie Hall

NEW YORK

FREDERICK HASTINGS

BARITONE

and TEACHER OF SINGING

TUESDAY AND FRIDAY MORNINGS

Studio, 827 CARNEGIE HALL

ELLA BACKUS-BEHR

PIANIST

Sixty-nine West Eighty-eighth Street

NEW YORK

As Vocal Coach refers to

*Mme. Louise Homer Mr. Bechtal Alcock and
Mrs. Merle Tillotson-Alcock Mr. Frederic Martin*

FRANCIS ROGERS

BARITONE

RECITAL, ORATORIO, CONCERT

Also a limited number of pupils in the art of singing

There is the real stuff in this singer.—PHILIP HALE.

*Mr. Rogers is a true artist.—W. J. HENDERSON
(N. Y. Sun).*

Address, 563 PARK AVENUE, NEW YORK

Management, LOUDON CHARLTON
868 Carnegie Hall, New York

VIRGIL

Piano School and Conservatory

42 West 76th Street, New York

THE SCHOOL THAT MAKES

PLAYERS

RESULTS TELL

Catalogue on request

PERRY AVERILL

BARITONE

Prepares Singers for the profession

Studio, 220 West 59th Street

'Phone 1097 Col.]

MUSICAL INSTRUCTION

ARTHUR D. WOODRUFF

TEACHER OF SINGING

5 West 38th Street

NEW YORK CITY

MASTER MUSIC STUDIOS

2789 Broadway, New York

M. DUBLE-SCHEELE, Director

All Branches of Music Taught

CATALOG Telephone Connection

STEINWAY PIANO USED

Mr. MAX HEINRICH

has charge of the department of
**Voice Training, Oratorio, Opera, Classic Song
and Dramatic Reading to Music**

Accommodations for a New York residence ar-
ranged for out-of-town students

SUMMER CENTER

SCHLOSS ORT, Gmunden, Austria

Study of music is optional

Miss M. GRACE DASCHBACH

In charge of Vocal Department Teachers
College, Columbia University

S O P R A N O

TEACHER OF SINGING

401 Carnegie Hall New York City

LESLEY MARTIN

Bel Canto

Studio: 1425 Broadway, New York

SINGERS—Suzanne Baker Watson, Cora Cross,
Nellie Hart, Willette Kershaw, Gertrude Hutcheson,
Ivy Scott, Marion Stanley, Estelle Ward, Mabel
Wilbur, Flora Zabelle, Edward Foley, George Gilbert,
John Hendricks, Andrew Mack, Dr. Eugene Walton
Marshall, Fiske O'Hara, Umberto Sacchetti, Ellis
Rhodes, Albert Wallerstedt, and many other singers
now before the public in operatic and church work

MUSICAL INSTRUCTION

Miss CLARA E. MUNGER

TEACHER OF SINGING

Century Building

177 Huntington Avenue, Boston

Miss PRISCILLA WHITE

TEACHER OF SINGING

602 Pierce Building

Copley Square, BOSTON

Miss KATHERINE LINCOLN

SOPRANO

Management, Mrs. PAUL SUTORIUS

1 West 34th Street, New York

TEACHER OF SINGING

**514 Pierce Building
Copley Square, BOSTON**

**Saturdays and Mondays in New York
Representing Miss Clara E. Munger**

Studio, 254 West 85th Street

BERTHA CUSHING CHILD

67 MOUNT VERNON STREET

**TEACHING AT
LANG STUDIOS**

6 NEWBURY STREET, BOSTON

MUSICAL INSTRUCTION

WILLIAM ALDEN PAUL

TEACHER OF SINGING

312 PIERCE BUILDING, COPLEY SQUARE, BOSTON

Monday and Thursday P.M. and by appointment

Address, Instructor in Music, Episcopal Theological School

Telephone, 2816 R Cambridge

FREDERICK N. WATERMAN

BARITONE SOLOIST

and TEACHER OF SINGING

NEW CENTURY BUILDING

177 HUNTINGTON AVENUE • BOSTON

Room 10

**Howell School of Lyric and
Dramatic Art**

CAROLINE WOODS-HOWELL, Directress

**De Reszke Method of
SINGING**

30 Huntington Avenue, Boston

518 Main Street, Worcester

At Boston Studio, Tuesday, Friday, Saturday

At Worcester Studio, Monday, Wednesday, Thursday

Miss ANNA MILLER WOOD

Mezzo-Contralto, Soloist and Teacher

Soloist; Boston Symphony Orchestra

Chicago Symphony Orchestra

Kneisel Quartet, etc.

Studio, Pierce Building, Copley Square, Boston

Miss MARY INGRAHAM

PIANIST and TEACHER

Lang Studios

6 NEWBURY STREET

MR. C. M. CHASE

TEACHER OF PIANOFORTE PLAYING

Assisted by MILDRED HARLOWE COOK and others

STUDIOS, STEINERT HALL ANNEX, BOSTON

500 CARNEGIE HALL, NEW YORK, WEDNESDAYS

F. S. CONVERSE

Will receive pupils in all branches
of musical composition

ADDRESS

Room 13, Steinert Building, Boston

ERNEST P. HAWTHORNE

PIANIST AND TEACHER

Instruction in the correct
principles of pianoforte playing

As taught by Leschetizky

156 Huntington Avenue - BOSTON

COURT SQUARE THEATRE, SPRINGFIELD

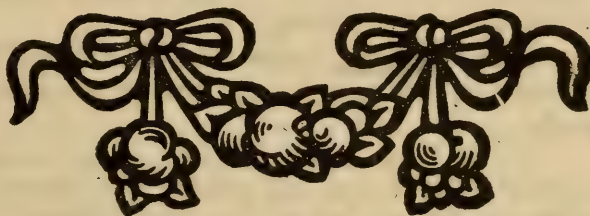
Thirty-first Season, 1911-1912

Boston Symphony Orchestra

MAX FIEDLER, Conductor

Programme

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE



MONDAY EVENING, DECEMBER 11

AT 8.00

COPYRIGHT, 1911, BY C. A. ELLIS

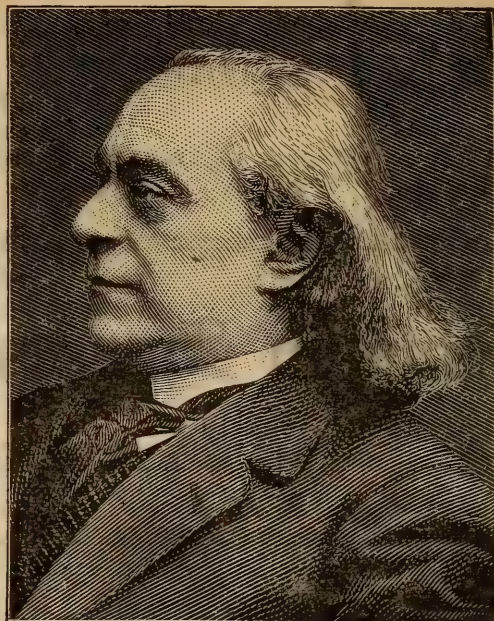
PUBLISHED BY C. A. ELLIS, MANAGER

Vladimir De Pachmann

*The Greatest Pianist
Of the 20th Century*

ON TOUR
IN THE
UNITED STATES

SEASON: 1911-1912



For generations the appearance of new stars on the musical firmament has been announced—then they came with a temporary glitter—soon to fade and to be forgotten.

De Pachmann has outlived them all. With each return he won additional resplendence and to-day he is acknowledged by the truly artistic public to be the greatest exponent of the piano of the twentieth century. As Arthur Symons, the eminent British critic, says:

"Pachmann is the Verlaine or Whistler of the Pianoforte the greatest player of the piano now living."

Pachmann, as before, uses the **BALDWIN PIANO** for the expression of his magic art, the instrument of which he himself says:

" It cries when I feel like crying, it sings joyfully when I feel like singing. It responds—like a human being—to every mood. I love the Baldwin Piano."

Every lover of the highest type of piano music will, of course, go to hear Pachmann—to revel in the beauty of his music and to marvel at it.

It is the beautiful tone quality, the voice which is music itself, and the wonderfully responsive action of the Baldwin Piano, by which Pachmann's miraculous hands reveal to you the thrill, the terror and the ecstasy of a beauty which you had never dreamed was hidden in sounds.

The Baldwin Company

8 EAST 34th STREET, NEW YORK

COURT SQUARE THEATRE . . SPRINGFIELD

Twentieth Concert in Springfield

Boston Symphony Orchestra

Thirty-first Season, 1911-1912

MAX FIEDLER, Conductor

MONDAY EVENING, DECEMBER 11

AT 8.00

PROGRAMME

Weber Overture to the Opera, "Der Freischütz"

Tschaikowsky Symphony in B minor, No. 6, "Pathetic," Op. 74

- I. Adagio; Allegro non troppo.
- II. Allegro con grazia.
- III. Allegro, molto vivace.
- IV. Finale: Adagio lamentoso.

Bruch Fantasia on Scottish Airs, for Violin and Orchestra, Op. 46

- I. Introduction: Grave.
Adagio cantabile.
- II. Scherzo: Allegro.
- III. Andante sostenuto.
- IV. Finale: Allegro guerriero.

Debussy Prelude to "The Afternoon of a Faun" (after the
Eclogue of Stéphane Mallarmé)

Sibelius "Finlandia," Symphonic Poem for Orchestra,
Op. 26, No. 7

SOLOIST

KATHLEEN PARLOW

There will be an intermission of five minutes after the symphony

A TRINITY OF

“Art”

“Mechanical Excellence” and “Superior Business Integrity”

The EVERETT PIANO

The Choice of
Many
World-famous
Artists

The APOLLO PLAYER PIANO

Plays With
Human
Expression



Telephone 1546

Take Elevator

Branch in NORTHAMPTON at 33 MAIN STREET

(Born at Eutin, Oldenburg, December 18, 1786; died at London, June 5, 1826.)

"Der Freischütz," a romantic opera in three acts, book by Friedrich Kind, music by Weber, was first performed at Berlin, June 18, 1821. The cast was as follows: Agathe, Caroline Seidler; Aennchen, Johanna Eunike; Brautjungfer, Henriette Reinwald; Max, Heinrich Stümer; Ottaker, Gottlieb Rebenstein; Kuno, Carl Wauer; Caspar, Heinrich Blume; Eremit, Georg Gern; Kilian, August Wiedemann; Samiel, Hillebrand. It was the first opera performed in the new theatre, Schauspielhaus, erected by Schinkel in 1819-21, to replace the original building, which was burned down in 1817. Weber wrote in his diary that the opera was received with "incredible enthusiasm; Overture and Folk-song were encored; fourteen out of seventeen music-pieces were stormily applauded. Everything went exceedingly well, and was sung *con amore*. I was called before the curtain and took Mad. [sic] Seidler and Mlle. [sic] Eunike with me, as I could not get hold of the others. Verses and wreaths came flying. '*Soli Deo Gloria.*'" Some of these verses were malicious, and reflected on Spontini, much to Weber's distress.

Weber began work on the overture February 22, 1820; and May 13 he noted in his diary: "Overture of 'Die Jägersbraut' finished, and with it the whole opera. God be praised, and to Him alone be the glory." ("Die Jägersbraut" was the original title of the opera, and it was kept until into the year 1820, when Weber changed it to "Der Freischütz" at the advice of Count Bruhl, Intendant of the Berlin Court theatres.) Weber heard the music for the first time at a rehearsal of the Dresden orchestra, June 10, 1820, and this was the first music of the opera that he heard.

Two Things That Make a House More Enjoyable

Restful Interior Coloring

In treating walls and ceilings and advising in rugs and hangings, we work to produce the effect spoken of as "restful," and we have an extensive line of materials for such decorative purposes.

Furniture that is Inviting

It is our idea that the truly beautiful furniture is the most truly usable and practical. Upholstering and the building of furniture are two large lines with us, and we shall be glad to go into the matter of form and materials with you in our new studio.

H. W. GUTERMAN CO., Decorators and Upholsterers
Stadden Building, 129 State Street, Springfield

Pianos that Appeal to Musicians



OUR pianos have the very highest reputation with musical people, for every piano, from the highest-priced to the least expensive we offer, has not merely the essentials of tone and touch, but also exquisite refinements of quality which delight the musician.

We invite you to inspect our stocks, which are at once the largest, the most varied, and most interesting to be found in New England.

We call particular attention to the following pianos:

STEINWAY pianos, the instruments of highest prestige among music lovers everywhere—through their incomparable tone the choice of royalty and of all connoisseurs.

In all regular styles and also in special art cases exhibiting the perfection of artistry.

HUME pianos, the best made in New England—distinguished by wonderful richness and nobility of tone.

JEWETT pianos, the favorite pianos of New England, where more are sold each year than of any other make of equal cost.

THE PIANOLA PIANOS,—the complete line of five pianos. The Steinway, the Weber, and the Steck Pianola Pianos are shown in both grand and upright forms.

M. STEINERT & SONS CO.

313 Main Street, Springfield, Mass.

Stores in all Principal Cities of New England

The first public performance of the overture was at Copenhagen, October 8, 1820. Weber was making a tour through North Germany and Denmark. The second performance was at Brunswick, October 31, 1820. And, before the performance of the opera itself, the overture was played for the third time at Dresden, December 18, 1820, at a concert given by Weber's friend, Heinrich Joseph Bärmann, the brilliant clarinetist and the grandfather of Mr. Carl Baermann, of Boston. The performance at Brunswick inspired a favorable review published in the leading music journal of Leipsic. The overture was therein described as "a most important work of art, which displays the fantasy and genius of a bold speaker of the prologue." Max von Weber tells us that his father's overture brought Bärmann money, but no glory; for the attention of the audience was fixed on the new work, and the virtuoso was applauded as by absent-minded hearers, although he blew in most artistic fashion. He also says that the themes of the overture were not readily grasped, that the novelty of the orchestration disconcerted the conservative and elderly of the audience, and that applause at the end was without heart on account of the surprise and perplexity of those who were well disposed toward the composer. F. W. Jähns, on the other hand, says the applause was so great that the overture was played the second time. And here it may be stated that Max von Weber speaks as though this performance were the first and does not mention those at Copenhagen and Brunswick. But see "Carl Maria von Weber in seinen Werken," by F. W. Jähns (Berlin, 1871, pp. 318, 319).

We have mentioned the success of this overture at Berlin, when it was played as the prelude to the opera and under Weber's direction, a success that dumfounded the followers of Spontini, and settled the future of German opera in the capital. And so, wherever the overture

The word "Bowles" is written in a large, elegant, cursive script. A long, sweeping underline extends from the bottom of the letter 's' across the width of the word.

Millinery
Parlors

THIRD FLOOR, JOHNSON'S BUILDING

389 MAIN STREET . . SPRINGFIELD, MASS.

E. T. Slattery Co.

OPPOSITE BOSTON COMMON
154 and 155 TREMONT STREET

EXCLUSIVE STYLES IN

Suits, Gowns

Coats and Hats

For the Horse Show,
Opera and other social
functions.

MANY people of
refinement who
have ample means to pur-
chase abroad, prefer to
make their selections from
the already carefully
chosen assortments of
E. T. Slattery Company,
where they can be assured
of a perfect fit in any
garment.



was played, the effect was overwhelming,—as in London, where the opera was first performed in English, July 22 (?), 1824, at the English opera-house. W. T. Parke wrote: “The music of this opera is such a continued display of science, taste, and melody as to justify any praises bestowed on it. The overture embraces most of the subjects of the airs in the opera, ingeniously interwoven with each other, and is quite original. The grandeur of some passages and the finely contrasted simplicity of others produced an effect which was irresistible. It was vehemently encored.”

Two hundred and nineteen of the three hundred and forty-two measures of this overture are in the opera itself, and yet there is no thought of patchwork. As Mr. Mees has well said: “Weber’s overture, far from being a kaleidoscopic series of tunes, is absolutely symmetrical in form, in that it comprises an exposition of the melodies utilized, a section in which they are worked out, and a climacteric coda.”

Although the originality of the music is striking, Weber did not escape the charge of plagiarism; and this charge has been repeated by some who evidently did not take the trouble to investigate for themselves. Weber was accused of appropriating a theme from the piano concerto in D major, Op. 8, of J. L. Böhrner (1787–1860), the singular being who was supposed to have sat to Hoffmann for his portrait of Johannes Kreisler. This theme was used by Weber, they say, in measures 12, 13, 14, of the Allegro of Agathe’s grand aria, as well as at the beginning of the second, chief, and the last theme of the overture, the theme that also occurs at the end of the opera.

The arrangements of the overture are numberless, and some are curious. Moscheles made a version for three pianos, twelve hands, which was played in Paris, April 13, 1825, by Mendelssohn, Herz, Pixis, C. Pleyel, Schunke, and the arranger. There are arrangements for one, two, three, and four flutes; for flute, violin, and guitar; for flute and guitar; for violin and guitar; for two clarinets; for cornet.

* *

The overture begins adagio, C major, 4-4. After eight measures of introduction there is a part-song for four horns. This section of the

G. SCHIRMER (Inc.), 3 East 43d Street, NEW YORK

JUST PUBLISHED

MONA GRAND OPERA in THREE ACTS

Libretto by

BRIAN HOOKER

Music by

HORATIO W. PARKER

Vocal Score - - - - - Net \$4.00

Libretto - - - - - Net .35

The score, in addition to the regular edition, will be issued in a special EDITION DE LUXE, on Old Stratford Paper, limited to 50 copies, autographed and numbered.

Price of Edition de Luxe, Net \$25.00

Copies of the Edition de Luxe will be reserved in the order received.

overture is not connected in any way with subsequent stage action. After the quartet the Samiel motive appears, and there is the thought of Max and his temptation. The main body of the overture is *molto vivace*, C minor, 2-2. The sinister music rises to a climax, which is repeated during the casting of the seventh bullet in the Wolf's Glen. In the next episode, E-flat major, themes associated with Max (clarinet) and Agathe (first violins and clarinet) appear. The climax of the first section reappears, now in major, and there is use of Agathe's theme. There is repetition of the demoniac music that introduces the *allegro*, and Samiel's motive dominates the modulation to the coda, C major, *fortissimo*, which is the apotheosis of Agathe.

It is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettledrums, and strings.

Mr. Apthorp wrote in his notes to a Programme Book (January 7, 1899): "I believe there is no other word in any other language that corresponds accurately to the German *Freischütz*. The literal English translation 'Free Marksman' does not in the least convey its meaning. The same may be said of the Italian '*Franco arciero*'—under which misleading title the opera was given at Covent Garden—and the French '*Franc archer*.' Grove has it that the opera was given under this last title at the production under Berlioz in Paris; but Berlioz himself says nothing of this in the account of the production in question he gives in his *Mémoires*, and Wagner reports distinctly that it was then given as '*Le Freischütz*.'*

"The word *Freischütz* (literally 'free marksman') means a *Schütz* or marksman, who uses *Freikugeln*—that is 'free bullets,' or charmed bullets which fly to the mark of themselves without depending upon the marksman's aim, and are therefore aptly termed 'free.'"

*This production, with music for the recitatives by Berlioz, was at the Théâtre de l'Opéra, Paris, June 7, 1841, and the opera was then entitled "*Le Freyschutz*," (see De Lajarte's "*Bibliothèque Musicale du Théâtre de l'Opéra*," vol. ii. p. 166, Paris, 1878). The absurd version of Castil-Blaze was first performed in Paris at the Odéon, December 7, 1824, and the opera was then entitled "*Robin des Bois*." The error in Grove's Dictionary, to which Mr. Apthorp refers, is retained, with many other errors, in the revised and enlarged edition edited by Mr. Fuller-Maitland.—Ed.

KATHERINE E. McCLELLAN

A Smith College Graduate

MAKES

Photographic Portraits ∴ ∴

At 44 State Street, Northampton, Mass.

Early appointments for the holiday
season are desirable

TELEPHONE 131-11

H. H. KELLOGG

TEACHER of PIANOFORTE

MUSIC ROOM in FIRST CHURCH

(FRONT ENTRANCE)

Taylor's Music House

Established 1884

Intending purchasers of a **strictly first-class** Piano should not fail to examine the merits of

THE WORLD RENOWNED

SOHMER



It is the special favorite of the refined and cultured musical public on account of its unsurpassed tone quality, unequaled durability, elegance of design and finish. Catalog mailed on application.

Favorable Terms to Responsible Parties

Taylor's Music House

F. G. HOWE, Proprietor

Y. M. C. A. BUILDING

STATE STREET

(Born at Votkinsk, in the government of Viatka, Russia, May 7,* 1840; died at St. Petersburg, November 6, 1893.)

This symphony is in four movements:—

- I. Adagio, B minor, 4-4.
Allegro non troppo, B minor, 4-4.
- II. Allegro con grazia, D major, 5-4.
- III. Allegro, molto vivace, G major, 4-4 (12-8).
- IV. Finale: Adagio lamentoso, B minor, 3-4.

Tschaikowsky embarked at New York in May, 1891, for Hamburg. The steamer was the "Fürst Bismarck." His diary tells us that on his voyage he made sketches for a sixth symphony. (The Fifth was first performed in 1888.) The next mention of this work is in a letter dated at Vichy, June 30, 1892, and addressed to W. Naprawnik: "After you left me, I still remained at Klin about a month, and sketched two movements of a symphony. Here I do absolutely nothing; I have neither inclination nor time. Head and heart are empty, and my

* Mrs. Newmarch, in her translation into English of Modest Tschaikowsky's life of his brother, gives the date of Peter's birth April 28 (May 10). Juon gives the date April 25 (May 7). As there are typographical and other errors in Mrs. Newmarch's version, interesting and valuable as it is, I prefer the date given by Juon, Hugo Riemann, Iwan Knorr, and Heinrich Stümcke.

MEHLIN

PIANOS

always respond to the most exacting demands made upon them. For this reason they are preferred by musicians, in fact Mehlin Pianos are often called

"The Musicians' Ideal"

The Mehlin "Inverted Grand" is the only "Upright" built on the principle of the Grand. It has the Grand Scale, Sounding Board and Tone.

For Art Catalog and full particulars apply to

FORBES & WALLACE, Springfield, Mass.
(Piano Department)

mental faculties are concentrated wholly on my thoughts. I shall go home soon." He wrote his brother in July that he should finish this symphony in Klin. From Klin he wrote Serge Tanéieff, the same month, that before his last journey he had sketched the first movement and the finale. "When I was away, I made no progress with it, and now there is no time." He was then working on the opera "Iolanthe" and the ballet "The Nut-cracker," performed for the first time at St. Petersburg, December 18,* 1892. He was reading the letters of Flaubert with the liveliest pleasure and admiration. In September he went to Vienna, and he visited Sophie Menter, the pianist, at her castle Itter in the Tyrol. He wrote from Klin in October: "I shall be in St. Petersburg the whole of November; I must devote December to the orchestration of my new symphony, which will be performed at St. Petersburg toward the end of January." But in December he travelled; he visited Berlin, Basle, Paris; and from Berlin he wrote to W. Davidoff (December 28):—

"To-day I gave myself up to weighty and important reflection. I examined carefully and objectively, as it were, my symphony, which fortunately is not yet scored and presented to the world. The impression was not a flattering one for me; that is to say, the symphony is

* Mrs. Newmarch, in her translation into English of Modest's life of his brother, gives December 17 as the date.



ALBUM of SONGS

FOR HIGH VOICE
FOR MEDIUM VOICE

By CHARLES WAKEFIELD CADMAN

This American composer has won unusual success with his songs, which are distinguished for attractiveness of melody, artistic style and originality. The present collection offers to the singing public the choicest of Mr. Cadman's published songs, together with several new works of charming quality.

Price, postpaid, \$1.25

CHARLES WAKEFIELD CADMAN

Born in Johnstown, Pa., December 24, 1881, moved to Pittsburg 1884; musical education under Pittsburg teachers, Walker, Steiner, Oehmler, and Von Kunits, with advice and criticism from Emil Paur; became interested in the music of the American Indians and spent considerable time among them, securing material for use in composition and in a lecture recital, American Indian Music Talk; musical critic of *Pittsburg Dispatch*.

OLIVER DITSON COMPANY - - BOSTON

150 TREMONT STREET

CHAS. H. DITSON & CO., NEW YORK

only a work written by dint of sheer will on the part of the composer: it contains nothing that is interesting or sympathetic. It should be cast aside and forgotten. This determination on my part is admirable and irrevocable. Does it not consequently follow that I am generally dried up, exhausted? I have been thinking this over for three days. Perhaps there is still some subject that might awaken inspiration in me, but I do not dare to write any more absolute music,—that is, symphonic or chamber music. To live without work which would occupy all of one's time, thoughts, and strength,—that would be boresome. What shall I do? Hang composing upon a nail and forget it? The decision is most difficult. I think and think, and cannot make up my mind how to decide the matter. Anyway, the last three days were not gay. Otherwise I am very well."

On February 17, 1893, he wrote to his brother Modest from Klin: "Thank you heartily for your encouraging words concerning composition—we'll see! Meanwhile think over a libretto for me when you have time, something original and deeply emotional. Till then I shall for the sake of the money write little pieces and songs, then a new symphony, also an opera, and then I shall perhaps stop. The operatic subject must, however, move me profoundly. I have no special liking for 'The Merchant of Venice.'"

The symphony, then, was destroyed. The third pianoforte concerto, Op. 75, was based on the first movement of the rejected work; this concerto was played after the composer's death by Tanéïeff in St. Petersburg. Another work, posthumous, the Andante and Finale for pianoforte with orchestra, orchestrated by Tanéïeff and produced at St. Petersburg, February 20, 1896, was also based on the sketches for this symphony.

*
* *

The Sixth Symphony was performed for the first time at St. Petersburg, October 28. The programme included an overture to an un-

HOTEL PURITAN

COMMONWEALTH AVENUE

100 yards from Massachusetts Avenue car lines



The Distinctive Boston House

One of the most attractive Hotels in the World for Transient and Permanent Guests who demand the best and prefer good taste to display. Several desirable rooms and suites at modest prices.

Afternoon tea daily, with music, in the unique Sun Parlor

finished opera by Laroche, Tschaikowsky's B-flat minor Cōncerto for pianoforte, played by Miss Adele aus der Ohe, the dances from Mozart's "Idomeneo," and Liszt's Spanish Rhapsody for pianoforte. Tschaikowsky conducted. The symphony failed. "There was applause," says Modest, "and the composer was recalled, but with no more enthusiasm than on previous occasions. There was not the mighty overpowering impression made by the work when it was conducted by Naprawnik, November 18, 1893, and later, wherever it was played." The critics were decidedly cool.

*
* *

The symphony is scored for three flutes (the third of which is interchangeable with piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, one bass tuba, a set of three kettledrums, gong, and strings.

The first performance in Boston was at a Boston Symphony Orchestra concert, December 29, 1894. Other performances at these concerts were on January 11, 1896, February 15, 1896, April 3, 1897, February 5, 1898, October 29, 1898, January 11, 1902, December 23, 1904, March 16, 1907.

The first performances in America were by the Symphony Society of New York, Mr. Walter Damrosch leader, on March 16, 17, 1894.

HARTFORD SCHOOL OF MUSIC

Twenty-second Season, 1911

Incorporated

BOARD OF MANAGERS

MRS. J. P. ANDREWS

MISS ANDREWS

MRS. T. B. BEACH

MISS MARY CLARK

MRS. ANSEL G. COOK

MRS. JULIUS GAY

MRS. W. L. GOODWIN

MISS LUCY A. PERKINS

MRS. S. B. ST. JOHN

MRS. C. D. WARNER

MRS. A. A. WELCH

MISS VILLA W. WHITE

FACULTY: WILLIAM L. WHITNEY (Boston), Voice Production, Interpretation

EDWARD NOYES (Boston), Piano Department

LILLIAN BISSELL, " "

JOSEPHINE P. WHEELER, " "

HAROLD WEBSTER, " "

FLORENCE A. ATKINS, " "

FRANZ MILCKE, Violin " "

ANNA G. WESTCOTT, " "

WALDO S. PRATT, Lecturer in Musical History

Apply to HARTFORD SCHOOL OF MUSIC, 8 Spring Street, Hartford, Conn.

Miss KATHLEEN PARLOW, violinist, was born at Calgary, Alberta, Canada, in 1890. Her mother, born in New Brunswick, played the violin. Miss Parlow's parents moved to California when she was five years old. She studied in San Francisco with Mr. Conrad, of that city, for five years and for a similar period with Henry Holmes. Her first performance in public in San Francisco was at the age of six years.

In 1905 Miss Parlow went to London, and gave a recital on March 23, 1905. On November 1, 1905, she played with the London Symphony Orchestra, and in that year she was commanded to play before the queen. Feeling the need of further study, Miss Parlow took lessons of Leopold Auer for eighteen months. In the course of this period she played in public at Helsingfors and Riga. In July, 1907, she was chosen to play at the Russian concert conducted by Glazounoff at the International Musical Festival held at Ostend. In November, 1907, she began an extensive tour of Northern Europe. She has since that year led the life of a virtuoso.

Her first appearance in the United States since 1905 was on December 1, 1910, with the Russian Symphony Society, when she played Tschaikowsky's concerto.

She played in Boston at a concert of the Boston Symphony Orchestra, April 1, 1911 (Tschaikowsky's Concerto in D major).

FANTASIA ON SCOTTISH FOLK-MELODIES FOR VIOLIN AND ORCHESTRA,
OP. 46 MAX BRUCH

(Born at Cologne, January 6, 1838; now living at Friedenau—Berlin.)

The full title of this composition is "Fantasia (Introduction, Adagio, Scherzo, Andante, Finale) for the Violin, with Orchestra and Harp, with the free use of Scottish Folk-melodies." The fantasia was played

HOTEL LENOX

2 minutes from Back Bay Stations

Fireproof Modern Convenient

250 Rooms; 125 with Private Bath

Superior Cuisine and Service

Boylston and Exeter Streets
BOSTON

for the first time at Hamburg late in September, 1880, at a Bach Festival, by Pablo de Sarasate, to whom the work is dedicated.*

The composer wrote from Liverpool † to the *Signale* (Leipsic), No. 57, in October, 1880: "Joachim will play here on February 22, and he will play my new Scottish Fantasia, which, as I hear, has been badly handled by the sovereign press of Hamburg. This comedy is renewed with each of my works; yet it has not hindered 'Frithjof,' 'Odysseus,' 'Die Glocke,' and the two violin concertos in making their way. A work which is introduced by Sarasate and Joachim, a work by the same man who has given the two concertos to the violinists of the world, cannot be so wholly bad. We must allow the Germans the pleasure of depreciating at first and as much as possible the works of their good masters: it has always been so and it will always be so. But it is not amusing for the composer."

About the same time a friend of Sarasate wrote from Hamburg the following letter, which is passionate, though the emotion is curiously expressed: "I suppose you will receive an unfavorable account of Bruch's Fantasia, and I ground my opinion on the criticisms which have appeared here. I should like to state, therefore, that the public has by its behavior shown it thinks differently. The first musicians in Paris, as Lalo and Saint-Saëns, are full of admiration for the work, which has pleased all who have heard it. That Sarasate considers it good is a matter of course, otherwise he would do as he has done with five concertos dedicated to him this year—not play it. It ought to grieve us very much that a work of one of our most eminent masters should be run down off-hand by persons who have heard it only once,

* It is said that the Fantasia was played in May, 1880, by Joachim, at a private rehearsal in the hall of the Hochschule, Berlin, with the Hochschule orchestra led by Bruch. Joachim played the Fantasia at Liverpool, February 22, 1881, when Hallé's orchestra was led by Bruch.

† Bruch was appointed conductor of the Liverpool Philharmonic Society in 1880, and made his home in England for three years.

A Most Effectual Throat Relief

Hoarseness, coughs, inflammation of the throat, bronchial and asthmatic troubles are relieved promptly by the use of

BROWN'S BRONCHIAL TROCHES

For over half a century recognized throughout the world as the staple throat remedy. Especially convenient to carry in purse or pocket ready for use whenever required to check a cough or give relief in any throat trouble.

Entirely free from opiates in any form. Fine for singers and speakers to clear the voice. Sold everywhere in boxes—never in bulk.

Price 25c, 50c and \$1.00
Sample sent free on request

JOHN I. BROWN & SON, BOSTON, MASS.

BROWN'S

CAMPHORATED
SAPONACEOUS

DENTIFRICE

is an article of superior merit. Used daily, will keep the teeth sound, prevent accumulation of tartar, and give firmness to the gums. It leaves a particularly clean and pleasant feeling in the mouth.

For sale by druggists and dealers in toilet articles, or sent on receipt of price, 25 cents. Sample sent on request.

Manufactured by JOHN I. BROWN & SON

CURTIS & BROWN
MFG. CO., Ltd.

NEW YORK, N.Y.

and, as it has not been published,* have had no opportunity of looking into the score; such conduct renders the task of the executive artist doubly difficult. Even if a musician thinks badly of this work, he cannot conscientiously give an opinion until he has, as he ought, rendered himself acquainted with it. Acting as they do, the critics here strike us, and all the musicians we know, as being superficial. Pray excuse me, for I mean well."

* *

The fantasia is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettledrums, harp, solo, violin, strings; and bass tuba, bass drum, and cymbals are used in the Introduction and the first movement.

The Introduction opens, Grave, E-flat minor, 4-4, with solemn harmonies in brass, bassoons, harp; and the rhythm is marked by drum and cymbals. The solo violin has recitative-like phrases, accompanied at first by sustained harmonies in the strings, then by a return of the opening march-like motive in wind instruments. This preluding leads to the next movement.

Adagio cantabile, E-flat, 3-4. The Adagio opens pianissimo in full orchestra with muted strings. The solo violin enters and develops a cantabile melody.

The second movement, G major, 3-2, opens with preluding by the major orchestra, which leads from E-flat to G major. The solo violin enters with a scherzo theme, which the composer has characterized in the score as "Dance." The theme is developed now by solo instrument, now by orchestra with violin embroidery. A subsidiary theme of a brilliant character enters fortissimo as an orchestral tutti, and it is developed by the solo instrument. Recitatives for the solo violin lead to the next movement.

Andante sostenuto, A-flat major, 4-4. The song for solo violin is accompanied alternately by strings and by wood-wind and horns. The melody is sung by the first horn, then by oboe, then by horn and 'cellos, and at last by the flute, while the solo violin has passages of elaborate embroidery. A livelier theme is developed in B major by the solo violin. There is a return to the first theme in A-flat major, and there is further development.

The Finale, Allegro guerriero, E-flat, 4-4, opens with a march theme given out by the solo violin in full chords, accompanied by the harp

* The score was published in 1880.

SUCCESSFUL SONGS BY JOHN H. DENSMORE

The Lamb (Bb and Db). Sacred or Secular.
Memory (C and Bb). French and English Texts.
The Time I've Lost in Wooing (Eb and C). Humorous.
April (G and F).
Two Roses (Bb, Ab, and F).
Good-night (High).
Laughing Song (High). Coloratura.

alone. The phrase is repeated by full orchestra. A second phrase is treated in like manner. There are brilliant developments of the theme, and a modulation to C major introduces a more cantabile second theme. These two motives are elaborately developed and worked out, at times by the solo violin, but for the most part by the orchestra against figuration in the solo instrument.

The Scottish melodies introduced, though greatly changed, are "Auld Robert Morris," "There was a Lad," "Who'll buy my Caller Herrin'," and "Scots wha hae."

PRELUDE TO "THE AFTERNOON OF A FAUN (AFTER THE ÉCLOGUE OF STÉPHANE MALLARMÉ)" **ACHILLE CLAUDE DEBUSSY**

(Born at St. Germain (Seine and Oise), August 22, 1862; now living at Paris.)

"Prélude à l'Après-Midi d'un Faune (Églogue de S. Mallarmé)" * was played for the first time at a concert of the National Society of Music, Paris, December 23, 1894. The conductor was Gustave Doret. The second performance was at a Colonne Concert, Paris, October 20, 1895.

The first performance in Boston—it was also the first in the United States—was at a concert of the Boston Orchestral Club, Mr. Longy conductor, April 1, 1902.

* Stéphane Mallarmé was born at Paris in 1842; he died at Valvins in 1898. He taught English at French provincial towns and then for thirty years (1862-92) in Paris at a college. In 1874-75 he edited *La Dernière Mode*. The list of his works is as follows: "Le Corbeau" (translation into French prose of Poe's "Raven"), 1875; preface to Beckford's "Vathek," 1876; "L'Après-Midi d'un Faune," 1876; "Petite Philologie à l'Usage des Classes et du Monde: Les Mots Anglais," 1877; "Poésies Complètes" (photo-lithographed from the original manuscript), 1887; "Les Poèmes de Poe" (translation into French prose), 1888; "Le Ten o'Clock de M. Whistler," 1888; "Pages," 1891; "Les Miens: Villiers de l'Isle Adam," 1892; "Vers et Prose," 1892; "La Musique et les Lettres" (lectures delivered at Oxford and Cambridge), 1894; "Divagations," 1897; "Poésies," 1899.

At first a Parnassian, he became recognized as a chief of the Symbolists. For discussions of Mallarmé see Gosse's "Questions at Issue," 1893; Vittorio Pica's "Letteratura d' Eccezione," 1899; Arthur Symon's essay, "Mallarmé," in "The Symbolist Movement in Literature" (1899); George Moore's "Confessions of a Young Man"; Teodor de Wyzewa's "Nos Maîtres" (Paris, 1895); Paul Verlaine's "Les Poètes Maudits" (Paris, 1888); Gustave Kahn's "Symbolistes et Décadents" (Paris, 1902), an invaluable book to students of modern French poetry; Vance Thompson's "French Portraits" (1900).

In 1896 Mallarmé was named "poet of poets" at an election in which almost every Frenchman known in letters voted.

FAELTEN

PIANOFORTE SCHOOL

CARL FAELTEN, Director
30 HUNTINGTON AVENUE, BOSTON

Professional training for
Pianists and
Music Teachers. Special department for children. Call or write for information.



VICTOR S. FLECHTER

Rare Old Violins, Violas, Cellos,
Finest Italian Strings, Bows,
Boxes, Highest Grade Repairing

23 UNION SQUARE, NEW YORK

Telephone

BOUND COPIES of the Boston Symphony Orchestra's PROGRAMME BOOKS

Containing Mr. Philip Hale's analytical and descriptive notes on all works performed during the season ("musically speaking, the greatest art annual of to-day,"—W. J. Henderson, New York Sun)
May be obtained by addressing

Price \$3.00
C. A. ELLIS
SYMPHONY HALL

Stéphane Mallarmé formulated his revolutionary ideas concerning style about 1875, when the *Parnasse Contemporain* rejected his first poem of true importance, "L'Après-Midi d'un Faune." The poem was published in 1876 as a quarto pamphlet, illustrated by Manet. The eclogue is to the vast majority cryptic. The poet's aim, as Mr. Edmund Gosse expresses it, was "to use words in such harmonious combinations as will suggest to the reader a mood or a condition which is not mentioned in the text, but is nevertheless paramount in the poet's mind at the moment of composition." Mallarmé, in a letter to Mr. Gosse, accepted with delight this understanding of his purpose: "I make music, and do not call by this name that which is drawn from the euphonic putting together of words,—this first requirement is taken for granted; but that which is beyond, on the other side, and produced magically by certain dispositions of speech and language, is then only a means of material communication with the reader, as are the keys of the pianoforte to a hearer."

Let us read Mr. Gosse's explanation of the poem that suggested music to Debussy: "It appears in the *florilège* which he has just published, and I have now read it again, as I have often read it before. To say that I understand it bit by bit, phrase by phrase, would be excessive. But, if I am asked whether this famous miracle of unintelligibility gives me pleasure, I answer, cordially, Yes. I even fancy that I obtain from it as definite and as solid an impression as M. Mallarmé desires to produce. This is what I read in it: A faun—a simple, sensuous, passionate being—wakens in the forest at daybreak and tries to recall his experience of the previous afternoon. Was he the fortunate recipient of an actual visit from nymphs, white and golden goddesses, divinely tender and indulgent? Or is the memory he seems to retain nothing but the shadow of a vision, no more substantial than the 'arid rain' of notes from his own flute? He cannot tell. Yet surely there was, surely there is, an animal whiteness among the brown reeds of the lake that shines out yonder? Were they, are they, swans? No! But Naiads plunging? Perhaps! Vaguer and vaguer grows the impression of this delicious experience. He would resign his woodland godship to retain it. A garden of lilies, golden-headed, white-stalked, behind the trellis of red roses? Ah! the effort is too great for his poor brain. Perhaps if he selects one lily from the garth of lilies, one benign and beneficent yielder of her cup to thirsty lips, the memory, the ever-receding memory, may be forced back. So, when he has glutted upon a bunch of grapes, he is wont to toss the empty skins into the air and blow them out in a visionary greediness. But no, the delicious hour



OPERA THEATRE BALL SOCIETY HAIR DRESSING All the Latest Styles in only first quality HAIR GOODS

Engagements booked, made by "Phone" or Mail
22325-22279 Oxford

Dr. RUDOLPH MERTIN, Inc.

564 Washington St., Opp. Adams House, Boston
Send for Free Circulars and Price List of our Toilet Preparations

OTTO BAAB

21 Elm Street - Springfield, Mass.

Court Square Theatre Building

PIANOS

MASON & HAMLIN, The STRADIVARIUS of Pianos

STRICH & ZEIDLER, A high-grade artistic Piano

BEHNING, A Piano for a life-time

HENRY AND S. G. LINDEMAN,

Standard of excellence

LAFFARGUE, . . . For the price it has no equal

The incomparable

BEHNING PLAYER-PIANO

having no superiors

OTTO BAAB

21 Elm Street - Springfield, Mass.

Court Square Theatre Building

"The only Piano House on the Square"

The Refinements of Our Work



Are most apparent when compared with the work of ordinary cleaners Unexcelled facilities up-to-the-minute equipment and years of experience in



Cleansing and Dyeing

make our work distinctive in its thoroughness

ARTICLES RETURNED IN A SHORT TIME

CURTAINS
BLANKETS
DRAPERIES

GOWNS
WAISTS
SASHES

MENS CLOTHES
OVERCOATS
SUITS GLOVES

Carefully cleansed properly finished and inspected before returning

LEWANDOS

Springfield Shop

15 HARRISON AVENUE

Telephone 5100

BOSTON SHOPS

284 Boylston Street

17 Temple Place

New York City
Albany
Rochester

Philadelphia
Baltimore
Washington

Worcester
Newport
Providence

Hartford
Bridgeport
New Haven

Roxbury
Cambridge

Watertown
South Boston
Portland

Salem
Lynn

Bundles called for and delivered by our own teams and motors

EXECUTIVE OFFICES 286 BOYLSTON STREET BOSTON U S A

grows vaguer; experience or dream, he will never know which it was. The sun is warm, the grasses yielding; and he curls himself up again, after worshipping the efficacious star of wine, that he may pursue the dubious ecstasy into the more hopeful boskages of sleep.

"This, then, is what I read in the so excessively obscure and unintelligible 'L'Après-Midi d'un Faune'; and, accompanied as it is with a perfect suavity of language and melody of rhythm, I know not what more a poem of eight pages could be expected to give. It supplies a simple and direct impression of physical beauty, of harmony, of color; it is exceedingly mellifluous, when once the ear understands that the poet, instead of being the slave of the Alexandrine, weaves his variations round it, like a musical composer."

* * *

"The Afternoon of a Faun" is scored for three flutes, two oboes, one English horn, two clarinets, two bassoons, four horns, two harps, small antique cymbals,* strings. It is dedicated to Raymond Bonheur.

The chief theme is announced by the flute, très modéré, E major, 9-8. Louis Laloy gives the reins to his fancy. "One is immediately transported into a better world; all that is leering and savage in the snub-nosed face of the faun disappears; desire still speaks, but there is a veil of tenderness and melancholy. The chord of the wood-wind, the distant call of the horns, the limpid flood of harp-tones, accentuate this impression. The call is louder, more urgent, but it almost immediately dies away, to let the flute sing again its song. And now the theme is developed: the oboe enters in, the clarinet has its say; a lively dialogue follows, and a clarinet phrase leads to a new theme which speaks of desire satisfied; or it expresses the rapture of mutual emotion rather than the ferocity of victory. The first theme returns, more languorous, and the croaking of muted horns darkens the horizon. The theme comes and goes, fresh chords unfold themselves; at last a solo 'cello joins itself to the flute; and then everything vanishes, as a mist that rises in the air and scatters itself in flakes."

* Small cymbals, as well as the large cymbals, were used habitually in the bands of the janizaries from the time of organization in the seventeenth century. The ancient ones found at Pompeii were of bronze, connected by a bronze chain of twenty-four rings. Mahillon says that the sound is pitched approximately to the first E above the treble staff. [F. A. Lampe thought it worth while to write a book of 429 pages. "De Cymbalis Veterum" (1703).] Berlioz speaks of them in his Treatise on Instrumentation: "I have seen some in the Pompeian Museum at Naples, which were no larger than a dollar. The sound of these is so high and so weak that it could hardly be distinguished without a complete silence of the other instruments. These cymbals served in ancient times to mark the rhythm of certain dances, as our modern castanets, doubtless. In the fairy-like scherzo of my 'Romeo and Juliet' symphony, I have employed two pairs of the dimension of the largest of the Pompeian cymbals; that is to say, rather less than the size of the hand, and tuned a fifth one with the other." (They were tuned to B-flat and F above the treble staff.) "To make them vibrate, well, the player should, instead of striking the cymbals full one against the other, strike them merely by one of their edges. They should be of at least three lines and a half in thickness." Chausson introduced antique cymbals in his symphonic poem, "Viviane," and Loeffler uses them in his "Pagan Poem."

Music teaches most exquisitely the art of development.—D'ISRAELI

MUSIC EDUCATION

CALVIN B. CADY. Studios { Boston, 900 Beacon Street
 { New York, 15 Claremont Avenue
 Pianoforte, Harmony, etc., and Normal Courses

Address Teachers College, Columbia University, New York, for Syllabus of Course in Music Education.

Address Clayton F. Summy Co., Chicago, Ill., for Poetic Folk Dances, Books I. and II., Folk Songs for Ten Fingers, First Home Studies, Music Education, An Outline, Books I. and II.
 Summer Normal, Portland, Oregon, in July

(Born at Tavesthus, Finland, December 8, 1865; now living at Helsingfors.)

"Finlandia: Tondight för örkester," Op. 26, No. 7, was composed in 1894, some years before the loss of Finland's identity as a nation, yet it is said to be so national in sentiment, "and it evokes such popular enthusiasm in the composer's native land, that during the comparatively recent political conflict between Russia and Finland its performance is said to have been prohibited." It is not a fantasia on genuine folk-tunes. The composer is the authority for this statement. Mrs. Newmarch says: "Like Glinka, Sibelius avoids the crude material of the folksong; but like this great national poet, he is so penetrated by the spirit of his race that he can evolve a national melody calculated to deceive the elect. On this point the composer is emphatic. 'There is a mistaken impression among the press abroad,' he has assured me, 'that my themes are often folk melodies. So far I have never used a theme that was not of my own invention. Thus the thematic material of "Finlandia" and "En Saga" is entirely my own.'"

"Finlandia" was performed for the first time in America at a Metropolitan Opera House concert in New York, December 24, 1905. Mr. Arturo Vigna conducted. It was performed at concerts of the Russian Symphony Society, Mr. Modest Altschuler conductor, in Carnegie Hall, New York, December 30 and 31, 1905.

The first performance of this symphonic poem in Boston was by the Boston Symphony Orchestra, Mr. Fiedler conductor, November 21, 1908.

The following note is from a programme of the Russian Symphony Society:—

WILFRIED KLAMROTH

TEACHER of SINGING IN ALL OF ITS
BRANCHES

RICCARDO MARTIN'S OPINION:

"He has the real secret and knows how to teach it."

Studio, 11 1-2 West 37th Street . . . NEW YORK

The Elinor Comstock Music School

A resident and day school. Leschetizky method. Piano teachers all Leschetizky pupils. Vocal, Harmony, Ensemble playing, Sight reading, Lectures on current operas and concerts. Classes arranged in French, Classic Dancing, Literature and History of Art. Catalogues.

Miss ELINOR COMSTOCK, 1000 Madison Ave., New York City

"'Finland,' though without explanatory sub-title, seems to set forth an impression of the national spirit and life. . . . The work records the impressions of an exile's return home after a long absence. An agitated, almost angry theme for the brass choir, short and trenchant, begins the introduction, Andante sostenuto (alla breve). This theme is answered by an organ-like response in the wood-wind, and then a prayerful passage for strings, as though to reveal the essential earnestness and reasonableness of the Finnish people, even under the stress of national sorrow. This leads to an allegro moderato episode, in which the restless opening theme is proclaimed by the strings against a very characteristic rhythmic figure, a succession of eight beats, the first strongly accented. . . . With a change to Allegro, the movement, looked at as an example of the sonata form, may be said to begin. A broad, cheerful theme by the strings, in A-flat, against the persistent rhythm in the brass, is followed by a second subject, introduced by the wood-wind and taken up by the strings, then by the 'cello and first violin. This is peaceful and elevated in character, and might be looked upon as prophetic of ultimate rest and happiness. The development of these musical ideas carries the tone poem to an eloquent conclusion."

"Finland" is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, bass tuba, kettledrums, bass drum, cymbals, triangle, and strings.

* *

Sibelius at first studied the violin; but, as it was intended that he should be a lawyer after his schooling, he entered the University of Helsingfors in 1885. He soon abandoned the law for music. He studied at the Helsingfors Conservatory under Martin Wegelius, then with Albert Becker and Woldemar Bargiel at Berlin (1889-90) and with Fuchs and Goldmark at Vienna (1890-91). He then returned to Helsingfors. He received a stated sum from the government, so that he was able to compose without annoyance from the cares of this life that is so daily,—to paraphrase Jules Laforgue's line: "*Ah! que la Vie est quotidienne!*" *

* This stipend has been withdrawn, according to report.

CLARA TIPPETT

Teacher of Singing

Assistant, GRACE R. HORNE

312 Pierce Building
Copley Square, Boston

MUSICAL INSTRUCTION

PIANOFORTE INSTRUCTION

Miss MARY L. REGAL

Pupil of Moritz Moszkowski and of Harold Bauer

91 ELM STREET
WEST SPRINGFIELD

TELEPHONE

TEACHER OF SINGING

Miss CLARA E. MUNGER

Century Building

177 Huntington Avenue, Boston

TEACHER OF SINGING

Miss PRISCILLA WHITE

602 Pierce Building

Copley Square, BOSTON

Miss KATHERINE LINCOLN

SOPRANO

Management, Mrs. PAUL SUTORIUS
1 West 34th Street, New York

TEACHER OF SINGING

514 Pierce Building
Copley Square, BOSTON

Saturdays and Mondays in New York
Representing Miss Clara E. Munger
Studio, 254 West 85th Street

BERTHA CUSHING CHILD

67 MOUNT VERNON STREET

TEACHING AT
LANG STUDIOS

6 NEWBURY STREET, BOSTON

FREDERICK N. WATERMAN

BARITONE SOLOIST

and TEACHER OF SINGING

NEW CENTURY BUILDING
177 HUNTINGTON AVENUE • BOSTON
Room 10

WILLIAM ALDEN PAUL

TEACHER OF SINGING

312 PIERCE BUILDING, COPLEY SQUARE, BOSTON

Monday and Thursday P.M. and by appointment

Address, Instructor in Music, Episcopal Theological School

Telephone, 2816 R Cambridge

**Howell School of Lyric and
Dramatic Art**

CAROLINE WOODS-HOWELL, Directress

De Reszke Method of SINGING

30 Huntington Avenue, Boston
518 Main Street, Worcester

At Boston Studio, Tuesday, Friday, Saturday
At Worcester Studio, Monday, Wednesday, Thursday

MUSICAL INSTRUCTION

MISS ANNA MILLER WOOD

Mezzo-Contralto, Soloist and Teacher

Soloist; Boston Symphony Orchestra
Chicago Symphony Orchestra
Kneisel Quartet, etc.

Studio, Pierce Building, Copley Square, Boston

WILHELM HEINRICH

Teacher of Singing and Tenor Soloist
Oratorio, Concert
Church Engagements made

178A Tremont Street Telephone
Boston, Mass. Cable, Toneheim, Bost.
Rooms 44-45 Adams Cable Code
Advantages for summer European travel. Study
in music and art centers arranged for.
Send for prospectus.

F. S. CONVERSE

Will receive pupils in all branches
of musical composition

ADDRESS

Room 13, Steinert Building, Boston

ERNEST P. HAWTHORNE

PIANIST AND TEACHER

Instruction in the correct
principles of pianoforte playing
As taught by Leschetizky

156 Huntington Avenue - BOSTON

ELLA BACKUS-BEHR

PIANIST

Sixty-nine West Eighty-eighth Street
NEW YORK

As Vocal Coach refers to
Mme. Louise Homer Mr. Bechtal Alcock and
Mrs. Merle Tillotson-Alcock Mr. Frederic Martin

**AMERICAN INSTITUTE OF
APPLIED MUSIC**

METROPOLITAN COLLEGE OF MUSIC
212 West 59th Street, New York City

Thorough instruction in all branches of music.
Personal attention to individual pupils.
Twenty-sixth year began October 2, 1911.

KATE S. CHITTENDEN, Dean of the Faculty

FRANCIS ROGERS

Management, LOUDON CHARLTON
868 Carnegie Hall, New York

B A R I T O N E

RECITAL, ORATORIO, CONCERT

Also a limited number of pupils in the art of singing
There is the real stuff in this singer.—PHILIP HALE.
Mr. Rogers is a true artist.—W. J. HENDERSON
(N. Y. Sun).

Address, 563 PARK AVENUE, NEW YORK

VIRGIL

Piano School and Conservatory

42 West 76th Street, New York

**THE SCHOOL THAT MAKES
PLAYERS**

RESULTS TELL

Catalogue on request

MUSICAL INSTRUCTION

Claude Maitland Griffith

PIANO INSTRUCTION

Studio, 133 Carnegie Hall, New York

Mon. and Thurs. Afternoons

Pouch Gallery, Brooklyn

SEND FOR CIRCULAR

PERRY AVERILL

BARITONE

Prepares Singers for the profession

Studio, 220 West 59th Street

'Phone 1097 Col.

ARTHUR D. WOODRUFF

TEACHER OF SINGING

5 West 38th Street

NEW YORK CITY

Miss M. GRACE DASCHBACH

In charge of Vocal Department Teachers
College, Columbia University

SOPRANO

TEACHER OF SINGING

401 Carnegie Hall . New York City

GEORGE HARRIS, Jr.

TENOR

Soloist with Boston Symphony Orchestra
Cecilia Society
and with New York Symphony Orchestra
Management:

M. H. HANSON, 437 5th Avenue, New York

MASTER MUSIC STUDIOS

2789 Broadway, New York

M. DUBLE-SCHEELE, Director

All Branches of Music Taught

CATALOG

Telephone Connection

STEINWAY PIANO USED

Mr. MAX HEINRICH

has charge of the department of
Voice Training, Oratorio, Opera, Classic Song
and Dramatic Reading to Music

Accommodations for a New York residence ar-
ranged for out-of-town students

SUMMER CENTER

SCHLOSS ORT, GUMUNDEN, AUSTRIA

Study of music is optional

CARL E. DUFFT

BASSO

Vocal Instruction

1 East 40th Street . New York City

LESLEY MARTIN

Bel Canto

Studio: 1425 Broadway, New York

SINGERS—Suzanne Baker Watson, Cora Cross,
Nellie Hart, Willette Kershaw, Gertrude Hutcheson,
Ivy Scott, Marion Stanley, Estelle Ward, Mabel
Wilbur, Flora Zabelle, Edward Foley, George Gilbert,
John Hendricks, Andrew Mack, Dr. Eugene Walton
Marshall, Fiske O'Hara, Umberto Sacchetti, Ellis
Rhodes, Albert Wallerstedt, and many other singers
now before the public in operatic and church work

SANDERS THEATRE . . . CAMBRIDGE
HARVARD UNIVERSITY
Thirty-first Season, 1911-1912

Boston Symphony Orchestra

MAX FIEDLER, Conductor

Programme of the THIRD CONCERT

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE



THURSDAY EVENING, DECEMBER 14

AT 8.00

COPYRIGHT, 1911, BY C. A. ELLIS

PUBLISHED BY C. A. ELLIS, MANAGER

Pianos that Appeal to Musicians



OUR pianos have the very highest reputation with musical people, for every piano, from the highest-priced to the least expensive we offer, has not merely the essentials of tone and touch, but also exquisite refinements of quality which delight the musician.

We invite you to inspect our stocks, which are at once the largest, the most varied, and most interesting to be found in New England.

We call particular attention to the following pianos:

STEINWAY pianos, the instruments of highest prestige among music lovers everywhere—through their incomparable tone the choice of royalty and of all connoisseurs.

In all regular styles and also in special art cases exhibiting the perfection of artistry.

HUME pianos, the best made in New England—distinguished by wonderful richness and nobility of tone.

JEWETT pianos, the favorite pianos of New England, where more are sold each year than of any other make of equal cost.

THE PIANOLA PIANOS,—the complete line of five pianos. The Steinway, the Weber, and the Steck Pianola Pianos are shown in both grand and upright forms.

M. STEINERT & SONS CO.

Steinert Hall, 162 Boylston Street

Stores in all Principal Cities of New England

SANDERS THEATRE CAMBRIDGE

HARVARD UNIVERSITY

Boston Symphony Orchestra

Thirty-first Season, 1911-1912

MAX FIEDLER, Conductor

THIRD CONCERT

THURSDAY EVENING, DECEMBER 14

AT 8.00

PROGRAMME

Franck Symphony in D minor

- I. Lento: Allegro non troppo.
- II. Allegretto.
- III. Allegro non troppo.

Saint-Saëns Concerto in B minor for Violin and Orchestra,
No. 3, Op. 61

- I. Allegro non troppo.
- II. Andantino quasi allegretto.
- III. Molto moderato e maestoso: Allegro non troppo.

Tschaikowsky "Romeo and Juliet," Overture-Fantasia after
Shakespeare

SOLOIST

KATHLEEN PARLOW

There will be an intermission of ten minutes after the symphony

SYMPHONY IN D MINOR, FOR ORCHESTRA CÉSAR FRANCK

(Born at Liège, Belgium, on December 10, 1822; died at Paris on November 8, 1890.)

This symphony was produced at the Conservatory, Paris, February 17, 1889.* It was composed in 1888 and completed August 22 of that year. It was performed for the first time in Boston at a concert of the Boston Symphony Orchestra on April 15, 1899, and it was also played at its concerts on December 23 of that year, February 11 and April 22, 1905, and January 29, 1910. It was played also at the benefit concert to Mr. Wilhelm Gericke, April 24, 1906.

The symphony, dedicated to Henri Duparc, is scored for two flutes, two oboes, one English horn, two clarinets, one bass clarinet, two bassoons, four horns, two trumpets, two cornets-à-piston, three trombones, one bass tuba, a set of three kettledrums, harp, and strings.

Vincent d'Indy in his *Life of Franck* † gives some particulars about the first performance of the Symphony in D minor. "The performance was quite against the wish of most members of the famous orchestra, and was only pushed through thanks to the benevolent obstinacy of the conductor, Jules Garcin. The subscribers could make neither head nor tail of it, and the musical authorities were much in the same position. I inquired of one of them—a professor at the Conservatoire, and a kind of factotum on the committee—what he thought of the work. 'That, a symphony?' he replied in contemptuous tones. 'But, my dear sir, who ever heard of writing for the *cor anglais* in a symphony? Just mention a single symphony by Haydn or Beethoven introducing the *cor anglais*. There, well, you see—your Franck's music may be whatever you please, but it will certainly never be a symphony!' This was the attitude of the Conservatoire in the year of grace 1889.

"At another door of the concert hall, the composer of 'Faust' escorted by a train of adulators, male and female, fulminated a kind of papal decree to the effect that this symphony was the affirmation of incompetence pushed to dogmatic lengths. For sincerity and disinterestedness we must turn to the composer himself, when, on his return from the concert, his whole family surrounded him, asking eagerly for news. 'Well, were you satisfied with the effect on the public? Was there plenty of applause?' To which 'Father' Franck, thinking only of his work, replied with a beaming countenance: 'Oh, it sounded well, just as I thought it would!'"

The following analysis is based, in a measure, on a synopsis prepared

* Franck wrote a symphony for orchestra and chorus, "Psyché," text by Sicard and Fourcaud, which was composed in 1887 and produced at a concert of the National Society, March 10, 1888. He also wrote in his earlier years a symphony, "The Sermon on the Mount," after the manner of Liszt's symphonic poems. The manuscript exists, but the work was never published.

† Translated by Mrs. Newmarch.

by César Franck for the first performance at the Paris Conservatory concert:—

I. Lento, D minor, 4-4. There is first a slow and sombre introduction, which begins with the characteristic figure, the thesis of the first theme of the movement ('cellos and basses). This phrase is developed for some thirty measures, and leads into the Allegro, or first movement proper. Allegro non troppo, D minor, 2-2. The theme is given out by all the strings and developed with a new antithesis. Mr. Apthorp remarks in his analysis of this symphony: "It is noticeable that, whenever this theme comes in slow tempo, it has a different antithesis from when it comes in rapid tempo. The characteristic figure (thesis) reminds one a little, especially by its rhythm and general rise and fall, of the '*Muss es sein?*' (Must it be?) theme in Beethoven's last quartet, in F major." There is a short development, and the opening slow passage returns, now in F minor, which leads to a resumption of the Allegro non troppo, now also in F minor. This leads to the appearance of the second theme, molto cantabile, F major, for the strings, which in turn is followed by a third theme of a highly energetic nature, which is much used in the ensuing development, and also reappears in the Finale. The free fantasia is long and elaborate. Then there is a return of the theme of the introduction, which is now given out fortissimo and in canonic imitation between the bass (trombones, tuba, and basses) and a middle voice (trumpets and cornets) against full harmony in the rest of the orchestra. The theme of the Allegro non troppo is resumed, and leads to the end of the first movement.

II. Allegretto, B-flat minor, 3-4. The movement begins with pizzicato chords for the string orchestra and harp. The theme, of a gentle and melancholy character, is sung by the English horn. The first period is completed by clarinet, horn, and flute. The violins then announce a second theme, dolce cantabile, in B-flat major. The English horn and other wind instruments take up fragments of the first motive, in B-flat minor. Now comes a new part, which the composer himself characterizes as a scherzo. The theme, of lively nature, but pianissimo, is given to the first violins. Clarinets intone a theme against the restless figuration of the violins, and this is developed with various modulations until the opening theme returns, first in G minor, then in C minor. Then the whole opening section, announced by the English horn, is combined with the chief theme of the scherzo, given to the violins.

III. Finale: Allegro non troppo, 2-2. After a few energetic introductory measures the chief theme appears, dolce cantabile, in 'cellos and bassoons. After the first period of nearly sixty measures, a phrase in B major, announced by the brass, is answered by the strings. A more sombre motive follows in 'cellos and basses. The opening theme

of the second movement now reappears (English horn), accompanied by a figure in triplets. The composer gives this description of the remainder of the movement: Development of the themes of the Finale. A marked retard in the tempo. A fragment of the opening theme of the second movement alternates with fragments of the sombre third theme of the Finale. Resumption of the original tempo, with a great crescendo, which ends in a climax,—the restatement of the opening D major theme with all possible sonority. The chief theme of the second movement returns, also with great sonority. The volume of tone subsides, and the third theme of the first movement reappears. This leads to a coda, constructed from the chief themes of the first movement in conjunction with the opening theme of the Finale.

* *

Vincent d'Indy in his *Life of Franck*, which has been published by John Lane in an English translation by Mrs. Rosa Newmarch, says little about the structure of this symphony, although he devotes a chapter to Franck's string quartet.

Speaking of Franck's sonata for violin and piano, he calls attention to the fact that the first of its organic germs is used as the theme of the four movements of the work. "From this moment cyclical form, the basis of modern symphonic art, was created and consecrated." He then adds:—

"The majestic, plastic, and perfectly beautiful symphony in D minor is constructed on the same method. I purposely use the word *method* for this reason: after having long described Franck as an empiricist and an improviser—which is radically wrong—his enemies (of whom, in spite of his incomparable goodness, he made many) and his ignorant detractors suddenly changed their views and called him a musical mathematician, who subordinated inspiration and impulse to a conscientious manipulation of form. This, we may observe in passing, is a common reproach brought by the ignorant Philistine against the dreamer and the genius. Yet where can we point to a composer in the second half of the nineteenth century who could—and did—think as loftily as Franck, or who could have found in his fervent and enthusiastic heart such vast ideas as those which lie at the musical basis of the Symphony, the Quartet, and 'The Beatitudes'?"

"It frequently happens in the history of art that a breath passing through the creative spirits of the day incites them, without any previous mutual understanding, to create works which are identical in form, if not in significance. It is easy to find examples of this kind of artistic telepathy between painters and writers, but the most striking instances are furnished by the musical art.

"Without going back upon the period we are now considering, the years between 1884 and 1889 are remarkable for a curious return to pure symphonic form. Apart from the younger composers, and one or two unimportant representatives of the old school, three composers who had already made their mark—Lalo, Saint-Saëns, and Franck—produced true symphonies at this time, but widely different as regards external aspect and ideas.

"Lalo's Symphony in G minor,* which is on very classical lines, is remarkable for the fascination of its themes, and still more for charm

* Lalo's Symphony in G minor was performed for the first time, February 13, 1887, at Paris. The introduction to the first allegro, passages in the scherzo, and the theme of the slow movement were taken by Lalo from his opera "Fiesque," composed in 1867-68.—P. H.

and elegance of rhythm and harmony, distinctive qualities of the imaginative composer of 'Le Roi d'Ys.'

"The C minor Symphony of Saint-Saëns,* displaying undoubted talent, seems like a challenge to the traditional laws of tonal structure; and although the composer sustains the combat with cleverness and eloquence, and in spite of the indisputable interest of the work—founded, like many others by this composer, upon a prose theme,† the *Dies Irae*—yet the final impression is that of doubt and sadness.

"Franck's Symphony, on the contrary, is a continual ascent towards pure gladness and life-giving light because its workmanship is solid, and its themes are manifestations of ideal beauty. What is there more joyous, more sanely vital, than the principal subject of the Finale, around which all the other themes in the work cluster and crystallize? While in the higher registers all is dominated by that motive which M. Ropartz has justly called 'the theme of faith.'

"This symphony was really *bound to come* as the crown of the artistic work latent during the six years to which I have been alluding."‡

Miss KATHLEEN PARLOW, violinist, was born at Calgary, Alberta, Canada, in 1890. Her mother, born in New Brunswick, played the violin. Miss Parlow's parents moved to California when she was five years old. She studied in San Francisco with Mr. Conrad, of that city, for five years and for a similar period with Henry Holmes. Her first performance in public in San Francisco was at the age of six years.

In 1905 Miss Parlow went to London, and gave a recital on March 23, 1905. On November 1, 1905, she played with the London Symphony Orchestra, and in that year she was commanded to play before the queen. Feeling the need of further study, Miss Parlow took lessons of Leopold Auer for eighteen months. In the course of this period she played in public at Helsingfors and Riga. In July, 1907, she was chosen to play at the Russian concert conducted by Glazounoff at the International Musical Festival held at Ostend. In November, 1907, she began an extensive tour of Northern Europe. She has since that year led the life of a virtuoso.

Her first appearance in the United States since 1905 was on December 1, 1910, with the Russian Symphony Society, when she played Tschaikowsky's concerto.

She played in Boston at a concert of the Boston Symphony Orchestra, April 1, 1911 (Tschaikowsky's Concerto in D major).

* Saint-Saëns wrote his symphony in C minor for the London Philharmonic Society. The symphony was first performed at a concert of the society in London, May 19, 1886, when the composer conducted. It has been performed at concerts of the Boston Symphony Orchestra in Boston, February 16, 1901, and March 29, 1902, and it was performed in Boston at a concert given by the Boston Symphony Orchestra and Saint-Saëns, November 26, 1906, when Dr. Muck conducted it.—P. H.

† Mrs. Newmarch's translation is here not clear. D'Indy wrote: "Sur le thème de la prose: *Dies Irae*,"—on the theme of the prose, *Dies Irae*. Prose here means a piece of rhythmical or rhymed accentual verse, sung or said between the epistle and gospel at certain masses. It is also called a sequence. "Victimæ Paschali," "Veni, Sancte Spiritus," "Lauda Sion," "Dies Irae," are examples, but neither Le Brun nor Benedict XIV. recognized the "Stabat Mater" as a prose.—P. H.

‡ We must in justice deal with the erroneous view of certain misinformed critics who have tried to pass off Franck's Symphony as an offshoot (they do not say imitation, because the difference between the two works is so obvious) of Saint-Saëns's work in C minor. The question can be settled by bare facts. It is true that the Symphony with organ, by Saint-Saëns, was given for the first time in England in 1885 (*sic*), but it was not known or played in France until two (*sic*) years later (January 9, 1887, at the Conservatory); now at this time Franck's Symphony was completely finished.—V. d'I.

Mr. d'Indy is mistaken in the date of the performance in London; but his argument holds good.—P. H.

(Born at Paris, October 9, 1835; still living there.)

This concerto was composed in 1880. It was played for the first time at a Châtelet concert in Paris, January 2, 1881, by Sarasate, to whom it is dedicated. It was played for the first time in Boston by Mr. Timothée Adamowski at a concert of the Boston Symphony Orchestra, January 4, 1890. It was played afterward at these concerts by Mr. Ysaye (December 1, 1894), Miss Mead (January 29, 1898), Mr. Adamowski (March 8, 1902), Mr. Sauret, April 9, 1904.

The concerto is in three movements. The first, *Allegro non troppo*, B minor, 2-2, opens with a pianissimo, tremolando B minor chord (strings and kettledrums). The solo violin enters almost immediately with the first theme, while wood-wind and horns give forth soft staccato chords. The violin exposes the theme, and then has passage-work accompanied by the orchestra. After a forte tutti passage on the first theme, there is a recitative for solo violin, a sort of prelude to the second theme, which is announced (E major) by the solo instrument, and is developed a little against a simple accompaniment. Fragments of the first theme appear in the strings. There is a short free fantasia, in which the first theme is worked out,—for the most part by the orchestra against running passages in the violin,—and there is a return to the key of B minor. The solo violin then has the recitative passage that introduced the second theme, and proceeds to the second theme itself, which is now in B major. This theme is developed, and in the coda the first theme is developed in a new way.

The second movement, *Andantino quasi allegretto*, B-flat major, 6-8, opens with sustained harmony in strings and a chord or two in the wood-wind. A melody in Siciliano* rhythm is sung by the solo violin, and the closing figure of each phrase of the melody is echoed twice by other instruments, with a final flute arpeggio to each period. The melody is repeated by the oboe, and the solo violin takes part in the echo and the arpeggio. After episodic passages in the violin, the second theme, a more emotional melody, is given out by the solo instrument, forte, over a figure in strings and wind. There are subsidiary themes in the violin, and there is a return of the Siciliano melody in B-flat major as an orchestral tutti; the violins play the melody in octaves against repeated chords in the wood-wind and the horns. The

* The Siciliana, or Siciliano, is an idyllic dance of Sicily frequently performed at weddings. It has been described as follows: "The peasants dance to a flute, or a tambourine with bells: those who are above the peasants in the social scale have an orchestra of two or three violins. Sometimes the music is furnished by a bagpipe or guitar. The ball is opened by a man, who, taking his cap in hand, bows low to the woman; she then rises noisily and dances with all her might, the couple holding each other by means of a handkerchief. After a time the man makes another profound bow and sits down, while the woman continues pirouetting by herself; then she walks round the room and chooses a partner, and so it goes on, man and woman alternately dancing and choosing. The married couples dance by themselves, until toward the end of the evening, when they all dance together." It has also been described as a sort of *passe-pied* danced to a lively measure of 6-8. A dancing master, Gawlikoski, about 1850, in Paris, gave the name of this dance to a form of waltz, and the dance was in fashion for a year or two. Walther, in his "Music Lexicon" (Leipsic, 1732), classed the Siciliana as a Canzonetta: "The Sicilian Canzonetten are after the manner of a gigue, 12-8 or 6-8."

solo violin sings the second phrase of the theme, and proceeds to the second theme. The movement closes with a short coda, with arpeggios in harmonics of the solo instrument and lower clarinet tones.

The third movement opens with a short and slow introduction, *Molto moderato e maestoso*, in B minor, 4-4, a sort of recitative for the solo violin with orchestral accompaniment. The main body of the movement, *Allegro non troppo*, B minor, 2-2, begins with the first theme in the solo violin over an accompaniment of repeated chords in the bassoons and the horns. There are then sustained harmonies in oboes and clarinets with pizzicato arpeggios for the strings. This theme is followed immediately by a second, cantabile, also played and developed by the solo instrument. A third theme, in D major, is announced and developed by the violin. The first theme is worked out in a rather long orchestral tutti, and then a fourth theme appears, a quiet song in G major, given out pianissimo in harmony by muted violins and violas in four parts, and afterward sung by the solo violin against a flowing contrapuntal accompaniment in the wood-wind and first violins. Then the muted violins and violas proceed with the second verse of the theme in high harmonies. The solo instrument follows against like harmonies in the strings and soft arpeggios in the flute. The working-out is long and elaborate. The first theme returns in B minor, and the third part of the movement begins. The development is here somewhat shorter; the flute and oboe hint at the second theme; the third theme comes in for a moment in the solo violin, in C major, and the fourth theme fortissimo in the trumpets and trombones in four-part harmony against contrapuntal figures in the strings in octaves. The theme is now in B major, and the proclamation of it by the brass is followed by a development by the solo violin over tremulous harmonies in violins and violas (divided) and syncopated staccato notes in the wood-wind and in the 'cellos *pizz.* The coda, of a free nature, is based for the most part on the third theme.

Mr. Otto Neitzel, in his *Life of Saint-Saëns* (1899), describes the concerto as follows: "The first and the third movements are characterized by sombre determination, which in the Finale, introduced by an instrumental recitative, appears with intensified passion. The middle movement is in strong contrast, and over it the spring-sun smiles. There is toward the end a striking effect produced by lower clarinet tones and the solo violin with octave harmonics. A hymn serves as an appeasing episode in the stormy passion of the Finale; it reappears in the brass; warring strings try to drive it away; it is a thoughtfully conceived and individual passage both in rhythm and in timbre."

The concerto is scored for solo violin, two flutes (one of which is interchangeable with piccolo), two oboes, two clarinets, two bassoons, two horns, two trumpets, three trombones, kettledrums, and strings.

"ROMEO AND JULIET," OVERTURE-FANTASIA AFTER SHAKESPEARE.
PETER ILJITSCH TSCHAIKOWSKY

(Born at Votinsk, in the government of Viatka, Russia, May 7, 1840: died at St. Petersburg, November 6, 1893.)

The "Romeo and Juliet" overture-fantasia as played to-day is by no means the work as originally conceived and produced by the composer.

Kashkin told us a good many years ago about the origin of the overture, and how Tschaikowsky followed Mily Balakireff's suggestions: "This is always associated in my mind with the memory of a lovely day in May, with verdant forests and tall fir-trees, among which we three were taking a walk. Balakireff understood, to a great extent, the nature of Tschaikowsky's genius, and knew that it was adequate to the subject he suggested. Evidently he himself was taken with the subject, for he explained all the details as vividly as though the work had been already written. The plan, adapted to sonata form, was as follows: first, an introduction of a religious character, representative of Friar Laurence, followed by an Allegro in B minor (Balakireff suggested most of the tonalities), which was to depict the enmity between the Montagues and Capulets, the street brawl, etc. Then was to follow the love of Romeo and Juliet (second subject, in D-flat major), succeeded by the elaboration of both subjects. The so-called 'development'—that is to say, the putting together of the various themes in various forms—passes over to what is called, in technical language, the 'recapitulation,' in which the first theme, Allegro, appears in its original form, and the love theme (D-flat major) now appears in D major, the whole ending with the death of the lovers. Balakireff spoke with such conviction that he at once kindled the ardor of the young composer." (Englished by Mrs. Rosa Newmarch.)

After Kashkin's Reminiscences of Tschaikowsky appeared, Modest Tschaikowsky's Life of his illustrious brother was published. I quote in the course of this article from Paul Juon's translation into German. Let us see what Modest says about the origin and early years of this overture.

The first mention of "Romeo and Juliet" is in a digression concerning the influence of Henri Litolff, the composer of the "Robespierre" and "The Girondists" overtures, over Tschaikowsky; and, if we wonder at this, it is a good thing to remember that the flamboyant Litolff was once taken most seriously by Liszt and others who were not ready to accept the claims of every new-comer. But it is not necessary for us to examine now any questions of opinion concerning real or alleged influence.

It was during the winter of 1868-69 that Tschaikowsky fell madly in love with the opera singer Marguerite Joséphine Désirée Artôt. The story of this passion, of his eagerness to marry her, of her sudden

choice of the baritone Padilla as a husband, has already been told in a Programme Book of the Boston Symphony Orchestra.* It is enough to say that in 1869 Tschaikowsky was still passionately fond of her, and it was not for some years that he could even speak her name without emotion.

In August, 1869, Tschaikowsky wrote to his brother Anatole that Mily Balakireff, the head of the neo-Russian band of composers (among whom were Rimsky-Korsakoff, Borodin, César Cui), was then living at Moscow. "I must confess that his presence makes me rather uncomfortable: he obliges me to be with him the whole day, and this is a great bore. It's true he is a very good man, and he is deeply interested in me: but—I don't know why—it is hard work for me to be intimate with him. The narrowness of his musical opinions and his brusque manner do not please me." He wrote a few days later: "Balakireff is still here. We meet often, and it is my firm belief that, in spite of all his virtues, his company would oppress me like a heavy stone, if we should live together in the same town. The narrowness of his views and the arrogance with which he holds them are especially disagreeable to me. Nevertheless, his presence has helped me in many ways." And he wrote August 30: "Balakireff went away to-day. If he was in my opinion irritating and a bore, justice compels me to say that I consider him to be an honorable and a good man, and an artist that stands immeasurably higher than the crowd. We parted with true emotion."

Tschaikowsky began work on "Romeo and Juliet" toward the end of September, 1869. Balakireff kept advising him, urging him on by letter. Thus he wrote in October: "It seems to me that your inactivity comes from the fact that you do not concentrate yourself, in spite of your 'friendly hovel' of a lodging." (Yet Tschaikowsky had been working furiously on twenty-five Russian songs arranged for piano-forte, four hands, "in the hope of receiving money from Jurgenson," the publisher.) Balakireff went on to tell him his own manner of composition, and illustrated it by his "King Lear" overture. "You should know," he added, "that in thus planning the overture I had not as yet any determined ideas. These came later, and began to adjust themselves to the traced outlines of the forms. I believe that all this would happen in your case, if you would only first be enthusiastic over the scheme. Then arm yourself with galoshes and a walking-stick, and walk along the boulevards. Begin with the Nikitsky, let yourself be thoroughly impregnated with the plan, and I am convinced that you will have found some theme or an episode by the time you reach the Sretensky Boulevard. At this moment, while I think of you and your overture, I myself am aroused involuntarily, and I picture to

* Programme Book of January 31, 1903. Mme. Artôt died April 3, 1907.

myself that the overture must begin with a raging 'Allegro with sword-cuts,' something like this" (Balakireff sketched five measures, to which Tschaikowsky evidently paid little heed); "I should begin something like this. If I were to compose the overture, I should thus grow enthusiastic over this egg, and should hatch it, or I should carry about the kernel in my brain until something living and possible in this fashion were developed from it. If letters just now would exert a favorable influence over you, I should be exceedingly happy. I have some right to lay claim to this, for your letters are always a help to me." In November he wrote again in words of lively interest; he asked Tschaikowsky to send him sketches, and promised that he would say nothing about them until the overture was finished.

Tschaikowsky sent him his chief themes, and, lo, Balakireff wrote a long critical review: "The first theme does not please me at all; perhaps it will come out all right in the development, but as it now is, in its naked form, it has neither strength nor beauty, and does not adequately characterize Friar Laurence. Here is the place for something after the manner of a choral by Liszt ('Der nächtliche Zug,' 'Hunnenschlacht,' and 'Die heilige Elisabeth') in old Catholic style; but your theme is of a wholly different character, in the style of a quartet by Haydn, bourgeois music which awakens a strong thirst for beer. Your theme has nothing antique, nothing Catholic about it; it is much nearer the type of Gogol's 'Comrade Kunz,' who wished to cut off his nose so that he should not be obliged to pay out money for snuff. It is possible your theme will be very different in the development—and then I'll take all this back. As for the theme in B minor, it would serve as a very beautiful introduction for a theme. After the running about in C major must come something very energetic, powerful. I take it that this is really so, and that you were too lazy to write out the continuation. The first theme in D-flat major is exceedingly beautiful, only a little languishing; the second in D-flat is simply wonderful. I often play it, and I could kiss you heartily for it. There is love's ardor, sensuousness, longing, in a word, much that would be exactly to the taste of the immoral German Albrecht. I have only one criticism to make about this theme: there is too little inner, psychical love, but rather fantastical, passionate fervor, with only slight Italian tint-

MISS GAFFNEY HYGIENIC TREATMENT OF HEAD, FACE AND NECK

Removing and preventing wrinkles and improving the complexion by restoring muscular tone and tissue building without the use of cosmetics or steaming. Head treated for congestion, falling hair and baldness.

The only method which grows new permanent hair in six treatments.

MANICURING AND SHAMPOOING

ADDRESS, 486 BOYLSTON STREET, ROOM 4

Telephone, Back Bay 3776 W

Testimonials from distinguished
men and women of Boston

STRICTLY PRIVATE TREATMENT
15 YEARS EXPERIENCE

ing. Romeo and Juliet were no Persian lovers: they were Europeans. I don't know whether you understand what I wish to say—I always find a great difficulty in expression; I launch into a musical treatise, and I must take refuge in illustrative examples: the theme in A-flat major in Schumann's 'Braut von Messina' overture is a good example of a motive in which there is expression of inner love. This theme, I admit, has its weaknesses; it is morbid and too sentimental toward the end, but the ground-mood is exceedingly well caught. I await impatiently the whole score for a just view of your overture, which is full of talent. It is your best work, and your dedication of it to me pleases me mightily. This is the first piece by you which fascinates by the mass of its beauties, and in such a way that one without deliberation can call it good. It is not to be likened to the old drunken Melchisedek, who breaks into a horrible trepak * in the Arbatsky Place, from sheer misfortune. Send me the score as soon as possible. I pant to know it."

Tschaikowsky made some changes; and still Balakireff was not satisfied. He wrote February 3, 1871: "I am much pleased with the introduction, but I do not at all like the close. It is impossible for me to write explicitly about it. It would be better for you to come here, where we could talk it over. You have made something new and

*A Russian national dance.



ALBUM of SONGS

FOR HIGH VOICE
FOR MEDIUM VOICE

By CHARLES WAKEFIELD CADMAN

This American composer has won unusual success with his songs, which are distinguished for attractiveness of melody, artistic style and originality. The present collection offers to the singing public the choicest of Mr. Cadman's published songs, together with several new works of charming quality.

Price, postpaid, \$1.25

CHARLES WAKEFIELD CADMAN

Born in Johnstown, Pa., December 24, 1881, moved to Pittsburg 1884; musical education under Pittsburg teachers, Walker, Steiner, Oehmler, and Von Kunits, with advice and criticism from Emil Paur; became interested in the music of the American Indians and spent considerable time among them, securing material for use in composition and in a lecture recital, American Indian Music Talk; musical critic of *Pittsburg Dispatch*.

OLIVER DITSON COMPANY. - - BOSTON
150 TREMONT STREET

good in the middle section, the alternating chords on the organ-point above, a little '*à la Ruslan*.'* There is much routine in the close; the whole part after the end of the second theme (D major) is, as it were, pulled violently out of the head. The very end itself is not bad, but why these blows in the last measures? They contradict the contents of the drama, and it is coarse. Nadeshda Nikolajewna† has stricken out these chords with her pretty little hand, and would fain close her pianoforte arrangements with a pianissimo."

Tschaikowsky wrote, October 19, 1869, that the overture was completed. It was begun October 7, 1869; the sketch was finished October 19; by November 27, 1869, it was scored. In the course of the summer of 1870 it was wholly rewritten: there was a new introduction, the dead march toward the close was omitted, and the orchestration was changed in many passages.

The first performance of the overture was on March 16, 1870, at

* After the manner of Glinka in his opera, "Ruslan und Ludmilla" (St. Petersburg, 1842).

† The wife of Rimsky-Korsakoff. In his final version Tschaikowsky himself struck out the chords.

WILLIAM ALDEN PAUL

Instructor in Music, Episcopal Theological School, Cambridge

Private Lessons in Voice Culture for Reading, Speaking and Singing

BOSTON

312 PIERCE BUILDING, COPLEY SQ.

Monday, Thursday, Saturday P.M.

CAMBRIDGE

25 WINTHROP HALL

Phillips Place

Telephone, 2816 R

DE MERITTE SCHOOL 815 BOYLSTON STREET BOSTON

TWELFTH YEAR

A preparatory school for boys who want an education.

The **Upper Grade** prepares for college and the scientific schools.

The **Lower Grade** gives to boys from ten to fourteen years of age a careful training for the work of the upper grade.

EDWIN DE MERITTE, A. B., Principal

COOK SHOP and LUNCH ROOM

All kinds of cooked food for sale. Food will be served in the lunch room at all hours of the day.

CATERING DEPARTMENT

TO ORDER

Ice Cream, Sherbets, etc. Croquettes, Salads, Sandwiches, Cakes and Salted Nuts for Luncheons and Teas.

Christmas Pies, Fruit Cake and Plum Pudding. Soup, Sandwiches and Doughnuts for School Lunches. Also Furnished Rooms.

LAVINIA NOBLETON (Formerly of Jarvis Field House)

Telephone, Cambridge 1642-W

a concert of the Musical Society, Moscow. The work was not successful. Nicolas Rubinstein, who conducted, had just been sentenced to a fine of twenty-five roubles on account of some act of executive severity in the Conservatory. A newspaper on the day of the concert suggested that the admirers of Rubinstein should take up a collection at the concert, so that he should not be obliged to serve out the fine in jail. This excited such indignation that, when Rubinstein appeared on the stage, he was greeted with great enthusiasm, and no one thought of overture or concert. Tschaikowsky wrote to Klimenko: "My overture had no success at all here, and was wholly ignored. . . . After the concert a crowd of us supped at Gurin's restaurant. During the whole evening no one spoke to me a word about the overture. And yet I longed so for sympathy and recognition."

During a sojourn in Switzerland that summer Tschaikowsky made radical changes in "Romeo and Juliet." Through the assistance of N. Rubinstein and Karl Klindworth, the overture, dedicated to Mily Alexejewtsch Balakireff, was published by Bote & Bock, of Berlin, in 1871. It was soon played in German cities.

Miss ALICE M. RAYMOND
TELEPHONE 2899-3 CAMBRIDGE

TEACHER OF
Piano and Voice Culture
Pupil of Raoul Pugno of Paris
CLASS OR PRIVATE LESSONS
4 Exeter Park, Cambridge Off Mass. Ave.
Arlington car via Harvard Square

Mr. GEO. A. BURDICK

Teacher of Piano and Harmony
STUDIOS Cambridge - - 67A Dana Street
Boston, Tuesday and Wednesday P.M.
602 Huntington Chambers
TELEPHONE, 719-M CAMBRIDGE

BENEDICT FITZ GERALD

PIANIST and TEACHER
College Entrance Requirements
8 STEINERT HALL - - BOSTON
Tuesday and Friday

Mlle.
Caroline
MILLINERY

REDUCTION SALE
486 BOYLSTON STREET
BOSTON
In Block of Brunswick Hotel

But Tschaikowsky was not satisfied with his work. He made still other changes, and, it is said, shortened the overture. The second edition, published in 1881, contains these alterations.

The first performance of "Romeo and Juliet" in America was by the Philharmonic Society of New York, Carl Bergmann conductor, April 22, 1876. The first performance in Boston was by the Symphony Orchestra, February 8, 1890.

The work is scored for piccolo, two flutes, two oboes, two clarinets, English horn, two bassoons, four horns, two trumpets, three trombones, bass tuba, a set of three kettledrums, bass drum, cymbals, harp, strings.



**English
Tea Room**

—

160 Tremont Street
Over Moseley's

—

Luncheon
11-3

Afternoon Tea
3.30-5.30

**Between West and Boylston
Streets**

GEORGE H. KENT

University Bookstore Harvard
Square

All the Newest Books

At the Lowest Price

And Christmas is Almost Here

A Brownie Camera for the Small Boy

A Folding Pocket Kodak for the Older One

The Best Stationery

In 1 quire—2 quire—3 quire Boxes

Victor Talking Machines and Records

The New Victor Victrolas, \$15.00—\$25.00—\$40.00

TRADE IN HARVARD SQUARE

NEW BEDFORD THEATRE, NEW BEDFORD

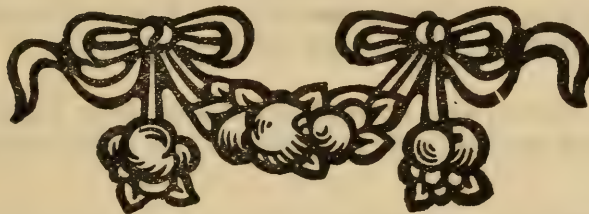
Thirty-first Season, 1911-1912

Boston Symphony Orchestra

MAX FIEDLER, Conductor

Programme of the SECOND CONCERT

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE



TUESDAY EVENING, DECEMBER 19

AT 8.15

COPYRIGHT, 1911, BY C. A. ELLIS

PUBLISHED BY C. A. ELLIS, MANAGER

Pianos that Appeal to Musicians



OUR pianos have the very highest reputation with musical people, for every piano, from the highest-priced to the least expensive we offer, has not merely the essentials of tone and touch, but also exquisite refinements of quality which delight the musician.

We invite you to inspect our stocks, which are at once the largest, the most varied, and most interesting to be found in New England.

We call particular attention to the following pianos:

STEINWAY pianos, the instruments of highest prestige among music lovers everywhere—through their incomparable tone the choice of royalty and of all connoisseurs.

In all regular styles and also in special art cases exhibiting the perfection of artistry.

HUME pianos, the best made in New England—distinguished by wonderful richness and nobility of tone.

JEWETT pianos, the favorite pianos of New England, where more are sold each year than of any other make of equal cost.

THE PIANOLA PIANOS,—the complete line of five pianos. The Steinway, the Weber, and the Steck Pianola Pianos are shown in both grand and upright forms.

M. STEINERT & SONS CO.

109 William Street, New Bedford, Mass.

Stores in all Principal Cities of New England

NEW BEDFORD THEATRE, NEW BEDFORD

Boston Symphony Orchestra

Thirty-first Season, 1911-1912

MAX FIEDLER, Conductor

SECOND CONCERT
TUESDAY EVENING, DECEMBER 19
AT 8.15

PROGRAMME

Rimsky-Korsakoff . . . Symphonic Suite, "Scheherazade" (after "The
Thousand Nights and a Night"), Op. 35

Bruch . . . { a. "Kol Nidrei," for Violoncello and Orchestra
Boëllmann . . . { b. Symphonic Variations for Violoncello and Orchestra

Wagner Prelude to "Lohengrin"

Wagner Overture, "Tannhäuser"

SOLOIST

ALWIN SCHROEDER

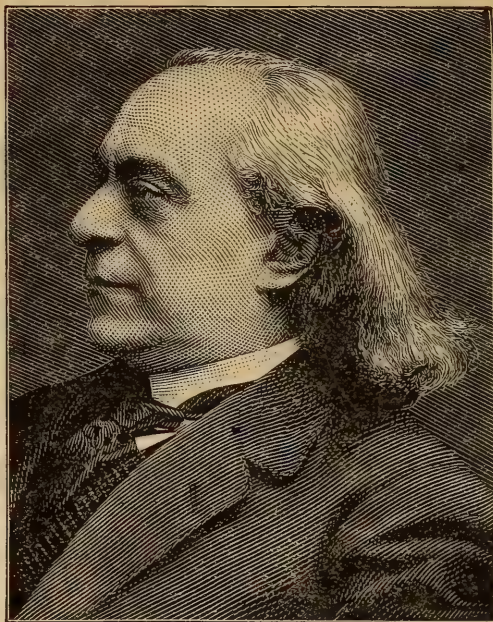
There will be an intermission of ten minutes after the symphonic suite

Vladimir De Pachmann

*The Greatest Pianist
Of the 20th Century*

ON TOUR
IN THE
UNITED STATES

SEASON: 1911-1912



For generations the appearance of new stars on the musical firmament has been announced—then they came with a temporary glitter—soon to fade and to be forgotten.

De Pachmann has outlived them all. With each return he won additional resplendence and to-day he is acknowledged by the truly artistic public to be the greatest exponent of the piano of the twentieth century. As Arthur Symonds, the eminent British critic, says:

"Pachmann is the Verlaine or Whistler of the Pianoforte the greatest player of the piano now living."

Pachmann, as before, uses the **BALDWIN PIANO** for the expression of his magic art, the instrument of which he himself says:

" It cries when I feel like crying, it sings joyfully when I feel like singing. It responds —like a human being—to every mood. I love the Baldwin Piano."

Every lover of the highest type of piano music will, of course, go to hear Pachmann—to revel in the beauty of his music and to marvel at it.

It is the beautiful tone quality, the voice which is music itself, and the wonderfully responsive action of the Baldwin Piano, by which Pachmann's miraculous hands reveal to you the thrill, the terror and the ecstasy of a beauty which you had never dreamed was hidden in sounds.

The Baldwin Company

8 EAST 34th STREET, NEW YORK

"SCHEHERAZADE," SYMPHONIC SUITE AFTER "THE THOUSAND NIGHTS
AND A NIGHT," OP. 35.

NICOLAS ANDREJEVITCH RIMSKY-KORSAKOFF

(Born at Tikhvin, in the government of Novgorod, March 18,* 1844; died June
21, 1908, at St. Petersburg.)

Mrs. Rosa Newmarch, in her biographical sketch of Rimsky-Korsakoff, says that "Scheherazade" was composed in 1888.

The first performance of the suite in Boston was at a concert of the Boston Symphony Orchestra led by Mr. Paur on April 17, 1897.

The suite, dedicated to Vladimir Stassoff, is scored for one piccolo, two flutes, two oboes (one interchangeable with English horn), two clarinets, two bassoons, four horns, two trumpets, three trombones, one bass tuba, kettledrums, snare-drum, bass drum, tambourine, cymbals, triangle, gong, harp, and strings.

The following programme is printed in Russian and French on a fly-leaf of the score:—

"The Sultan Schahriar,† persuaded of the falseness and the faithlessness of women, has sworn to put to death each one of his wives after the first night. But the Sultana Scheherazade‡ saved her life by interesting him in tales which she told him during one thousand and one nights. Pricked by curiosity, the Sultan put off his wife's execution from day to day, and at last gave up entirely his bloody plan.

"Many marvels were told Schahriar by the Sultana Scheherazade. For her stories the Sultana borrowed from poets their verses, from folk-songs their words; and she strung together tales and adventures.

"I. The Sea and Sindbad's Ship.

"II. The Story of the Kalandar-Prince.

"III. The Young Prince and the Young Princess.

* This date is given in the catalogue of Belaieff, the late Russian publisher. One or two music lexicons give May 22.

† Shahryár (Persian), "City-friend," was according to the opening tale "the King of the Kings of the Banu Sásán in the islands of India and China, a lord of armies and guards and servants and dependents, in tide of yore and in times long gone before."

‡ Shahrázad (Persian), "City-freer," was in the older version Scheherazade, and both names are thought to be derived from Shirzád, "Lion-born." She was the elder daughter of the Chief Wazir of King Shahryár and she had "perused the books, annals and legends of preceding Kings, and the stories, examples and instances of by-gone men and things; indeed, it was said that she had collected a thousand books of histories, relating to antique races and departed rulers. She had perused the works of the poets and knew them by heart; she had studied philosophy and the sciences, arts and accomplishments; and she was pleasant and polite, wise and witty, well read and well bred." Tired of the slaughter of women, she purposed to put an end to the destruction.

LOUISE F. RITCHIE

Teacher of Violin

83 MILL STREET

Refers by permission to Miss Lillian Shattuck, Boston, Mass.; Pierce Building

E. T. Slattery Co.

OPPOSITE BOSTON COMMON
154 and 155 TREMONT STREET

EXCLUSIVE STYLES IN

Suits, Gowns

Coats and Hats

For the Horse Show,
Opera and other social
functions.

MANY people of
refinement who
have ample means to pur-
chase abroad, prefer to
make their selections from
the already carefully
chosen assortments of
E. T. Slattery Company,
where they can be assured
of a perfect fit in any
garment.



"IV. Festival at Bagdad. The Sea. The Ship goes to Pieces on a Rock surmounted by a Bronze * Warrior. Conclusion."

This programme is deliberately vague. To which one of Sindbad's voyages is reference made? The story of which Kalandar, for there were three that knocked on that fateful night at the gate of the house of the three ladies of Bagdad? "The young Prince and the young Princess,"—but there are so many in the "Thousand Nights and a Night." "The ship goes to pieces on a rock surmounted by a brass warrior." Here is a distinct reference to the third Kalandar's tale, the marvellous adventure of Prince Ajib, son of Khazib; for the magnetic mountain which shipwrecked Sindbad on his voyage was not surmounted by "a dome of yellow laton from Andalusia, vaulted upon ten columns; and on its crown is a horseman who rideth a horse of brass and holdeth in hand a lance of laton; and there hangeth on his bosom a tablet of lead graven with names and talismans." The composer did not attempt to interline any specific text with music: he endeavored to put the mood of the many tales into music, so that W. E. Henley's rhapsody might be the true preface:—

"They do not go questing for accidents: their hour comes, and the finger of God urges them forth, and thrusts them on in the way of destiny. The air is horrible with the gross and passionate figments of Islamite mythology. Afrits watch over them or molest them; they are made captive of malignant Ghouls; the Jinns take bodily form and woo them to their embraces. The sea-horse ramps at them from the ocean floor; the great rock darkens earth about them with the shadow of his wings; wise and goodly apes come forth and minister unto them; enchanted camels bear them over evil deserts with the swiftness of the wind, or the magic horse outspreads his sail-broad vannes, and soars with them; or they are borne aloft by some servant of the Spell till the earth is as a bowl beneath them, and they hear the angels quiring at the foot of the Throne. So they fare to strange and dismal places; through cities of brass whose millions have perished by divine decree; cities guilty of the cult of the Fire and the Light

* "Bronze" according to Rimsky-Korsakoff; but the word should be brass, or yellow copper.

G. SCHIRMER (Inc.), 3 East 43d Street, NEW YORK

JUST PUBLISHED

MONA **GRAND OPERA** **in THREE ACTS**

Libretto by

BRIAN HOOKER

Music by

HORATIO W. PARKER

Vocal Score - - - - - Net \$4.00

Libretto - - - - - Net .35

The score, in addition to the regular edition, will be issued in a special EDITION DE LUXE, on Old Stratford Paper, limited to 50 copies, autographed and numbered.

Price of Edition de Luxe, Net \$25.00

Copies of the Edition de Luxe will be reserved in the order received.

wherein all life has been stricken to stone; or on to the magnetic mountain by whose horrible attraction the bolts are drawn from the ship, and they alone survive the inevitable wreck. And the end comes. Comes the Castle of Burnished Copper, and its gates fly open before them; the forty damsels, each one fairer than the rest, troop out at their approach; they are bathed in odors, clad in glittering apparel, fed with enchanted meats, plunged fathoms deep in the delights of the flesh. There is contrived for them a private paradise of luxury and splendor, a practical Infinite of gold and silver stuffs and jewels and all things gorgeous and rare and costly; and therein do they abide for evermore. You would say of their poets that they contract immensity to the limits of desire; they exhaust the inexhaustible in their enormous effort; they stoop the universe to the slavery of a talisman, and bind the visible and invisible worlds within the compass of a ring."

* *

A characteristic theme, the typical theme of Scheherazade, keeps appearing in the four movements. This theme, that of the Narrator, is a florid melodic phrase in triplets, and it ends generally in a free cadenza. It is played, for the most part, by a solo violin and sometimes by a wood-wind instrument. "The presence in the minor cadence of the characteristic seventh, G, and the major sixth, F-sharp,—after the manner of the Phrygian mode of the Greeks or the Doric church tone,—might illustrate the familiar beginning of all folk-tales, 'Once upon a time.'"

MEHLIN PIANOS

always respond to the most exacting demands made upon them. For this reason they are preferred by musicians, in fact Mehlin Pianos are often called

"The Musicians' Ideal"

The Mehlin "Inverted Grand" is the only "Upright" built on the principle of the Grand. It has the Grand Scale, Sounding Board and Tone.

For Art Catalog and full particulars apply to

The Chas. F. Wing Co. - New Bedford, Mass.
(Piano Department)

I. THE SEA AND SINDBAD'S * SHIP.

Largo e maestoso, E minor, 2-2. The chief theme of this movement, announced frequently and in many transformations, has been called by some the SEA motive, by others the SINDBAD motive. It is proclaimed immediately and heavily in fortissimo unison and octaves. Soft chords of wind instruments—chords not unlike the first chords of Mendelssohn's "Midsummer Night's Dream" overture in character—lead to the SCHEHERAZADE motive, Lento, 4-4, played by solo violin against chords or the harp. Then follows the main body of the movement, Allegro non troppo, E major, 6-4, which begins with a combination of the chief theme, the SEA motive, with a rising and falling arpeggio figure, the WAVE motive. There is a crescendo, and a modulation leads to C major. Wood-wind instruments and 'cellos *pizz.* introduce a motive that is called the SHIP, at first in solo flute, then in the oboe, lastly in

* "The 'Arabian Odyssey' may, like its Greek brother, descend from a noble family, the 'Shipwrecked Mariner,' a Coptic travel-tale of the twelfth dynasty (B.C. 3500), preserved on a papyrus at St. Petersburg. In its actual condition 'Sindbad' is a fanciful compilation, like De Foe's 'Captain Singleton,' borrowed from travellers' tales of an immense variety and extracts from Al-Idrisi, Al-Kazwini, and Ibn al-Wardi. Here we find the Polyphemus, the Pygmies, and the Cranes of Homer and Herodotus; the escape of Aristomenes; the Plinian monsters, well known in Persia; the magnetic mountains of Saint Brennan (Brandanus); the aëronautics of 'Duke Ernest of Bavaria' and sundry cuttings from Moslem writers, dating between our ninth and fourteenth centuries. The 'Shaykh of the Seaboard' appears in the Persian romance of Kámarupa, translated by Francklin, all the particulars absolutely corresponding. The 'Odyssey' is valuable because it shows how far eastward the mediæval Arab had extended; already, in The Ignorance he had reached China and had formed a centre of trade at Canton. But the higher merit of the cento is to produce one of the most charming books of travel ever written, like 'Robinson Crusoe,' the delight of children and the admiration of all ages" (Sir Richard F. Burton). See also the curious book, "Remarks on the 'Arabian Nights' Entertainments," in which the origin of Sindbad's Voyages and other Oriental Fictions is particularly considered," by Richard Hole (London, 1797).



ALBUM of SONGS

FOR HIGH VOICE
FOR MEDIUM VOICE

By CHARLES WAKEFIELD CADMAN

This American composer has won unusual success with his songs, which are distinguished for attractiveness of melody, artistic style and originality. The present collection offers to the singing public the choicest of Mr. Cadman's published songs, together with several new works of charming quality.

Price, postpaid, \$1.25

CHARLES WAKEFIELD CADMAN

Born in Johnstown, Pa., December 24, 1881, moved to Pittsburg 1884; musical education under Pittsburg teachers, Walker, Steiner, Oehmler, and Von Kunits, with advice and criticism from Emil Paur; became interested in the music of the American Indians and spent considerable time among them, securing material for use in composition and in a lecture recital, American Indian Music Talk; musical critic of *Pittsburg Dispatch*.

OLIVER DITSON COMPANY - - BOSTON

150 TREMONT STREET

CHAS. H. DITSON & CO., NEW YORK

the clarinet. A reminiscence of the SEA motive is heard from the horn between the phrases, and a solo 'cello continues the WAVE motive, which in one form or another persists almost throughout the whole movement. The SCHEHERAZADE motive soon enters (solo violin). There is a long period that at last re-establishes the chief tonality, E major, and the SEA motive is sounded by full orchestra. The development is easy to follow. There is an avoidance of contrapuntal use of thematic material. The style of Rimsky-Korsakoff in this suite is homophonous, not polyphonic. He prefers to produce his effects by melodic, harmonic, rhythmic transformations and by most ingenious and highly colored orchestration. The movement ends tranquilly.

II. THE STORY OF THE KALANDAR*-PRINCE.

The second movement opens with a recitative-like passage, Lento, B minor, 4-4. A solo violin accompanied by the harp gives out the SCHEHERAZADE motive, with a different cadenza. There is a change to a species of scherzo movement, Andantino, 3-8. The bassoon begins the wondrous tale, capriccioso quasi recitando, accompanied by the sustained chords of four double-basses. The beginning of the second part of this theme occurs later and transformed. The accompaniment has the bagpipe drone. The oboe then takes up the melody, then the strings with quickened pace, and at last the wind instruments, *un poco più animato*. The chief motive of the first movement is heard in the basses. A trombone sounds a fanfare, which is answered by the trumpet; the first fundamental theme is heard, and an Allegro molto follows, derived from the preceding fanfare, and leads to an orientally colored intermezzo. "There are curious episodes in which all the strings repeat the same chord over and over again in rapid succession,—very like the responses of a congregation in church,—as

* The Kalandar was in reality a mendicant monk. The three in the tale of "The Porter and the Three Ladies of Bagdad" entered with beards and heads and eyebrows shaven, and all three, by fate, were blind of the left eye. According to d'Herbelot the Kalandar is not generally approved by Moslems: "He labors to win free from every form and observance." The adventurous three, however, were sons of kings, who in despair or for safety chose the garb. D'Herbelot quotes Saadi as accusing Kalandars of being addicted to gluttony: "They will not leave the table so long as they can breathe, so long as there is anything on the table. There are two among men who should never be without anxiety: a merchant whose vessel is lost, a rich heir who falls into the hands of Kalandars."

HOTEL LENOX

2 minutes from Back Bay Stations

Fireproof Modern Convenient

250 Rooms; 125 with Private Bath

Superior Cuisine and Service

**Boylston and Exeter Streets
BOSTON**

an accompaniment to the SCHEHERAZADE motive, now in the clarinet, now in the bassoon." The last interruption leads to a return of the Kalandar's tale, *con moto*, 3-8, which is developed, with a few interruptions from the SCHEHERAZADE motive. The whole ends gayly.

III. THE YOUNG PRINCE AND THE YOUNG PRINCESS.

Some think from the similarity of the two themes typical of prince and princess that the composer had in mind the adventures of Kamar al-Zaman (Moon of the age) and the Princess Budur (Full moons). "They were the likest of all folk, each to other, as they were twins or an only brother and sister," and over the question, which was the more beautiful, Maymunah, the Jinniyah, and Dahnash, the Ifrit, disputed violently.

This movement is in simple romanza form. It consists in the long but simple development of two themes of folk-song character. The first is sung by the violins, *Andantino quasi allegretto*, G major, 6-8. There is a constant recurrence of song-like melody between phrases in this movement, of quickly rising and falling scale passages, as a rule in the clarinet, but also in the flute or first violins. The second theme, *Pochissimo più mosso*, B-flat major and G minor, 6-8, introduces a section characterized by highly original and daringly effective orchestration. There are piquant rhythmic effects from a combination of triangle, tambourine, snare-drum, and cymbals, while 'cellos (later the bassoon) have a sentimental counter-phrase.

IV. FESTIVAL AT BAGDAD. THE SEA. THE SHIP GOES TO PIECES AGAINST A ROCK SURMOUNTED BY A BRONZE WARRIOR. CONCLUSION.

"A splendid and glorious life," says Burton, "was that of Bagdad in the days of the mighty Caliph, when the capital had towered to the zenith of grandeur and was already trembling and tottering to the fall. The centre of human civilization, which was then confined to Greece and Arabia, and the metropolis of an Empire exceeding in extent the widest limits of Rome, it was essentially a city of pleasure, a Paris of

A Most Effectual Throat Relief

Hoarseness, coughs, inflammation of the throat, bronchial and asthmatic troubles are relieved promptly by the use of

BROWN'S BRONCHIAL TROCHES

For over half a century recognized throughout the world as the staple throat remedy. Especially convenient to carry in purse or pocket ready for use whenever required to check a cough or give relief in any throat trouble.

Entirely free from opiates in any form. Fine for singers and speakers to clear the voice. Sold everywhere in boxes—never in bulk.

Price 25c, 50c and \$1.00
Sample sent free on request

JOHN I. BROWN & SON, BOSTON, MASS.

BROWN'S

CAMPHORATED
SAPONACEOUS

DENTIFRICE

is an article of superior merit. Used daily, will keep the teeth sound, prevent accumulation of tartar, and give firmness to the gums. It leaves a particularly clean and pleasant feeling in the mouth. For sale by druggists and dealers in toilet articles, or sent on receipt of price, 25 cents. Sample sent on request.

Manufactured by JOHN I. BROWN & SON

CURTIS & BROWN
MFG. CO., Ltd.

NEW YORK, N.Y.

the IXth century. . . . The city of palaces and government offices, hotels and pavilions, mosques and colleges, kiosks and squares, bazars and markets, pleasure grounds and orchards, adorned with all the graceful charms which Saracenic architecture had borrowed from the Byzantines, lay couched upon the banks of the Dijlah-Hiddekel under a sky of marvellous purity and in a climate which makes mere life a 'Kayf'—the luxury of tranquil enjoyment. It was surrounded by far-extending suburbs, like Rusáfah on the Eastern side and villages like Baturanjah, dear to the votaries of pleasure; and with the roar of a gigantic capital mingled the hum of prayer, the trilling of birds, the thrilling of harp and lute, the shrilling of pipes, the witching strains of the professional Almah, and the minstrel's lay." *

Allegro molto, E minor, 6-8. The Finale opens with a reminiscence of the SEA motive of the first movement, proclaimed in unisons and octaves. Then follows the SCHEHERAZADE motive (solo violin), which leads to the fête in Bagdad, Allegro molto e frenetico, E minor, 6-8. The musical portraiture, somewhat after the fashion of a tarantelle, is based on a version of the SEA motive, and it is soon interrupted by Scheherazade and her violin. In the movement Vivo, E minor, there is a combination of 2-8, 6-16, 3-8 times, and two or three new themes, besides those heard in the preceding movements, are worked up elaborately. The festival is at its height—"This is indeed life; O sad that 'tis fleeting!"—when there seems to be a change of festivities, and the jollification to be on shipboard. In the midst of the wild hurrah the ship strikes the magnetic rock.†

* For a less enthusiastic description of Bagdad in 1583 see John Eldred's narrative in Hakluyt's *Voyages*. The curse of the once famous city to-day is a singular eruption that breaks out on all foreign sojourners.

† The fable of the magnetic mountain is thought to be based on the currents, which, as off Eastern Africa, will take a ship fifty miles a day out of her course. Some have thought that the tales told by Ptolemy (VII. 2) were perhaps figurative,—“the iron-stealers of Otaheite allegorized in the Bay of Bengal.” Aboulfouaris, a Persian Sindbad, is wrecked by a magnetic mountain. Serapion, the Moor (1479), “an author of good esteem and reasonable antiquity, asserts that the mine of this stone [the loadstone] is in the seacoast of India, where when ships approach, there is no iron in them which flies not like a bird unto those mountains; and, therefore, their ships are fastened not with iron but wood, for otherwise they would be torn to pieces.” Sir Thomas Browne comments on this passage (“Vulgar Errors,” Book II., chapter ii.): “But this assertion, how positive, soever, is contradicted by all navigators that pass that way, which are now many, and of our own nation; and might surely have been controlled by Nearchus, the admiral of Alexander, who, not knowing the compass, was fain to coast that shore.” Sir John Mandeville mentions (chapter xxvii.) these loadstone rocks: “I myself have seen afar off in that sea as though it had been a great isle full of trees and bush, full of thorns and briars, great plenty. And the shipmen told us that all that was of ships that were drawn thither by the adamant for the iron that was in them.” See also Rabelais (Book V., chapter xxxvii.); Puttock's “Peter Wilkins”; the “Novus Orbis” of Aloysius Cadamustus, who travelled to India in 1504; and Hole's book, already quoted. Burton thinks the myth may have arisen from seeing craft built, as on the East African coast, without nails. Egede, in his *Natural History of Greenland*, says that Mogens Heinson, a seaman in the reign of Frederic the Second, king of Denmark, pretended that his vessel was stopped in his voyage thither by some hidden magnetic rocks, when under full sail. The Berlin correspondent of the *Pall Mall Gazette* wrote not long ago that Norwegian newspapers were discussing the dangerously magnetic properties of a mountain in the Joedern province on the Norwegian coast. “There can be no question as to the existence of the ‘mountain,’ though its dimensions have been greatly exaggerated. It is, in fact, a great straggling dune, of about 1,000 yards in length. The bulk of the dune is composed of sand, with which, however, is intermingled such a large proportion of loadstone in minute fragments that the compass of a ship coming within a certain distance of the coast at once becomes wildly deranged, and it happens far from infrequently that the vessel is stranded.”

WILFRIED KLAMROTH

TEACHER of SINGING IN ALL OF ITS BRANCHES

RICCARDO MARTIN'S OPINION:

“He has the real secret and knows how to teach it.”

Studio, 11 1-2 West 37th Street . . .

NEW YORK

Or, sailing to the Isles
 Of Khaledan, I spied one evenfall
 A black blotch in the sunset; and it grew
 Swiftly . . . and grew. Tearing their beards,
 The sailors wept and prayed; but the grave ship,
 Deep laden with spiceries and pearls, went mad,
 Wrenched the long tiller out of the steersman's hand,
 And turning broadside on,
 As the most iron would, was haled and sucked
 Nearer, and nearer yet;
 And, all awash, with horrible lurching leaps
 Rushed at that Portent, casting a shadow now
 That swallowed sea and sky; and then
 Anchors and nails and bolts
 Flew screaming out of her, and with clang on clang,
 A noise of fifty stithies, caught at the sides
 Of the Magnetic Mountain; and she lay,
 A broken bundle of firewood, strown piecemeal
 About the waters; and her crew
 Passed shrieking, one by one; and I was left
 To drown.

W. E. Henley's Poem, "Arabian Nights' Entertainments" (1893).

The captain said to Ajib in the story: "As soon as we are under its lea, the ship's sides will open and every nail in plank will fly out and cleave fast to the mountain; for that Almighty Allah hath gifted the loadstone with a mysterious virtue and a love for iron, by reason whereof all which is iron travelleth towards it." And Ajib continued: "Then, O my lady, the captain wept with exceeding weeping, and we all made sure of death-doom, and each and every one of us farewelled his friend, and charged him with his last will and testament in case he might be saved." The trombones roar out the SEA motive against the billowy WAVE motive in the strings, Allegro non troppo e maestoso, C major, 6-4; and there is a modulation to the tonic, E major, as the tempest rages. The storm dies. Clarinets and trumpets scream one more cry on the march theme of the second movement. There is a quiet ending with development on the SEA and WAVE motives. The tales are told. Scheherazade, the narrator, who lived with Shahryár "in all pleasance and solace of life and its delights till there took them the Destroyer of delights and the Severer of societies, the Desolator of dwelling-places and Garnerer of grave-yards, and they were translated to the ruth of Almighty Allah," fades with the vision and the final note of her violin.



OPERA THEATRE BALL SOCIETY HAIR DRESSING

All the Latest Styles
 in only first quality **HAIR GOODS**

Engagements booked, made by "Phone" or Mail
 22325-22279 Oxford

Dr. RUDOLPH MERTIN, Inc.

564 Washington St., Opp. Adams House, Boston
 Send for Free Circulars and Price List of our Toilet Preparations

"KOL NIDREI," ADAGIO FOR VIOLONCELLO WITH ORCHESTRA AND HARP, OP. 47 MAX BRUCH

(Born at Cologne, January 6, 1838; now living at Friedenau, Berlin.)

The chief theme of this composition in free form is the ritual melody "Kol Nidrei" (or "Nidri"), "All Vows," to which the prayer recited in synagogues at the beginning of the evening service on the Day of Atonement, is sung. The name is taken from the opening words. Bruch also employs other melodies of Hebrew origin as subsidiary themes.

The composition, dedicated to Robert Hausmann, violoncellist (1852-1909), is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, harp, kettledrums, and the usual strings.

For a thorough and interesting study of this famous air, its origin, adoption into the ritual, method of recitation, use by Anti-Semites, variants of the melody, etc., see the articles by M. Schloessinger and Rabbi Francis L. Cohen published in the Jewish Encyclopædia, vol. 7, pp. 539-546 (New York and London, 1904).

SYMPHONIC VARIATIONS FOR SOLO VIOLONCELLO AND ORCHESTRA (OR PIANOFORTE), OP. 23 LÉON BOËLLMANN

(Born at Ensisheim, Alsace, September 25, 1862; died at Paris, October 11, 1897.)

This set of variations was performed for the first time at a Lamoureux concert, Paris, November 27, 1892, when the solo violoncellist was Joseph Salmon,* to whom the work is dedicated.

The orchestral portion of the Variations is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, kettledrums, harps, and the usual strings.

There is an introduction, moderato maestoso, D minor, 4-4, which opens with a bold phrase for the solo violoncello, and in this introduction the solo instrument has a prominent part with recitative-like phrases and florid passages. A few transitional measures lead to the

* Joseph Salmon was born at the Hague, April 5, 1864. He took a first prize for 'cello playing at the Paris Conservatory in 1883 as a pupil of Franchomme, and joined Lamoureux's Orchestra.

The Elinor Comstock Music School

A resident and day school. Leschetizky method. Piano teachers all Leschetizky pupils. Vocal, Harmony, Ensemble playing, Sight reading, Lectures on current operas and concerts. Classes arranged in French, Classic Dancing, Literature and History of Art. Catalogues.

Miss ELINOR COMSTOCK, 1000 Madison Ave., New York City

announcement of the suave theme by the solo violoncello, Andantino, A major, 3-4. The variations that follow are of a symphonic character.

Boëllmann went to Paris in his youth, and entered the École de Niedermeyer shortly before the Franco-Prussian War. He studied the organ and religious music in this school with Eugène Gigout, and in 1881 was appointed choir organist at the church of Saint Vincent de Paul. Soon afterward he was appointed organist of the church, and his playing attracted the attention of musicians and the general public. In 1885 he married Louise Lefèvre, the daughter of Gustave Lefèvre, director of the Niedermeyer school, and a grand-daughter of that composer and pedagogue. There is an interesting biographical sketch of Boëllmann in Hugues Imbert's "Médaillons Contemporains" (Paris, 1903).

Although Boëllmann died at an early age, his list of compositions is a long one. His chief works are as follows:—

Symphony in F major (composed in 1893 and first performed at the Conservatory of Nancy); Intermezzo and Gavotte for orchestra; "Scènes du moyen Âge" for orchestra; Fantaisie sur des Airs Hongrois for solo violin and orchestra; "Quatre pièces brèves" for strings (pieces taken from "Heures Mystiques" for organ or harmonium, and orchestrated, first performed in 1897); pianoforte trio, Op. 19; pianoforte quartet, Op. 10 (rewarded with a prize in 1877); several pieces for pianoforte and 'cello; piano pieces for two and four hands; songs; music for the church; and these organ pieces: Fantaisie Dialoguée for organ and orchestra (1896), twelve pieces for organ or pedal pianoforte, Suite gothique, Second suite, and "Heures Mystiques" (one hundred pieces for organ or harmonium—1896).

FAELTEN

PIANOFORTE SCHOOL

CARL FAELTEN, Director
30 HUNTINGTON AVENUE, BOSTON

Professional training for
Pianists and
Music Teachers. Special department for children. Call or write for information.



VICTOR S. FLECHTER

Rare Old Violins, Violas, Cellos,
Finest Italian Strings, Bows,
Boxes, Highest Grade Repairing

23 UNION SQUARE, NEW YORK
Telephone

BOUND COPIES of the Boston Symphony Orchestra's PROGRAMME BOOKS

Containing Mr. Philip Hale's analytical and descriptive notes on all works performed during the season ("musically speaking, the greatest art annual of to-day,"—W. J. Henderson, New York Sun)
May be obtained by addressing

Price \$3.00
C. A. ELLIS
SYMPHONY HALL

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

"Lohengrin," an opera in three acts, was performed for the first time at the Court Theatre, Weimar, August 28, 1850. The cast was as follows: Lohengrin, Beck; Telramund, Milde; King Henry, Höfer; The Herald, Pätch; Ortrud, Miss Fastlinger; Elsa, Miss Agthe. Liszt conducted.

The tenor Beck found the first part of "Lohengrin's narrative" so exhausting that he was unable to sing the second; and, to quote Mr. Henry T. Finck's words, "Wagner, judging that this would probably be the case with most tenors, cancelled this passage altogether." The five additional verses are printed in the original orchestral score, but not in the score for voices and pianoforte, nor in the libretto. The whole narrative was sung at the Munich performance in 1869 with Nachbaur as Lohengrin. Some of Wagner's friends almost persuaded him to change the plot, and permit Lohengrin to remain with Elsa, just as Dickens was persuaded for the sake of "a happy ending" to change, and ruin in the changing, the final chapter of "Great Expectations." Beck, by the way, who, according to Richard Pohl, was wholly unable to do justice to the part, left the stage not many years after the first performance.*

It was at Marienbad in the summer of 1845 that Wagner laid out the scheme of "Lohengrin." He wrote the libretto in the following winter, and conceived some of the melodic ideas. He began the actual composition of the opera with this narrative of Lohengrin, "because the monologue contained the most significant musical germs in the whole score." In the original version, after the words "and Lohengrin my name," the orchestra intoned the Grail theme, the chorus treated the theme in the same manner as in the first act when the knight appears, and then the recitation continued in a manner analogous to first section. The third act of "Lohengrin" was composed at Grossgraufen between September 9, 1846, and March 5, 1847; the first act between May 12 and June 8, 1847; the second act between June 18 and August

* Wagner, in a letter to Louis Schindeldeisser, written in 1853, declared frankly that Beck was "atrocious." Yet the Princess Sayn-Wittgenstein, who heard him a few years after the first performance, was hysterical in praise of the tenor. Wagner wished his Lohengrin to be "young and radiant." He wrote with reference to one unhappy Lohengrin: "I had always fancied that people must be glad whenever Lohengrin but tread the stage: on the contrary, it seems they were gladder when he left it." For much entertaining matter concerning the first performance of "Lohengrin" see W. A. Ellis's *Life of Wagner*: the indices of the volumes are commendably full.

Music teaches most exquisitely the art of development.—D'ISRAELI

MUSIC EDUCATION

CALVIN B. CADY. Studios { Boston, 900 Beacon Street
New York, 15 Claremont Avenue
Pianoforte, Harmony, etc., and Normal Courses

Address Teachers College, Columbia University, New York, for Syllabus of Course in Music Education.

Address Clayton F. Summy Co., Chicago, Ill., for Poetic Folk Dances, Books I. and II., Folk Songs for Ten Fingers, First Home Studies, Music Education, An Outline, Books I. and II.

Summer Normal, Portland, Oregon, in July

2 of the same year. The Prelude was completed on August 28, 1847, and the instrumentation was made during the following winter and spring. The score was not published for several years,—to quote from Mr. W. J. Henderson's "Richard Wagner" (New York, 1901),—"because Meser, who had printed the previous works of the composer, had lost money by the ventures. Breitkopf & Härtel subsequently secured the score at a small price, not because they were niggardly in offering, but because Wagner's works had no large market value at the time, and he was anxious to sell, being in his chronic condition of financial embarrassment."

The first performance of the Prelude in concert was on January 17, 1853, in the Gewandhaus, Leipsic, at a concert for the benefit of the Orchestral Pension Fund. Julius Rietz conducted from manuscript.

The first performance of "Lohengrin" (in German) in the United States was at the Stadt Theatre, New York, April 3, 1871. Adolf Neuendorff conducted. The cast was as follows: Lohengrin, Habelmann; Telramund, Vierling; King Henry, Franosch; the Herald, W. Formes; Ortrud, Mme. Frederici; Elsa, Mme. Lichtmay. The first performance in Italian was at the Academy of Music, March 23, 1874: Lohengrin, Campanini; Telramund, del Puente; King Henry, Nannetti; the Herald, Blum; Ortrud, Miss Cary; Elsa, Miss Nilsson.

* *

The Prelude is the development and working out of the Sangreal motive. Berlioz described the composition as a gradual crescendo leading to a shorter decrescendo. "Like the hero's career in the opera," says Mr. Apthorp, "it begins, as it were, in the clouds, then gradually descends farther and farther until it embraces all the lowest tones of the orchestra, and then returns to the clouds again. Its single theme is developed in free polyphony by various successive groups of instruments, each of which groups proceeds with free counter-thematic work as the next group enters with the theme. First we have the violins piano in their higher register; then come the flutes, oboes and clarinets; then the violas, 'cellos, horns, bassoons, and double-basses; lastly the trumpets, trombones, and tuba fortissimo; then comes the decrescendo, ending pianissimo in the high violins and flutes."

The Prelude is scored for three flutes, two oboes, English horn, two clarinets, bass clarinet, three bassoons, four horns, three trumpets, three trombones, bass tuba, a set of three kettledrums, cymbals, four solo violins, and the usual strings.

HOTEL PURITAN

COMMONWEALTH AVENUE

100 yards from Massachusetts Avenue car lines



The Distinctive Boston House

One of the most attractive Hotels in the World for Transient and Permanent Guests who demand the best. Several desirable rooms and suites at modest prices.

Afternoon tea daily, with music, in the Sun Parlor

The Refinements of Our Work



Are most apparent when compared with the work of ordinary cleaners. Unexcelled facilities up-to-the-minute equipment and years of experience in



Cleansing and Dyeing

make our work distinctive in its thoroughness

ARTICLES RETURNED IN A SHORT TIME

CURTAINS

GOWNS

MENS CLOTHES

BLANKETS

WAISTS

OVERCOATS

DRAPERIES

SASHES

SUITS GLOVES

Carefully cleansed properly finished and inspected before returning

LEWANDOS

BOSTON SHOPS

284 Boylston Street 17 Temple Place

Roxbury 2206 Washington Street

Cambridge 1274 Massachusetts Avenue

Watertown 1 Galen Street (Delivery in the Newtons)

South Boston 469 A Broadway

Salem 187 Essex Street

Lynn 70 Market Street

New York City

Philadelphia

Worcester

Hartford

Albany

Baltimore

Newport

Bridgeport

Rochester

Washington

Providence

New Haven

Springfield

Portland

Bundles called for and delivered by our own teams and motors

Telephones Connecting all Departments { 3900 Back Bay
555 Oxford 300 Newton North

EXECUTIVE OFFICES 286 BOYLSTON STREET BOSTON U S A

NEW BEDFORD THEATRE . NEW BEDFORD

THIRD AND LAST CONCERT

BY THE

BOSTON

SYMPHONY ORCHESTRA

MAX FIEDLER, Conductor

Tuesday Evening, March 12

AT 8.15

SOLOIST

ELIZABETH K. HOWLAND

OVERTURE TO THE OPERA "TANNHÄUSER" . . RICHARD WAGNER

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

"Tannhäuser und der Sängerkrieg auf Wartburg," romantic opera in three acts, book and music by Richard Wagner, was first performed at the Royal Opera House in Dresden, under the direction of the composer, on October 19, 1845. The cast was as follows: Hermann, Dettmer; Tannhäuser, Tichatschek; Wolfram, Mitterwurzer; Walther, Schloss; Biterolf, Wächter; Heinrich, Gurth; Reimar, Risse; Elisabeth, Johanna Wagner; Venus, Schroeder-Devrient; a young shepherd, Miss Thiele.

The first performance in the United States was at the Stadt Theatre, New York, April 4, 1859, and the cast was as follows: Hermann, Graff; Tannhäuser, Pickaneser; Wolfram, Lehmann; Walther, Lotti; Biterolf, Urchs; Heinrich, Bolten; Reimar, Brandt; Elisabeth, Mrs. Siedenburger; Venus, Mrs. Pickaneser. Carl Bergmann conducted. The New York *Evening Post* said that the part of Tannhäuser was beyond the abilities of Mr. Pickaneser: "The lady singers have but little to do in the opera, and did that little respectably."

* *

The coda of the overture was cut out, and the overture was connected with a new version of the first scene of the opera for the performance of the work in a translation by Charles Nutter into French at the Opéra, Paris, March 13, 1861. Some consider therefore the overture in its original shape as a concert overture, one no longer authentically connected with the opera.

The overture is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, bass tuba, kettledrums, cymbals, triangle, tambourine, strings.

It begins with a slow introduction, Andante maestoso, E major, 3-4, in which the pilgrims' chorus, "Beglückt darf nun dich, o Heimath,

CLARA TIPPETT

Teacher of Singing

Assistant, GRACE R. HORNE

312 Pierce Building
Copley Square, Boston

ich schauen," from the third act, is heard, at first played piano by lower wood-wind instruments and horns with the melody in the trombones against a persistent figure in the violins, then sinking to a pianissimo (clarinets and bassoons). They that delight in tagging motives so that there may be no mistake in recognition call the first melody the "Religious Motive" or "The Motive of Faith." The ascending phrase given to the violoncellos is named the "Motive of Contrition," and the persistent violin figure the "Motive of Rejoicing."

The main body of the overture, Allegro, E major, 4-4, begins even before the completion of the pilgrims' song with an ascending first theme (violas), "the typical motive of the Venus Mountain."

"Inside the Horsel here the air is hot;
Right little peace one hath for it, God wot;
The scented dusty daylight burns the air,
And my heart chokes me till I hear it not."

The first period of the movement is taken up wholly with bacchanalian music from the opening scene in the Venus Mountain; and the motive that answers the ascending typical figure, the motive for violins, flutes, oboes, then oboes and clarinets, is known as the theme of the bacchanal, "the drunkenness of the Venus Mountain." This period is followed by a subsidiary theme in the same key, a passionate figure in the violins against ascending chromatic passages in the 'cellos. The second theme, B major, is Tannhäuser's song to Venus, "Dir töne Lob!" The bacchanal music returns, wilder than before. A pianissimo episode follows, in which the clarinet sings the appeal of Venus to Tannhäuser, "Geliebter, komm, sieh' dort die Grotte," the typical phrase of the goddess. This episode takes the place of the free fantasia. The third part begins with the passionate subsidiary theme, which leads as before to the second theme, Tannhäuser's song, which is now in E major. Again the bacchanalian music, still more frenetic. There is stormy development; the violin figure which accompanied the pilgrims' chant returns, and the coda begins, in which this chant is repeated. The violin figure grows swifter and swifter as the fortissimo chant is thundered out by trombones and trumpets to full harmony in the rest of the orchestra.

NEW BEDFORD MUSICAL INSTRUCTION

WILLIAM ANDROS

Teacher of Pianoforte and Harmony
8 EIGHTH STREET. THURSDAYS
NEW BEDFORD

Mr. Andros has made a special study of piano teaching under Philipp (Paris Conservatoire) and Leschetizky in Vienna.

SARAH BARNES HAWES

TEACHER OF PIANO

Inquire No. 7 Park Place

Special attention given to beginners

MUSICAL INSTRUCTION

TEACHER OF SINGING

Miss CLARA E. MUNGER

Century Building
177 Huntington Avenue, Boston

TEACHER OF SINGING

Miss PRISCILLA WHITE

602 Pierce Building
Copley Square, BOSTON

Miss KATHERINE LINCOLN

SOPRANO

Management, Mrs. PAUL SUTORIUS
56 East 34th Street, New York City

TEACHER OF SINGING

514 Pierce Building
Copley Square, BOSTON
Saturdays and Mondays in New York
Representing Miss Clara E. Munger
Studio, 254 West 85th Street

BERTHA CUSHING CHILD

67 MOUNT VERNON STREET
TEACHING AT
LANG STUDIOS
6 NEWBURY STREET, BOSTON

WILLIAM ALDEN PAUL

TEACHER OF SINGING

312 PIERCE BUILDING, COPLEY SQUARE, BOSTON

Monday and Thursday P.M. and by appointment
Address, Instructor in Music, Episcopal Theological School
Telephone, 2816 R Cambridge

BARITONE SOLOIST

FREDERICK N. WATERMAN

and TEACHER OF SINGING
NEW CENTURY BUILDING
177 HUNTINGTON AVENUE • BOSTON
Room 10

Howell School of Lyric and
Dramatic Art

CAROLINE WOODS-HOWELL, Directress

**De Reszke Method of
SINGING**

30 Huntington Avenue, Boston
518 Main Street, Worcester
At Boston Studio, Tuesday, Friday, Saturday
At Worcester Studio, Monday, Wednesday, Thursday

MUSICAL INSTRUCTION

Miss ANNA MILLER WOOD

Mezzo-Contralto, Soloist and Teacher

Soloist; Boston Symphony Orchestra
Chicago Symphony Orchestra
Kneisel Quartet, etc.

Studio, Pierce Building, Copley Square, Boston

ERNEST P. HAWTHORNE

PIANIST AND TEACHER

Instruction in the correct
principles of pianoforte playing

As taught by Leschetizky

156 Huntington Avenue - BOSTON

ELLA BACKUS-BEHR

PIANIST

Sixty-nine West Eighty-eighth Street
NEW YORK

As Vocal Coach refers to

Mme. Louise Homer Mr. Bechtal Alcock and
Mrs. Merle Tillotson-Alcock Mr. Frederic Martin

**AMERICAN INSTITUTE OF
APPLIED MUSIC**

METROPOLITAN COLLEGE OF MUSIC
212 West 59th Street, New York City

Thorough instruction in all branches of music.
Personal attention to individual pupils.

Twenty-sixth year began October 2, 1911.

KATE S. CHITTENDEN, Dean of the Faculty

FRANCIS ROGERS

Management, LOUDON CHARLTON
868 Carnegie Hall, New York

B A R I T O N E

RECITAL, ORATORIO, CONCERT

Also a limited number of pupils in the art of singing

There is the real stuff in this singer.—PHILIP HALE.
Mr. Rogers is a true artist.—W. J. HENDERSON
(*N. Y. Sun*).

Address, 563 PARK AVENUE, NEW YORK

VIRGIL

Piano School and Conservatory

42 West 76th Street, New York

**THE SCHOOL THAT MAKES
PLAYERS**

RESULTS TELL

Catalogue on request

E. SHEFFIELD MARSH

T E N O R

**Tone production and preparation for
public work**

Studio, 815 Carnegie Hall . New York City

LIONEL HAYES-ROBSARTE

Former Opera Tenor Voice Specialist

Voices tried gratis by appointment

Residence Studio - Hotel Woodward, N.Y.

'PHONE, 5000 COLUMBUS

For Six Years Associate Instructor with de Trabadelo,
Paris, teacher of Garden, Farrar, Eames, Gayarre, etc.
From tone work to artistic finish. Traditions and ac-
tion of full opera repertoire—Concert and oratorio.
Teacher of Mme. Jungman, Prima Donna Contralto,
Hofopera, Vienna; Mlle. Lillian Grenville, Prima
Donna Soprano, Milan, St. Petersburg, Nice, Chicago
Opera Co.; Signor Jacoletti, now singing in Naples;
Miss Helene Travis, Mascagni Opera Co., etc.

MUSICAL INSTRUCTION

Claude Maitland Griffeth

PIANO INSTRUCTION

Studio, 133 Carnegie Hall, New York

Mon. and Thurs. Afternoons

Pouch Gallery, Brooklyn

SEND FOR CIRCULAR

BARITONE

PERRY AVERILL

Prepares Singers for the profession

Studio, 220 West 59th Street

'Phone 1097 Col.

ARTHUR D. WOODRUFF

TEACHER OF SINGING

5 West 38th Street

NEW YORK CITY

Miss M. GRACE DASCHBACH

In charge of Vocal Department Teachers
College, Columbia University

SOPRANO

TEACHER OF SINGING

401 Carnegie Hall . New York City

GEORGE HARRIS, Jr.

TENOR

Soloist with Boston Symphony Orchestra
Cecilia Society
and with New York Symphony Orchestra
Management:

M. H. HANSON, 437 5th Avenue, New York

MASTER MUSIC STUDIOS

2789 Broadway, New York

M. DUBLE-SCHEELE, Director

All Branches of Music Taught

CATALOG

Telephone Connection

Mr. MAX HEINRICH

has charge of the department of
Voice Training, Oratorio, Opera, Classic Song
and Dramatic Reading to Music

Accommodations for a New York residence ar-
ranged for out-of-town students

SUMMER CENTER

SCHLOSS ORT, GMUNDEN, AUSTRIA

Study of music is optional

STEINWAY PIANO USED

CARL E. DUFFT

BASSO

Vocal Instruction

1 East 40th Street . New York City

LESLEY MARTIN

Bel Canto

Studio: 1425 Broadway, New York

SINGERS—Suzanne Baker Watson, Cora Cross,
Nellie Hart, Willette Kershaw, Gertrude Hutcheson,
Ivy Scott, Marion Stanley, Estelle Ward, Mabel
Wilbur, Flora Zabelle, Edward Foley, George Gilbert,
John Hendricks, Andrew Mack, Dr. Eugene Walton
Marshall, Fiske O'Hara, Umberto Sacchetti, Ellis
Rhodes, Albert Wallerstedt, and many other singers
now before the public in operatic and church work

INFANTRY HALL

PROVIDENCE

Thirty-first Season, 1911-1912

Boston Symphony Orchestra

MAX FIEDLER, Conductor

Programme of the **THIRD CONCERT**

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE



TUESDAY EVENING, JANUARY 2

AT 8.15

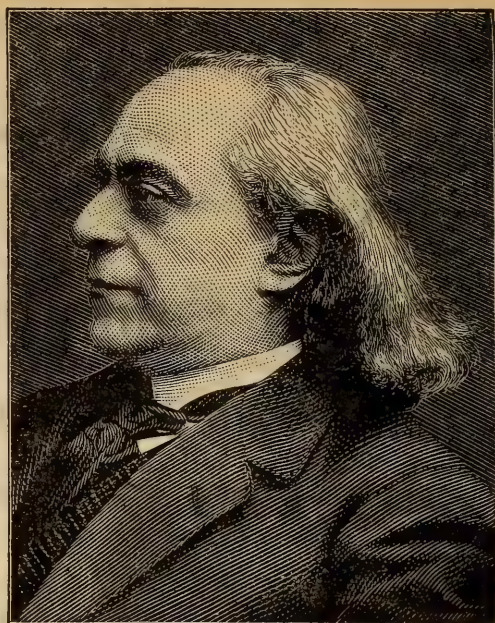
COPYRIGHT, 1911, BY C. A. ELLIS

PUBLISHED BY C. A. ELLIS, MANAGER

Vladimir De Pachmann

*The Greatest Pianist
Of the 20th Century*

ON TOUR
IN THE
UNITED STATES



SEASON: 1911-1912

For generations the appearance of new stars on the musical firmament has been announced—then they came with a temporary glitter—soon to fade and to be forgotten.

De Pachmann has outlived them all. With each return he won additional resplendence and to-day he is acknowledged by the truly artistic public to be the greatest exponent of the piano of the twentieth century. As Arthur Symons, the eminent British critic, says:

"Pachmann is the Verlaine or Whistler of the Pianoforte the greatest player of the piano now living."

Pachmann, as before, uses the BALDWIN PIANO for the expression of his magic art, the instrument of which he himself says:

" It cries when I feel like crying, it sings joyfully when I feel like singing. It responds—like a human being—to every mood. I love the Baldwin Piano."

Every lover of the highest type of piano music will, of course, go to hear Pachmann—to revel in the beauty of his music and to marvel at it.

It is the beautiful tone quality, the voice which is music itself, and the wonderfully responsive action of the Baldwin Piano, by which Pachmann's miraculous hands reveal to you the thrill, the terror and the ecstasy of a beauty which you had never dreamed was hidden in sounds.

Sole Representative

MRS. LUCY H. MILLER

28 GEORGE STREET - - PROVIDENCE, R.I.

Boston Symphony Orchestra

PERSONNEL

Thirty-first Season, 1911-1912

MAX FIEDLER, Conductor

VIOLINS.

Witek, A., <i>Concert-master.</i>	Roth, O.	Hoffmann, J.	Theodorowicz, J.
Noack, S.	Kuntz, D.	Kraft, F. W.	Mahn, F.
Strube, G.	Rissland, K.	Ribarsch, A.	Traupe, W.
Eichheim, H.	Bak, A.	Mullaly, J.	Goldstein, H.
Barleben, K.	Akeroyd, J.	Fiedler, B.	Berger, H.
Fiumara, P.	Currier, F.	Marble, E.	Eichler, J.
Tischer-Zeitz, H.	Kurth, R.	Fabrizio, C.	
Goldstein, S.	Werner, H.	Grünberg, M.	

VIOLAS.

Ferir, E.	Spoor, S.	Pauer, O. H.	Kolster, A.	VanWynbergen, C.
Gietzen, A.	Hoyer, H.	Kluge, M.	Forster, E.	Kautzenbach, W.

VIOLONCELLOS.

Schroeder, A.	Keller, J.	Barth, C.	Belinski, M.	Warnke, J.
Warnke, H.	Nagel, R.	Nast, L.	Hadley, A.	Smalley, R.

BASSES.

Kunze, M.	Agnesy, K.	Seydel, T.	Ludwig, O.
Gerhardt, G.	Jaeger, A.	Huber, E.	Schurig, R.

FLUTES.

Maquarre, A.
Brooke, A.
Battles, A.
Fox, P.

OBOES.

Longy, G.
Lenom, C.
Sautet, A.

CLARINETS.

Grisez, G.
Mimart, P.
Vannini, A.

BASSOONS.

Sadony, P.
Mueller, E.
Regestein, E.

ENGLISH HORN.

Mueller, F.

BASS-CLARINET.

Stumpf, K.

CONTRA-BASSOON.

Mosbach, J.

HORNS.

Hess, M.
Lorbeer, H.
Hain, F.
Phair, J.

HORNS.

Wendler, G.
Gebhardt, W.
Hackebarth, A.
Schumann, C.

TRUMPETS.

Kloepfel, L.
Mann, J.
Heim, G.
Merrill, C.

TROMBONES.

Hampe, C.
Alloo, M.
Mäusebach, A.
Kenfield, L.

TUBA.

Lorenz, O.

HARP.

Schuecker, H.

TYMPANI.

Neumann, S.
Kandler, F.

PERCUSSION.

Rettberg, A.
Zahn, F.
Senia, T.
Burkhardt, H.

ORGAN.

Marshall, J. P.

LIBRARIAN.

Sauerquell, J.

Pianos that Appeal to Musicians



OUR pianos have the very highest reputation with musical people, for every piano, from the highest-priced to the least expensive we offer, has not merely the essentials of tone and touch, but also exquisite refinements of quality which delight the musician.

We invite you to inspect our stocks, which are at once the largest, the most varied, and most interesting to be found in New England.

We call particular attention to the following pianos:

STEINWAY pianos, the instruments of highest prestige among music lovers everywhere—through their incomparable tone the choice of royalty and of all connoisseurs.

In all regular styles and also in special art cases exhibiting the perfection of artistry.

HUME pianos, the best made in New England—distinguished by wonderful richness and nobility of tone.

JEWETT pianos, the favorite pianos of New England, where more are sold each year than of any other make of equal cost.

THE PIANOLA PIANOS,—the complete line of five pianos. The Steinway, the Weber, and the Steck Pianola Pianos are shown in both grand and upright forms.

M. STEINERT & SONS CO.

327 Westminster Street, Providence, R.I.

Stores in all Principal Cities of New England

One Hundred and Twenty-second Concert in Providence

Boston Symphony Orchestra

Thirty-first Season, 1911-1912

MAX FIEDLER, Conductor

THIRD CONCERT

TUESDAY EVENING, JANUARY 2

AT 8.15

PROGRAMME

Mendelssohn . . . Overture to "A Midsummer Night's Dream," Op. 21

Franck Symphony in D minor

- I. Lento: Allegro non troppo.
- II. Allegretto.
- III. Allegro non troppo.

Chadwick . . . "Aghadoe": Irish Ballade for Contralto Solo and Orchestra (MS.)

Debussy Prelude to "The Afternoon of a Faun" (after the Eclogue of Stéphane Mallarmé)

Debussy Azaël's Recitative, "These joyous airs," and Aria, "O time that is no more," from the Lyric Scene, "The Prodigal Son"

Strauss "Till Eulenspiegel's Merry Pranks, after the Old-fashioned Roguish Manner,—in Rondo Form," Op. 28

SOLOIST

Miss LILLA ORMOND

There will be an intermission of ten minutes after the symphony

E. T. Slattery Co.

OPPOSITE BOSTON COMMON

154 and 155 TREMONT STREET

EXCLUSIVE STYLES IN

Suits, Gowns

Coats and Hats

For the Horse Show,
Opera and other social
functions.

MANY people of refinement who have ample means to purchase abroad, prefer to make their selections from the already carefully chosen assortments of E. T. Slattery Company, where they can be assured of a perfect fit in any garment.



OVERTURE, "A MIDSUMMER NIGHT'S DREAM," OP. 21.

FELIX MENDELSSOHN-BARTHOLDY

(Born at Hamburg, February 3, 1809; died at Leipsic, November 4, 1847.)

Translations by Schlegel and Tieck of Shakespeare's plays were read by Mendelssohn and his sister Fanny in 1826. The overture, "A Midsummer Night's Dream," was written that year, the year of the String Quintet in A (Op. 18), the Sonata in E (Op. 6), and some minor pieces. Klingemann tells us that part of the score was written "in the summer, in the open air, in the Mendelssohns' garden at Berlin, for I was present." This garden belonged to a house in the Leipziger Strasse (No. 3). It was near the Potsdam gate, and when Abraham Mendelssohn, the father, bought it, his friends complained that he was moving out of the world. There was an estate of about ten acres. In the house was a room for theatrical performances; and the centre of the garden-house formed a hall which held several hundred, and it was here that Sunday music was performed. In the time of Frederick the Great this garden was part of the Thiergarten. In the summer houses were writing materials, and Felix edited a newspaper, called in summer *The Garden Times*, and in the winter *The Snow and Tea Times*.

Mendelssohn told Hiller that he had worked long and eagerly on the overture: "How in his spare time between the lectures at the Berlin University he had gone on extemporizing at it on the pianoforte of a beautiful woman who lived close by; 'for a whole year, I hardly did anything else,' he said; and certainly he had not wasted his time."

It is said that Mendelssohn made two drafts of the overture, and

PROVIDENCE MUSICAL ASSOCIATION

SEASON 1911-1912

STUDENTS' COURSE OF FOUR CONCERTS

AT MEMORIAL HALL

VLADIMIR DE PACHMANN, Piano Recital, Friday, December 1, 8.15 p.m.

LUDWIG HESS, Tenor, Song Recital . . . Friday, January 5, 8.15 p.m.

THE FLONZALEY STRING QUARTET, TUESDAY, February 20, 8.30 p.m.

Mme. MAUD POWELL, Violin Recital . . . Friday, March 1, 8.15 p.m.

Prices: For the Course, \$3.50; Single Concerts, \$1.50.

Mail orders will be received now by the Treasurer of the Association. Sale to be announced.

STAR COURSE OF PIANO RECITALS

MEMORIAL HALL

HAROLD BAUER December 13

ERNEST HUTCHESON January 17

JOSEF LHEVINNE February 21

AT 8.15 O'CLOCK

Single Tickets, \$1.50 and \$1.00. Series Tickets, \$3.00 and \$2.00.

Mail orders may be sent NOW to Mrs. Lucy H. Miller, P.O. Box No. 616, Providence, R.I. Seats will be reserved as near as possible to the desired location. Season seat sale opens December 4 at Collins & Tebbetts, Journal Building. Single sale for the first concert opens December 11.

Direction - - LOUDON CHARLTON

THE MUSIC SCHOOL

26 CABOT STREET - Corner MEETING STREET

ANNE GILBRETH CROSS, Director

Piano, Violin, Violoncello, Harmony, Analysis, Music History, Choral Singing, Normal Training, German, English, Public Performance.

CLASSES:

HARMONY: Practice in the appreciation of scale relation, intervals, and chords THURSDAY, 3.30 P.M.

MUSIC HISTORY: For young students MONDAY, 4.30 P.M.

ORCHESTRAL CLASS: Ensemble playing, string orchestra, FRIDAY, 8 P.M.

CHORAL CLASS: Sight reading, correct breathing, part songs for women's voices SATURDAY, 11 A.M.

RECITAL PRACTICE CLASS: To accustom players to public appearance MONDAY, 2.30 P.M.

GERMAN CONVERSATION: For practical experience in the spoken language THURSDAY, 8 P.M.

Telephone: Angell 1193

MARY ELLIS, Violin

Königliche Hochschule, Berlin, 1904-1907

Pupil of Prof. Dr. Joseph Joachim and
Prof. Carl Markees

At the Music School, Tuesday and Friday

BERTHA I. KAGAN, German

Special Courses in Phonetics and Literature
Diction and Interpretation for Opera and
Concert

Pupil of Ritter Ernst von Possart of Germany,
and Kammersängerin Frau Louise Reuss-
Belce, Assistant Regisseur at Bayreuth.

At the Music School, Monday and Thursday

ANNIE SHATTUCK BLIVEN

Piano

Residence, 162 Albert Avenue, Edgewood

Edgewood Studio:

Tuesday, Wednesday, Friday, and Saturday

At the Music School, Monday and Thursday

OLIVE WHITMAN STAFFORD

Piano

Scholarship, 1908
Certificate, 1911

At the Music School daily except Saturday
Saturday at Pawtuxet

LEONARD SMITH, Violoncello

'Cellist in Manchester (England) Orchestra

Pupil of Carl Fuchs, Offenbach, Germany, and
of Alwin Schroeder

At the Music School, Tuesday and Friday

BERTHA WESSELHOEFT SWIFT

Soprano

Pupil of Herbert Witherspoon, New York City

Butler Exchange, Room 511

Tuesday and Saturday

Choral Class at the Music School, Saturday,
11 a.m.

ALZADA J. SPRAGUE

Piano, Harmony, and Analysis

Residence, 22 Sycamore Street

Home Studio: Tuesday, Wednesday, Friday,
and Saturday

At the Music School, Monday and Thursday

MARY SWEET WINSOR

Piano

Scholarship, 1909
Certificate, 1910

At the Music School, Tuesday and Friday
Barrington . . . Wednesday and Saturday
Laurel Hill . . . Monday and Thursday

discarded the first after he completed the first half. The earlier draft began with the four chords and the fairy figure; then followed a regular overture, in which use was made of a theme typical of the loves of Lysander and Hermia and of kin to the "love melody" of the present version.

The overture was first written as a pianoforte duet, and it was first played to Moscheles in that form by the composer and his sister, November 19, 1826. It was performed afterward by an orchestra in the garden-house. The first public performance was at Stettin on February 20, 1827, when Karl Löwe conducted.* The critic was not hurried in those days, for an account of the concert appeared in the *Harmonicon* for December of that year. The critic had had time to think the matter over, and his conclusion was that the overture was of little importance.

* * *

The overture is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, ophicleide, kettledrums, and strings. The score of the whole of the music to "A Midsummer Night's Dream"—overture included—is dedicated to Heinrich Conrad Schleinitz.†

The overture opens Allegro di molto, E major, 2-2, with four prolonged chords in the wood-wind. On the last of these follows imme-

*Löwe is named as the conductor by Theodor Müller-Reuter in his "Lexikon der deutschen Konzertliteratur" (Leipsic, 1909). Mendelssohn went to Stettin to play Weber's Konzertstück, and with Löwe a double concerto of his own. The statement has been made that Mendelssohn then conducted the overture.

† Schleinitz (1802-81) was a counsellor of justice (in England king's counsel) and one of the board of directors of the Gewandhaus at Leipsic. After Mendelssohn's death he was director of the Leipsic Conservatory. Moscheles says in his diary that Schleinitz had "a lovely tenor voice."

MEHLIN PIANOS

always respond to the most exacting demands made upon them. For this reason they are preferred by musicians, in fact Mehlin Pianos are often called

"The Musicians' Ideal"

The Mehlin "Inverted Grand" is the only "Upright" built on the principle of the Grand. It has the Grand Scale, Sounding Board and Tone.

For Art Catalog and full particulars apply to

THE SHEPARD COMPANY **PIANO WAREROOMS**
3d Floor
Providence, R.I.

diately a pianissimo chord of E minor in violins and violas. This is followed by the "fairy music" in E minor, given out and developed by divided violins with some pizzicati in the violas. A subsidiary theme is given out fortissimo by full orchestra. The melodious second theme, in B major, begun by the wood-wind, is then continued by the strings and fuller and fuller orchestra. Several picturesque features are then introduced: the Bergomask* dance from the fifth act of the play; a curious imitation of the bray of an ass in allusion to Bottom, who is, according to Maginn's paradox, "the blockhead, the lucky man, on whom Fortune showers her favors beyond measure"; and the quickly descending scale-passage for 'cellos, which was suggested to the composer by the buzzing of a big fly in the Schoenhauser Garden. The free fantasia is wholly on the first theme. The third part of the overture is regular, and there is a short coda. The overture ends with the four sustained chords with which it opened.

SYMPHONY IN D MINOR, FOR ORCHESTRA CÉSAR FRANCK

(Born at Liège, Belgium, on December 10, 1822; died at Paris on November 8, 1890.)

This symphony was produced at the Conservatory, Paris, February 17, 1889.† It was composed in 1888 and completed August 22 of that year. It was performed for the first time in Boston at a concert of the Boston Symphony Orchestra on April 15, 1899, and it was also

* Bergomask, or, properly, Bergamask Dance: A rustic dance of great antiquity, framed in imitation of the people of Bergamo, ridiculed as clownish in their manners and dialect. The buffoons throughout Italy delighted in imitating the jargon of these peasants, subject to the Venetians, and the custom of imitating their dancing spread from Italy to England. (Piatti, a native of Bergamo, took a peculiar pleasure in arranging Mendelssohn's dance for 'cello and pianoforte.) But see Verlaine's lines:—

Votre âme est un paysage choisi
Que vont charmant masques et bergamasques
Jouant du luth et dansant et quasi
Tristes sous leurs déguisements fantasques.

† Franck wrote a symphony for orchestra and chorus, "Psyché," text by Sicard and Fourcaud, which was composed in 1887 and produced at a concert of the National Society, March 10, 1888. He also wrote in his earlier years a symphony, "The Sermon on the Mount," after the manner of Liszt's symphonic poems. The manuscript exists, but the work was never published.

KRAKAUER PIANOS

The Krakauer Piano carries the testimonials of thousands of piano teachers scattered throughout the entire country.

A Piano can be subjected to no harder strain than in a Studio, yet the Krakauer is praised by popular teachers everywhere.

The KRAKAUER is
MADE BY MUSICIANS TESTED BY MUSICIANS
ENDORSED BY MUSICIANS

Sold here on the most favorable terms

HERMAN PRUEFER PIANO CO.

Conrad Building

385 WESTMINSTER STREET, PROVIDENCE, R.I.

played at its concerts on December 23 of that year, February 11 and April 22, 1905, and January 29, 1910. It was played also at the benefit concert to Mr. Wilhelm Gericke, April 24, 1906.

The symphony, dedicated to Henri Duparc, is scored for two flutes, two oboes, one English horn, two clarinets, one bass clarinet, two bassoons, four horns, two trumpets, two cornets-à-piston, three trombones, one bass tuba, a set of three kettledrums, harp, and strings.

The following analysis is based, in a measure, on a synopsis prepared by César Franck for the first performance at the Paris Conservatory concert:—

I. Lento, D minor, 4-4. There is first a slow and sombre introduction, which begins with the characteristic figure, the thesis of the first theme of the movement ('cellos and basses). This phrase is developed for some thirty measures, and leads into the Allegro, or first movement proper. Allegro non troppo, D minor, 2-2. The theme is given out by all the strings and developed with a new antithesis. Mr. Apthorp remarks in his analysis of this symphony: "It is noticeable that, whenever this theme comes in slow tempo, it has a different antithesis from when it comes in rapid tempo. The characteristic figure (thesis) reminds one a little, especially by its rhythm and general rise and fall, of the '*Muss es sein?*' (Must it be?) theme in Beethoven's last quartet, in F major." There is a short development, and the opening slow passage returns, now in F minor, which leads to a resumption of the Allegro non troppo, now also in F minor. This leads to the appearance of the second theme, molto cantabile, F major, for the strings, which in turn is followed by a third theme of a highly energetic nature, which is much used in the ensuing development, and also reappears in the Finale. The free fantasia is long and elaborate. Then there is a return of the theme of the introduction, which is now given out fortissimo and in canonic imitation between the bass (trombones, tuba, and basses) and a middle voice (trumpets and cornets) against full harmony in the rest of the orchestra. The theme of the Allegro non troppo is resumed, and leads to the end of the first movement.

II. Allegretto, B-flat minor, 3-4. The movement begins with pizzicato chords for the string orchestra and harp. The theme, of a gentle

G. SCHIRMER (Inc.), 3 East 43d Street, NEW YORK

JUST PUBLISHED

MONA

**GRAND OPERA
in THREE ACTS**

Libretto by

BRIAN HOOKER

Music by

HORATIO W. PARKER

Vocal Score - - - - - Net \$4.00

Libretto - - - - - Net .35

The score, in addition to the regular edition, will be issued in a special EDITION DE LUXE, on Old Stratford Paper, limited to 50 copies, autographed and numbered.

Price of Edition de Luxe, Net \$25.00

Copies of the Edition de Luxe will be reserved in the order received.

and melancholy character, is sung by the English horn. The first period is completed by clarinet, horn, and flute. The violins then announce a second theme, *dolce cantabile*, in B-flat major. The English horn and other wind instruments take up fragments of the first motive, in B-flat minor. Now comes a new part, which the composer himself characterizes as a scherzo. The theme, of lively nature, but *pianissimo*, is given to the first violins. Clarinets intone a theme against the restless figuration of the violins, and this is developed with various modulations until the opening theme returns, first in G minor, then in C minor. Then the whole opening section, announced by the English horn, is combined with the chief theme of the scherzo, given to the violins.

III. *Finale: Allegro non troppo, 2-2.* After a few energetic introductory measures the chief theme appears, *dolce cantabile*, in 'cellos and bassoons. After the first period of nearly sixty measures, a phrase in B major, announced by the brass, is answered by the strings. A more sombre motive follows in 'cellos and basses. The opening theme of the second movement now reappears (English horn), accompanied by a figure in triplets. The composer gives this description of the remainder of the movement: Development of the themes of the *Finale*. A marked retard in the tempo. A fragment of the opening theme of the second movement alternates with fragments of the sombre third theme of the *Finale*. Resumption of the original tempo, with a great crescendo, which ends in a climax,—the restatement of the opening D major theme with all possible sonority. The chief theme of the second movement returns, also with great sonority. The volume of tone subsides, and the third theme of the first movement reappears. This leads to a coda, constructed from the chief themes of the first movement in conjunction with the opening theme of the *Finale*.

* * *

Vincent d'Indy in his *Life of Franck*, which has been published by John Lane in an English translation by Mrs. Rosa Newmarch, says little about the structure of this symphony, although he devotes a chapter to Franck's string quartet.

Speaking of Franck's sonata for violin and piano, he calls attention to the fact that the first of its organic germs is used as the theme of the four movements of the work. "From this moment cyclical form, the basis of modern symphonic art, was created and consecrated." He then adds:—

"The majestic, plastic, and perfectly beautiful symphony in D



OPERA THEATRE BALL SOCIETY HAIR DRESSING

All the Latest Styles
in only first quality

HAIR GOODS

Engagements booked, made by "Phone" or Mail
22325-22279 Oxford

Dr. RUDOLPH MERTIN, Inc.

564 Washington St., Opp. Adams House, Boston
Send for Free Circulars and Price List of our Toilet Preparations

minor is constructed on the same method. I purposely use the word *method* for this reason: after having long described Franck as an empiricist and an improviser—which is radically wrong—his enemies (of whom, in spite of his incomparable goodness, he made many) and his ignorant detractors suddenly changed their views and called him a musical mathematician, who subordinated inspiration and impulse to a conscientious manipulation of form. This, we may observe in passing, is a common reproach brought by the ignorant Philistine against the dreamer and the genius. Yet where can we point to a composer in the second half of the nineteenth century who could—and did—think as loftily as Franck, or who could have found in his fervent and enthusiastic heart such vast ideas as those which lie at the musical basis of the Symphony, the Quartet, and 'The Beatitudes'?

"AGHADOE": IRISH BALLADE FOR CONTRALTO SOLO AND ORCHESTRA.
GEORGE WHITEFIELD CHADWICK

(Born at Lowell, Mass., on November 13, 1854; now living in Boston.)

This ballad, poem by John Todhunter, is dedicated to Miss Lilla Ormond. The accompaniment is scored for full orchestra, including tambourine, cymbals, and harp. The present performance is the first.



ALBUM of SONGS

FOR HIGH VOICE
 FOR MEDIUM VOICE

By **CHARLES WAKEFIELD CADMAN**

This American composer has won unusual success with his songs, which are distinguished for attractiveness of melody, artistic style and originality. The present collection offers to the singing public the choicest of Mr. Cadman's published songs, together with several new works of charming quality.

Price, postpaid, \$1.25

CHARLES WAKEFIELD CADMAN

Born in Johnstown, Pa., December 24, 1881, moved to Pittsburg 1884; musical education under Pittsburg teachers, Walker, Steiner, Oehmler, and Von Kunits, with advice and criticism from Emil Paur; became interested in the music of the American Indians and spent considerable time among them, securing material for use in composition and in a lecture recital, American Indian Music Talk; musical critic of *Pittsburg Dispatch*.

OLIVER DITSON COMPANY - - BOSTON

150 TREMONT STREET

CHAS. H. DITSON & CO., NEW YORK

There's a glade in Aghadoe, Aghadoe, Aghadoe,
There's a green and silent glade in Aghadoe,
Where we met, my Love and I, Love's fair planet in the sky,
O'er that sweet and silent glade in Aghadoe.

There's a glen in Aghadoe, Aghadoe, Aghadoe,
There's a deep and secret glen in Aghadoe,
Where I hid from the eyes of the red coats and their spies
That year the trouble came to Aghadoe.

O! my curse on one black heart in Aghadoe, Aghadoe,
On Shaun-Dhuv my mother's son in Aghadoe,
When your throat fries in hell's drouth salt the flame be in your mouth,
For the treachery you did in Aghadoe!

For they traced me to that glen in Aghadoe, Aghadoe,
When the price was on his head in Aghadoe;
O'er the mountain, through the wood, as I stole to him with food,
Where in hiding lone he lay in Aghadoe.

But they never took him living in Aghadoe, Aghadoe;
With the bullets in his heart in Aghadoe,
There he lay, the head—my breast keeps the warmth where once 'twould rest—
Gone, to win the traitor's gold, from Aghadoe!

I walked to Mallow Town from Aghadoe, Aghadoe,
Brought his head from the gaol's gate to Aghadoe,
Then I covered him with fern, and I piled on him the cairn.
Like an Irish King he sleeps in Aghadoe.

O! to creep into that cairn in Aghadoe Aghadoe!
There to rest upon his breast in Aghadoe!
Sure your dog for you could die with no truer heart than I,
Your own love, cold on your cairn in Aghadoe.

HOTEL LENOX

2 minutes from Back Bay Stations

Fireproof Modern Convenient

250 Rooms; 125 with Private Bath

Superior Cuisine and Service

**Boylston and Exeter Streets
BOSTON**

PRELUDE TO "THE AFTERNOON OF A FAUN (AFTER THE ÉCLOGUE OF STÉPHANE MALLARMÉ)" ACHILLE CLAUDE DEBUSSY

(Born at St. Germain (Seine and Oise), August 22, 1862; now living at Paris.)

"Prélude à l'Après-Midi d'un Faune (Églogue de S. Mallarmé)" * was played for the first time at a concert of the National Society of Music, Paris, December 23, 1894. The conductor was Gustave Doret. The second performance was at a Colonne Concert, Paris, October 20, 1895.

The first performance in Boston—it was also the first in the United States—was at a concert of the Boston Orchestral Club, Mr. Longy conductor, April 1, 1902.

Stéphane Mallarmé formulated his revolutionary ideas concerning style about 1875, when the *Parnasse Contemporain* rejected his first poem of true importance, "L'Après-Midi d'un Faune." The poem was published in 1876 as a quarto pamphlet, illustrated by Manet. The eclogue is to the vast majority cryptic. The poet's aim, as Mr. Edmund Gosse expresses it, was "to use words in such harmonious combinations as will suggest to the reader a mood or a condition which is not mentioned in the text, but is nevertheless paramount in the poet's mind at the moment of composition." Mallarmé, in a letter to Mr. Gosse, accepted with delight this understanding of his purpose: "I make music, and do not call by this name that which is drawn from the euphonic putting together of words,—this first requirement is taken for granted; but that which is beyond, on the other side, and

* Stéphane Mallarmé was born at Paris in 1842; he died at Valvins in 1898. He taught English at French provincial towns and then for thirty years (1862-92) in Paris at a college. In 1874-75 he edited *La Dernière Mode*. The list of his works is as follows: "Le Corbeau" (translation into French prose of Poe's "Raven"), 1875; preface to Beckford's "Vathek," 1876; "L'Après-Midi d'un Faune," 1876; "Petite Philologie à l'Usage des Classes et du Monde: Les Mots Anglais," 1877; "Poésies Complètes" (photo-lithographed from the original manuscript), 1887; "Les Poèmes de Poe" (translation into French prose), 1888; "Le Ten o' Clock de M. Whistler," 1888; "Pages," 1891; "Les Miens: Villiers de l'Isle Adam," 1892; "Vers et Prose," 1892; "La Musique et les Lettres" (lectures delivered at Oxford and Cambridge), 1894; "Divagations," 1897; "Poésies," 1899.

At first a Parnassian, he became recognized as a chief of the Symbolists. For discussions of Mallarmé see Gosse's "Questions at Issue," 1893; Vittorio Pica's "Letteratura d' Eccezione," 1899; Arthur Symon's essay, "Mallarmé," in "The Symbolist Movement in Literature" (1899); George Moore's "Confessions of a Young Man"; Teodor de Wyzewa's "Nos Maîtres" (Paris, 1895); Paul Verlaine's "Les Poètes Maudits" (Paris, 1888); Gustave Kahn's "Symbolistes et Décadents" (Paris, 1902), an invaluable book to students of modern French poetry; Vance Thompson's "French Portraits" (1900).

In 1896 Mallarmé was named "poet of poets" at an election in which almost every Frenchman known in letters voted.

A Most Effectual Throat Relief

Hoarseness, coughs, inflammation of the throat, bronchial and asthmatic troubles are relieved promptly by the use of

BROWN'S BRONCHIAL TROCHES

For over half a century recognized throughout the world as the staple throat remedy. Especially convenient to carry in purse or pocket ready for use whenever required to check a cough or give relief in any throat trouble.

Entirely free from opiates in any form. Fine for singers and speakers to clear the voice. Sold everywhere in boxes—never in bulk.

Price 25c, 50c and \$1.00
Sample sent free on request

JOHN I. BROWN & SON, BOSTON, MASS.

BROWN'S

CAMPHORATED
SAPONACEOUS

DENTIFRICE

is an article of superior merit. Used daily, will keep the teeth sound, prevent accumulation of tartar, and give firmness to the gums. It leaves a particularly clean and pleasant feeling in the mouth.

For sale by druggists and dealers in toilet articles, or sent on receipt of price, 25 cents. Sample sent on request.

Manufactured by JOHN I. BROWN & SON

CURTIS & BROWN
MFG. CO., Ltd.

NEW YORK, N.Y.

produced magically by certain dispositions of speech and language, is then only a means of material communication with the reader, as are the keys of the pianoforte to a hearer."

* * *

"The Afternoon of a Faun" is scored for three flutes, two oboes, one English horn, two clarinets, two bassoons, four horns, two harps, small antique cymbals,* strings. It is dedicated to Raymond Bonheur.

The chief thème is announced by the flute, *très modéré*, E major, 9-8. Louis Laloy gives the reins to his fancy. "One is immediately transported into a better world; all that is leering and savage in the snub-nosed face of the faun disappears; desire still speaks, but there is a veil of tenderness and melancholy. The chord of the wood-wind, the distant call of the horns, the limpid flood of harp-tones, accentuate this impression. The call is louder, more urgent, but it almost immediately dies away, to let the flute sing again its song. And now the theme is developed: the oboe enters in, the clarinet has its say; a lively dialogue follows, and a clarinet phrase leads to a new theme which speaks of desire satisfied; or it expresses the rapture of mutual emotion rather than the ferocity of victory. The first theme returns, more languorous, and the croaking of muted horns darkens the horizon. The theme comes and goes, fresh chords unfold themselves; at last a solo 'cello joins itself to the flute; and then everything vanishes, as a mist that rises in the air and scatters itself in flakes."

RECITATIVE AND AIR FROM "THE PRODIGAL SON": "THESE JOYOUS AIRS," "O TIME THAT IS NO MORE" CLAUDE DEBUSSY

(Born at Saint-Germain-en-Laye on August 22, 1862; now living in Paris.)

Achille Claude Debussy, a student in the Conservatory of Music, Paris, as a pupil of Lavignac, took these prizes for *sofège*: third medal,

* Small cymbals, as well as the large cymbals, were used habitually in the bands of the janizaries from the time of organization in the seventeenth century. The ancient ones found at Pompeii were of bronze, connected by a bronze chain of twenty-four rings. Mahillon says that the sound is pitched approximately to the first E above the treble staff. [F. A. Lampe thought it worth while to write a book of 429 pages. "De Cymbalis Veterum" (1703).] Berlioz speaks of them in his Treatise on Instrumentation: "I have seen some in the Pompeian Museum at Naples, which were no larger than a dollar. The sound of these is so high and so weak that it could hardly be distinguished without a complete silence of the other instruments. These cymbals served in ancient times to mark the rhythm of certain dances, as our modern castanets, doubtless. In the fairy-like scherzo of my 'Romeo and Juliet' symphony, I have employed two pairs of the dimension of the largest of the Pompeian cymbals; that is to say, rather less than the size of the hand, and tuned a fifth one with the other." (They were tuned to B-flat and F above the treble staff.) "To make them vibrate, well, the player should, instead of striking the cymbals full one against the other, strike them merely by one of their edges. They should be of at least three lines and a half in thickness." Chausson introduced antique cymbals in his symphonic poem, "Viviane," and Loeffler uses them in his "Pagan Poem."

MARIE THÉRÈSE BRAZEAU

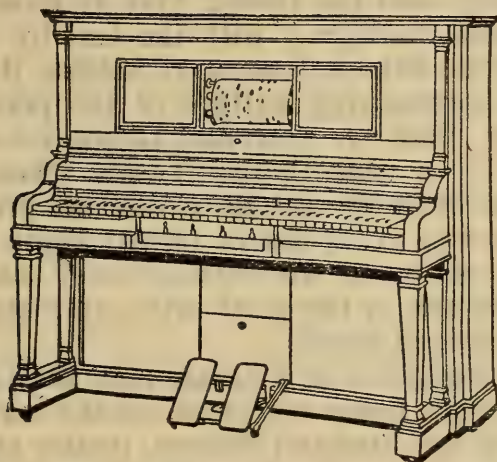
. . *Pianiste* . .

SYMPHONY CHAMBERS, BOSTON, MASS.

Providence, Wednesday, at Butler Exchange, Room 501

THE

HENRY F. MILLER



GRAND—UPRIGHT AND PLAYER—PIANOS

Are shown in our own

BRANCH WAREROOMS
IN
PROVIDENCE

where you deal direct with the manufacturer. Our Player-Piano contains our own exclusive player action, designed and made by us in our own factory. It is a worthy companion to our piano and our own knowledge and guarantee is back of it.

HENRY F. MILLER & SONS PIANO CO.
BUTLER EXCHANGE
CHARLES H. SULLINGS, Resident Manager

1874; second medal, 1875; first medal, 1876; as a piano pupil of Marmontel—the late Edward MacDowell was in the same class—he took a second *accessit* in 1874, a first in 1875, and the second prize in 1877. He took a first prize in 1880 for accompanying. As a pupil of Guiraud, he took a second *accessit* for counterpoint and fugue in 1882, the second *Prix de Rome* in 1883, and the Grand *Prix de Rome* in 1884 with the lyric scene “L’Enfant Prodigue,” with the text by Édouard Guinand. His competitors for the *Prix de Rome* were Messrs. René, Missa, Kaiser, and Leroux. The competitive settings of the poem were performed at the Conservatory, June 27, 1884, and Debussy’s was sung by Mme. Caron (Lia), Van Dyck (Azaël), and Taskin (Simeon). The second hearing was on June 28 at the Institute, and the prize was awarded to Debussy by twenty-two votes out of twenty-eight. The competition was unanimously considered an extraordinary one, and Debussy’s score was held to be one of the most interesting that had been heard at the Institute for several years.

The scene of this cantata is in a village near the Lake of Genesareth. “It is the morning of a festal day, and, as the sun rises, Lia at first alone and afterwards her husband Simeon, mourn their long-lost prodigal son Azaël. Young men and maidens cross the stage, bringing presents of flowers, fruit, and brimming cups to them. All pass in procession and dance from the stage, and Azaël, having recognized his brother and sister in the train, enters alone, repentant and half dead, and soon sinks unconscious on the ground. The mother returns, and, later, the father. Azaël obtains their forgiveness and they thank God together for his restoration.”

AZAËL. Ces airs joyeux, ces chants de fête, que le vent du matin m’apporte par instants, serrent mon cœur, troublent ma tête. Ils sont heureux! Ici, sous les rameaux flottants, je les suivais dans leur gaieté si tendre. Ils échangeaient des mots pleins de douceur. C’était mon frère! Et puis ma sœur! Je retenais mon souffle, afin de les entendre. Ils sont heureux! (*avec amertume*).

Andantino, A major, 9-8.

Mrs. Sidney A. Sherman

PIANO

Miss Daisy F. Sherman

HARMONY

EAR-TRAINING

Studio, 216 Hope Street

Kindergarten
or “Musical Moments with Children”

TELEPHONE, 1215 R 2 PAWT.

MOTHERS’ COURSE

Music teaches most exquisitely the art of development.—D’ISRAELI

MUSIC EDUCATION

CALVIN B. CADY. Studios { Boston, 900 Beacon Street
New York, 15 Claremont Avenue

Pianoforte, Harmony, etc., and Normal Courses

Address Teachers College, Columbia University, New York, for Syllabus of Course in Music Education.

Address Clayton F. Summy Co., Chicago, Ill., for Poetic Folk Dances, Books I. and II., Folk Songs for Ten Fingers, First Home Studies, Music Education, An Outline, Books I. and II.

Summer Normal, Portland, Oregon, in July

O temps à jamais effacé,
Où comme eux j'avais l'âme pure,
Où cette sereine nature
Fortifiait mon corps lassé;
Où près d'une mère, ravie
De presser mon front sur son cœur,
Je ne connaissais de la vie
Que l'innocence et la bonheur.

Ah! par quelle amère folie
Mon âme surprise, assaillie,
M'a-t-elle donc contrainte à fuir ces lieux?
Durant la nuit entière,
Sur le roc ou dans la poussière,
J'ai franchi lentement les sentiers périlleux.

O temps à jamais effacé, etc.

AZAËL. These joyous airs, these festal strains, which are brought to me now and then by the morning breeze, wring my heart and vex my brain. They are happy!

Here, under the swaying boughs I followed them in their gentle mirth. They were exchanging words full of kindness. There was my brother! and also my sister! I held my breath that I might hear them. (*With bitterness.*) They are happy!

O time that is no more, when like them I had a pure soul, when the serenity of nature strengthened my weary heart; when near my mother, ecstatically pressing my head on her breast, I knew only innocence and happiness in life.

Ah, by what wretched madness was my soul surprised, besieged, constrained to fly from these scenes! From sundown to sunrise I have made my way in dangerous paths, over rocks, in dust.

O time that is no more, etc.

The accompaniment is scored for piccolo, two flutes, two oboes, English horn, two clarinets, two bassoons, four horns, two trumpets, harp, and the usual strings.

Debussy rewrote and rescored this cantata for performance at the Sheffield (Eng.) Music Festival in October, 1908.

CHARLES ANTHONY

STEINERT HALL, BOSTON

MONDAYS, WEDNESDAYS, and THURSDAYS

Telephone, Oxford 1330

ARTHUR L. LAWRASON

PROMINENT STUDENTS

PUGINA VICARINO, Phenomenal Colorature

SALLIE FISHER

LINA ABARBANELL

322 W. 57th Street

Columbus 8945

NEW YORK

"TILL EULENSPIEGEL'S MERRY PRANKS, AFTER THE OLD-FASHIONED, ROGUISH MANNER,—IN RONDO FORM," FOR FULL ORCHESTRA, OP. 28 RICHARD STRAUSS

(Born at Munich, June 11, 1864; now living at Charlottenburg—Berlin.)

"Till Eulenspiegel's lustige Streiche, nach alter Schelmenweise—in Rondoform—für grosses Orchester gesetzt, von Richard Strauss," was produced at a Gürzenich concert at Cologne, November 5, 1895. It was composed in 1894-95 at Munich, and the score was completed there, May 6, 1895. The score and parts were published in September, 1895.

When Dr. Franz Wüllner, who conducted the first performance at Cologne, asked the composer for an explanatory programme of the "poetical intent" of the piece, Strauss replied: "It is impossible for me to furnish a programme to 'Eulenspiegel'; were I to put into words the thoughts which its several incidents suggested to me, they would seldom suffice, and might even give rise to offence. Let me leave it, therefore, to my hearers to crack the hard nut which the Rogue has prepared for them. By way of helping them to a better understanding, it seems sufficient to point out the two 'Eulenspiegel' motives, which, in the most manifold disguises, moods, and situations, pervade the whole up to the catastrophe, when, after he has been condemned to death, Till is strung up to the gibbet. For the rest, let them guess at the musical joke which a Rogue has offered them." Strauss indicated in notation three motives,—the opening theme of the introduction, the horn theme that follows almost immediately, and the descending interval expressive of condemnation and the scaffold.

Till (or Tyll) Eulenspiegel is the hero of an old *Volksbuch* of the fifteenth century attributed to Dr. Thomas Murner (1475-1530). Till is supposed to be a wandering mechanic of Brunswick, who plays all sorts of tricks, practical jokes,—some of them exceedingly coarse,—on everybody, and he always comes out ahead. In the book, Till (or Till Owlglass, as he is known in the English translation) goes to the gallows, but he escapes through an exercise of his ready wit, and dies peacefully in bed, playing a sad joke on his heirs, and refusing to lie

Unquestionably the Greatest Book in Years
MY LIFE
The Autobiography of
RICHARD WAGNER

One of the great, if not *the greatest book of this generation*, worthy to take its place side by side with the world's immortal biographies. The mere publication of an autobiography of a man of Wagner's rank would be a great event even though it were a conventional and dull production; *but MY LIFE* "tells one of the most thrilling and dramatic stories in the history of modern art."—*Springfield Republican*.

"Will rank among the great autobiographies of literature. . . . The world will not willingly let die such a work as this."—*N.Y. Sun*.

Two volumes, large 8vo. Boxed, \$8.50 net. Expressage extra
DODD, MEAD & COMPANY, Publishers New York

still and snug in his grave. Strauss kills him on the scaffold. The German name is said to find its derivation in an old proverb: "Man sees his own faults as little as a monkey or an owl recognizes his ugliness in looking into a mirror."

Certain German critics were not satisfied with Strauss's meagre clew, and they at once began to evolve labored analyses. One of these programmes, the one prepared by Mr. Wilhelm Klatte, was published in the *Allgemeine Musik-Zeitung* of November 8, 1895, and as it has been published frequently in programme books in Germany and England, and in some cases with Strauss's apparent sanction, it is now published for the first time in a programme book of these concerts. The translation is, for the most part, by Mr. C. A. Barry:—

A strong sense of German folk-feeling (*des Volksthümlichen*) pervades the whole work; the source from which the tone-poet drew his inspiration is clearly indicated in the introductory bars: *Gemächlich* (Andante comodo), F major, 4-8. To some extent this stands for the "once upon a time" of the story-books. That what follows is not to be treated in the pleasant and agreeable manner of narrative poetry, but in a more sturdy fashion, is at once made apparent by a characteristic bassoon figure which breaks in *sforzato* upon the piano of the strings. Of equal importance for the development of the piece is the immediately following humorous horn theme (F major, 6-8). Beginning quietly and gradually becoming more lively, it is at first heard against a tremolo of the "divided" violins and then again in the tempo primo, *Sehr lebhaft* (Vivace). This theme, or at least the kernel of it, is taken up in turn by oboes, clarinets, violas, 'cellos, and bassoons, and is finally brought by the full orchestra, except trumpets and trombones, after a few bars crescendo, to a dominant half-close fortissimo in C. The thematic material, according to the main point, has now been fixed upon; the *milieu* is given by which we are enabled to recognize the pranks and droll tricks which the crafty schemer is about to bring before our eyes, or, far rather, before our ears.

Here he is (clarinet phrase followed by chord for wind instruments). He wanders through the land as a thorough-going adventurer. His clothes are tattered and torn: a queer, fragmentary version of the

FAELTEN PIANOFORTE SCHOOL

CARL FAELTEN, Director
30 HUNTINGTON AVENUE, BOSTON

Professional training for
Pianists and
Music Teachers. Special department for children. Call or write for information.



VICTOR S. FLECHTER

Rare Old Violins, Violas, Cellos,
Finest Italian Strings, Bows,
Boxes, Highest Grade Repairing

23 UNION SQUARE, NEW YORK
Telephone

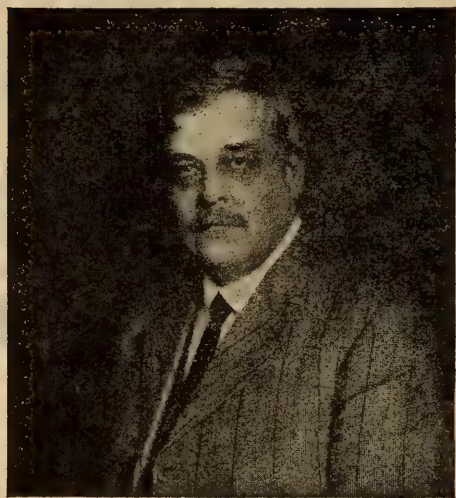
BOUND COPIES of the Boston Symphony Orchestra's PROGRAMME BOOKS

Containing Mr. Philip Hale's analytical and descriptive notes on all works performed during the season ("musically speaking, the greatest art annual of to-day,"—W. J. Henderson, New York Sun)
May be obtained by addressing

Price \$3.00
C. A. ELLIS
SYMPHONY HALL

Eulenspiegel motive resounds from the horns. Following a merry play with this important leading motive, which directly leads to a short but brilliant tutti, in which it again asserts itself, first in the flutes, and then finally merges into a softly murmuring and extended tremolo for the violas, this same motive, gracefully phrased, reappears in succession in the basses, flute, first violins, and again in the basses. The rogue, putting on his best manners, slyly passes through the gate, and enters a certain city. It is market-day; the women sit at their stalls and prattle (flutes, oboes, and clarinets). Hop! Eulenspiegel springs on his horse (indicated by rapid triplets extending through three measures, from the low D of the bass clarinet to the highest A of the D clarinet), gives a smack of his whip, and rides into the midst of the crowd. Clink, clash, clatter! A confused sound of broken pots and pans, and the market-women are put to flight! In haste the rascal rides away (as is admirably illustrated by a fortissimo passage for the trombones) and secures a safe retreat.

This was his first merry prank; a second follows immediately: Gemächlich (Andante comodo), F major, 2-4. Eulenspiegel has put on the vestments of a priest, and assumes a very unctuous mien. Though posing as a preacher of morals, the rogue peeps out from the folds of his mantle (the Eulenspiegel motive on the clarinet points to the imposture). He fears for the success of his scheme. A figure played by muted violins, horns, and trumpets makes it plain that he does not feel comfortable in his borrowed plumes. But soon he makes up his mind. Away with all scruples! He tears them off (solo violin, glissando).



Edward B. Kinney

Vocal Specialist

780 WEST END AVENUE
S.E. Corner 98th STREET

Phone, 1404 River

As organist and choirmaster of one of New York's large churches, and a producer of light operas, Mr. Kinney gives his pupils unusual chances.

He not only places the voice, but prepares the young artist for a career. His experience in caring for and restoring abused and apparently lost voices is invaluable. Examination by appointment.

WILFRIED KLAMROTH

TEACHER of SINGING IN ALL OF ITS
BRANCHES

RICCARDO MARTIN'S OPINION:

"He has the real secret and knows how to teach it."

Studio, 11 1-2 West 37th Street . . . NEW YORK

Again the Eulenspiegel theme is brought forward in the previous lively tempo, 6-8, but is now subtly metamorphosed and chivalrously colored. Eulenspiegel has become a Don Juan, and he waylays pretty women. And one has bewitched him: Eulenspiegel is in love! Hear how now, glowing with love, the violins, clarinets, and flutes sing. But in vain. His advances are received with derision, and he goes away in a rage. How can one treat him so slightly? Is he not a splendid fellow? Vengeance on the whole human race! He gives vent to his rage (in a fortissimo of horns in unison, followed by a pause), and strange personages suddenly draw near ('cellos). A troop of honest, worthy Philistines! In an instant all his anger is forgotten. But it is still his chief joy to make fun of these lords and protectors of blameless decorum, to mock them, as is apparent from the lively and accentuated fragments of the theme, sounded at the beginning by the horn, which are now heard first from horns, violins, 'cellos, and then from trumpets, oboes, and flutes. Now that Eulenspiegel has had his joke, he goes away and leaves the professors and doctors behind in thoughtful meditation. Fragments of the typical theme of the Philistines are here treated canonically. The wood-wind, violins, and trumpets suddenly project the Eulenspiegel theme into their profound philosophy. It is as though the transcendent rogue were making faces at the big-wigs from a distance—again and again—and then waggishly running away. This is aptly characterized by a short episode (A-flat) in a hopping, 2-4 rhythm, which, similarly with the first entrance of the Hypocrisy theme previously used, is followed by phantom-like tones from the wood-wind and strings and then from trombones and horns. Has our rogue still no foreboding?

Interwoven with the very first theme, indicated lightly by trumpets and English horn, a figure is developed from the second introductory and fundamental theme. It is first taken up by the clarinets; it seems to express the fact that the arch-villain has again got the upper hand

HOTEL PURITAN

COMMONWEALTH AVENUE

100 yards from Massachusetts Avenue car lines



The Distinctive Boston House

One of the most attractive Hotels in the World for Transient and Permanent Guests who demand the best. Several desirable rooms and suites at modest prices.

Afternoon tea daily, with music, in the Sun Parlor

The Elinor Comstock Music School

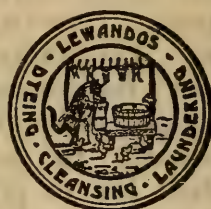
A resident and day school. Leschetizky method. Piano teachers all Leschetizky pupils. Vocal, Harmony, Ensemble playing, Sight reading, Lectures on current operas and concerts. Classes arranged in French, Classic Dancing, Literature and History of Art. Catalogues.

Miss ELINOR COMSTOCK, 1000 Madison Ave., New York City

The Refinements of Our Work



Are most apparent when compared with the work of ordinary cleaners. Unexcelled facilities up-to-the-minute equipment and years of experience in



Cleansing and Dyeing

make our work distinctive in its thoroughness

ARTICLES RETURNED IN A SHORT TIME

CURTAINS

GOWNS

MENS CLOTHES

BLANKETS

WAISTS

OVERCOATS

DRAPERIES

SASHES

SUITS GLOVES

Carefully cleansed properly finished and inspected before returning

LEWANDOS

Providence Shop

Number 125 Mathewson Street

Telephone Union 907

BOSTON SHOPS

284 Boylston Street

17 Temple Place

New York City

Philadelphia

Worcester

Hartford

Albany

Baltimore

Springfield

Bridgeport

Rochester

Washington

Newport

New Haven

Roxbury

Watertown

Salem

Cambridge

South Boston

Lynn

Portland

Bundles called for and delivered by our own teams and motors

EXECUTIVE OFFICES 286 BOYLSTON STREET BOSTON U S A

INFANTRY HALL . . . PROVIDENCE

FOURTH CONCERT

BY THE

BOSTON SYMPHONY ORCHESTRA

MAX FIEDLER, Conductor

Tuesday Evening, February 13

AT 8.15

SOLOIST

Miss KATHARINE GOODSON, Pianist

of Eulenspiegel, who has fallen into his old manner of life. If we take a formal view, we have now reached the repetition of the chief theme. A merry jester, a born liar, Eulenspiegel goes wherever he can succeed with a hoax. His insolence knows no bounds. Alas! there is a sudden jolt to his wanton humor. The drum rolls a hollow roll; the jailer drags the rascally prisoner into the criminal court. The verdict "guilty" is thundered against the brazen-faced knave. The Eulenspiegel theme replies calmly to the threatening chords of wind and lower strings. Eulenspiegel lies. Again the threatening tones resound; but Eulenspiegel does not confess his guilt. On the contrary, he lies for the third time. His jig is up. Fear seizes him. The Hypocrisy motive is sounded piteously; the fatal moment draws near; his hour has struck! The descending leap of a minor seventh in bassoons, horns, trombones, tuba, betokens his death. He has danced in air. A last struggle (flutes), and his soul takes flight.

After sad, tremulous pizzicati of the strings the epilogue begins. At first it is almost identical with the introductory measures, which are repeated in full; then the most essential parts of the second and third chief-theme passages appear, and finally merge into the soft chord of the sixth on A-flat, while wood-wind and violins sustain. Eulenspiegel has become a legendary character. The people tell their tales about him: "Once upon a time . . ." But that he was a merry rogue and a real devil of a fellow seems to be expressed by the final eight measures, full orchestra, fortissimo.

Such is Mr. Wilhelm Klatte's explanation of the poetic contents of Strauss's rondo, and though the composer may smile in his sleeve and whisper to himself, "Not a bit like it!" he has never publicly contradicted Mr. Klatte.

* * *

The rondo, dedicated to Dr. Arthur Seidl, is scored for one piccolo, three flutes, three oboes, one English horn, one small clarinet in D, two clarinets, one bass clarinet, three bassoons, one double-bassoon, four horns (with the addition of four horns *ad lib.*), three trumpets (with three additional trumpets *ad lib.*), three trombones, one bass tuba, kettledrums, snare-drum, bass drum, cymbals, triangle, a watchman's rattle, strings.

CLARA TIPPETT

Teacher of Singing

Assistant, GRACE R. HORNE

312 Pierce Building
Copley Square, Boston

PROVIDENCE MUSIC TEACHERS' DIRECTORY

MR. NEWELL L. WILBUR

Associate American Guild of Organists

Piano, Organ, Theory

509 Butler Exchange

LOYAL PHILLIPS SHAW

BARITONE SOLOIST

CONCERT — RECITAL — ORATORIO

STUDIO, 509 BUTLER EXCHANGE

SINGING TAUGHT

VIOLIN

CHARLES E. G. DICKERSON

Afternoons; Except Wednesday and Saturday — Mornings by Appointment

Telephone

7 Conrad Building

PIANO

LILLIAN PECKHAM BOYLE

708 LEDERER BUILDING

139 Mathewson Street

PROVIDENCE, R.I.

STUDIO

Mr. FRANK E. STREETER

517 Butler Exchange

PROVIDENCE, R.I.

VOICE and PIANO

CHARLES F. KELLEY

Cæsar Misch Building, Rooms 518, 519

PROVIDENCE, R.I.

Telephone, 3444 L.-Union

VIOLIN INSTRUCTION

WILLIAMS & GREENE

CÆSAR MISCH BUILDING

Address communications care of Keith's Theatre

HARMONY, ORGAN, PIANO

ARTHUR H. RYDER

637 BUTLER EXCHANGE

Boston Studio, 218 Tremont Street

PROVIDENCE MUSIC TEACHERS' DIRECTORY

BERTHA A. HALL, A. A. G. O.

Musical Courier Office

501 BUTLER EXCHANGE

GASPARD SAILLANT

**Pianoforte, Harmony, Counterpoint
Canon, Fugue, Instrumentation
705 LEDERER BUILDING
139 Mathewson Street**

MYRON C. BALLOU, A. A. G. O.

(State President National Association of Organists)

**Organist First Universalist Church
Fifteen Years**

Coaching for A.G.O. Examinations

**501 Butler Exchange, Providence, Rhode Island
TELEPHONE**

Miss HARRIET E. WILLIAMS

PIANOFORTE

478 LLOYD AVENUE

**511 Butler Exchange - Thursdays
Telephone, 944-R Angell**

Ethel Gardiner Tattersall

SOPRANO SOLOIST

TEACHER OF SINGING

**Studio: Room 18, Conrad Building
TUESDAYS AND FRIDAYS**

**Residence Studio: 74 Fort Ave., Pawtuxet Neck
TELEPHONE, BROAD 653-Y**

Mrs. JENNIE M. CASE

PIANO SOLOIST AND TEACHER

Studio, 36 Brook Street . PAWTUCKET, R.I.

TELEPHONE, 388-Y

SARA A. MURRAY

TEACHER OF PIANOFORTE

**Studio: Room 18, Conrad Building
385 WESTMINSTER STREET
Mondays, Wednesdays, and Saturdays**

**RESIDENCE STUDIO: 86 CALLA STREET
Telephone, Broad 788-R**

E. LINDSEY CUMMINGS

TENOR SOLOIST

511 BUTLER EXCHANGE

Mrs. E. NORTHUP CUMMINGS

Contralto Soloist and Teacher

511 BUTLER EXCHANGE

PROVIDENCE MUSIC TEACHERS' DIRECTORY

GRETCHEN SCHOFIELD VOICE

Grundmann Studios, Boston
41 CONRAD BUILDING, Providence

EVANGELINE LARRY VIOLIN

41 CONRAD BUILDING
Residence, 182 Arnold Avenue, Edgewood
Telephone, Broad 1147-R

RUTH WILSON PIANIST

511 BUTLER EXCHANGE
Residence - 119 Ohio Avenue
Telephone

VERA MAE DECKER VIOLINIST

56 Hillside Avenue - Providence
Telephone

Mrs. ERNST FISCHER VOICE

42 Conrad Building

GRACE ALICE RIPLEY PIANO

Diploma New England Conservatory of Music and
Pupil of Mme. Antoinette Szumowska
511 BUTLER EXCHANGE

Miss HOPE WILLIAMS SESSIONS VOCAL TEACHER

Mondays, 2 to 5

42 CONRAD BUILDING

MISS MYRTIE C. FELTHAM

Teacher of Pianoforte

17 HUDSON STREET, PROVIDENCE
Telephone, West 902-R

EVELYN COOK WILLIAMS Contralto Soloist Teacher

130 FRANCIS STREET, PROVIDENCE, R.I.

REBECCA KENTFIELD GREENE Teacher of Piano

Studio at
358 Friendship Street - - Providence, R.I.
Telephone

LOUIS P. WILLEMIN PIANO and ORGAN

Mondays and Thursdays, from 1 to 6
At No. 637 Butler Exchange

Residence Studio, 22 Portland Street
PROVIDENCE, R.I.
TELEPHONE, UNION 5736 R.

WILLIAM PLACE, JR. MANDOLINIST

Concerts. Recitals. Instruction.
308 Cæsar Misch Building

Miss Margaret Kent Goodwin PIANO

12 Brook Street . Pawtucket, R.I.
Telephone, Pawtucket 360-M

JESSIE F. CHACE Violin

Studio
68 PROSPECT - - PAWTUCKET, R.I.

Pianoforte Instruction

ARTHUR GERS

Formerly pupil Royal Conservatory
of Brussels, Belgium (1897-1901)

Also Organist and Accompanist

HUNTINGTON CHAMBERS - BOSTON

Miss Margaret Armstrong Gow Vocal Instruction

611 Butler Exchange - Providence, R.I.
Tuesdays
Room 35, Symphony Chambers, Boston
Wednesdays and Saturdays

MUSICAL INSTRUCTION

TEACHER OF SINGING

Miss CLARA E. MUNGER

Century Building
177 Huntington Avenue, Boston

TEACHER OF SINGING

Miss PRISCILLA WHITE

602 Pierce Building
Copley Square, BOSTON

Miss KATHERINE LINCOLN

SOPRANO

Management, Mrs. PAUL SUTORIUS
56 East 34th Street, New York City

TEACHER OF SINGING

514 Pierce Building
Copley Square, BOSTON
Saturdays and Mondays in New York
Representing Miss Clara E. Munger
Studio, 254 West 85th Street

67 MOUNT VERNON STREET

BERTHA CUSHING CHILD

TEACHING AT
LANG STUDIOS

6 NEWBURY STREET, BOSTON

BARITONE SOLOIST

and TEACHER OF SINGING

NEW CENTURY BUILDING
177 HUNTINGTON AVENUE • BOSTON
Room 10

WILLIAM ALDEN PAUL

TEACHER OF SINGING

312 PIERCE BUILDING, COPLEY SQUARE, BOSTON

Monday and Thursday P.M. and by appointment
Address, Instructor in Music, Episcopal Theological School
Telephone, 2816 R Cambridge

Howell School of Lyric and
Dramatic Art

CAROLINE WOODS-HOWELL, Directress

De Reszke Method of
SINGING

30 Huntington Avenue, Boston
518 Main Street, Worcester

At Boston Studio, Tuesday, Friday, Saturday
At Worcester Studio, Monday, Wednesday, Thursday

Miss ANNA MILLER WOOD

Mezzo-Contralto, Soloist and Teacher

Soloist; Boston Symphony Orchestra
Chicago Symphony Orchestra
Kneisel Quartet, etc.

Studio, Pierce Building, Copley Square, Boston

MUSICAL INSTRUCTION

ERNEST P. HAWTHORNE

PIANIST AND TEACHER

Instruction in the correct
principles of pianoforte playing
As taught by Leschetizky

156 Huntington Avenue - BOSTON

ELLA BACKUS-BEHR

PIANIST

Sixty-nine West Eighty-eighth Street
NEW YORK

As Vocal Coach refers to
Mme. Louise Homer Mr. Bechtal Alcock and
Mrs. Merle Tillotson-Alcock Mr. Frederic Martin

**AMERICAN INSTITUTE OF
APPLIED MUSIC**

METROPOLITAN COLLEGE OF MUSIC
212 West 59th Street, New York City

Thorough instruction in all branches of music.
Personal attention to individual pupils.
Twenty-sixth year began October 2, 1911.

KATE S. CHITTENDEN, Dean of the Faculty

FRANCIS ROGERS

Management, LOUDON CHARLTON
868 Carnegie Hall, New York

B A R I T O N E

RECITAL, ORATORIO, CONCERT

Also a limited number of pupils in the art of singing
There is the real stuff in this singer.—PHILIP HALE.
Mr. Rogers is a true artist.—W. J. HENDERSON
(*N. Y. Sun*).

Address, 563 PARK AVENUE, NEW YORK

VIRGIL

Piano School and Conservatory

42 West 76th Street, New York

**THE SCHOOL THAT MAKES
PLAYERS**

RESULTS TELL

Catalogue on request

E. SHEFFIELD MARSH

T E N O R

Tone production and preparation for
public work

Studio, 815 Carnegie Hall . . . New York City

LIONEL ROBSARTE

Former Opera Tenor Voice Specialist

Voices tried gratis by appointment

Residence Studio - Hotel Woodward, N.Y.

'PHONE, 5000 COLUMBUS

For Six Years Associate Instructor with de Trabadelo,
Paris, teacher of Garden, Farrar, Eames, Gayarre, etc.
From tone work to artistic finish. Traditions and ac-
tion of full opera repertoire—Concert and oratorio.
Teacher of Mme. Jungman, Prima Donna Contralto,
Hofopera, Vienna; Mlle. Lillian Grenville, Prima
Donna Soprano, Milan, St. Petersburg, Nice, Chicago
Opera Co.; Signor Jacoletti, now singing in Naples;
Miss Helene Travis, Mascagni Opera Co., etc.

SIGHT PLAYING FOR PIANISTS

If you are a poor Sight Reader and have difficulty in reading

NEW MUSIC AT FIRST SIGHT

write for Booklet giving full particulars of our complete correspondence course
A Professor of Music in one of the largest Colleges in the United States, to whom reference is
permitted, says: "YOUR COURSE IS WORTH THE PRICE TO ME EVERY WEEK IN THE AMOUNT OF
TIME IT SAVES ME ALONE"

Address NEW YORK COLLEGE OF APPLIED MUSIC

9208 METROPOLITAN TOWER

NEW YORK CITY

MUSICAL INSTRUCTION

PIANO INSTRUCTION

Claude Maitland Griffeth

Studio, 133 Carnegie Hall, New York

Mon. and Thurs. Afternoons

Pouch Gallery, Brooklyn

SEND FOR CIRCULAR

BARITONE

PERRY AVERILL

Prepares Singers for the profession

Studio, 220 West 59th Street

'Phone 1097 Col.

TEACHER OF SINGING

ARTHUR D. WOODRUFF

5 West 38th Street

NEW YORK CITY

Miss M. GRACE DASCHBACH

In charge of Vocal Department Teachers
College, Columbia University

SOPRANO

TEACHER OF SINGING

401 Carnegie Hall . New York City

TENOR

GEORGE HARRIS, Jr.

Soloist with Boston Symphony Orchestra
Cecilia Society
and with New York Symphony Orchestra
Management:

M. H. HANSON, 437 5th Avenue, New York

MASTER MUSIC STUDIOS

2789 Broadway, New York

M. DUBLE-SCHEELE, Director

All Branches of Music Taught

CATALOG

Telephone Connection

Mr. MAX HEINRICH

has charge of the department of
Voice Training, Oratorio, Opera, Classic Song
and Dramatic Reading to Music

Accommodations for a New York residence ar-
ranged for out-of-town students

SUMMER CENTER

SCHLOSS ORT, GUMUNDEN, AUSTRIA

Study of music is optional

STEINWAY PIANO USED

BASSO

CARL E. DUFFT

Vocal Instruction

1 East 40th Street . New York City

LESLEY MARTIN

Bel Canto

Studio: 1425 Broadway, New York

SINGERS—Suzanne Baker Watson, Cora Cross,
Nellie Hart, Willette Kershaw, Gertrude Hutcheson,
Ivy Scott, Marion Stanley, Estelle Ward, Mabel
Wilbur, Flora Zabelle, Edward Foley, George Gilbert,
John Hendricks, Andrew Mack, Dr. Eugene Walton
Marshall, Fiske O'Hara, Umberto Sacchetti, Ellis
Rhodes, Albert Wallerstedt, and many other singers
now before the public in operatic and church work

ACADEMY OF MUSIC, PHILADELPHIA

Twenty-seventh Season in Philadelphia

Boston Symphony Orchestra

MAX FIEDLER, Conductor

Programme of the THIRD CONCERT

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE



MONDAY EVENING, JANUARY 8

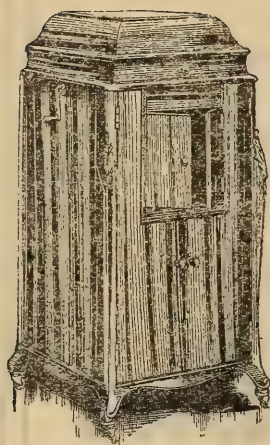
AT 8.15

COPYRIGHT, 1911, BY C. A. ELLIS

PUBLISHED BY C. A. ELLIS, MANAGER

HEPPE-VICTORS

The Talking Machine You Want
is to be found at Heppe's



Whether it be an ordinary Victor or a superb Victrola, every artistic possibility of the Talking Machine is assured when it comes from Heppe's.

Experts adjust every machine that leaves our establishment and our service is best because we are both wholesale and retail distributors.

LOWEST FACTORY PRICES GUARANTEED, WHETHER
YOU BUY FOR CASH OR ON TIME

Victors, \$10 to \$60

Victrolas, \$50 to \$200

C. J. HEPPE & SON

1117-1119 Chestnut Street, 6th and Thompson Streets

Wholesale and Retail, Victor and Edison

Boston Symphony Orchestra

PERSONNEL

Thirty-first Season, 1911-1912

MAX FIEDLER, Conductor

VIOLINS.

Witek, A., <i>Concert-master.</i>	Roth, O. Kuntz, D.	Hoffmann, J. Krafft, F. W.	Theodorowicz, J. Mahn, F.
Noack, S.			
Strube, G.	Rissland, K.	Ribarsch, A.	Traupe, W.
Eichheim, H.	Bak, A.	Mullaly, J.	Goldstein, H.
Barleben, K.	Akeroyd, J.	Fiedler, B.	Berger, H.
Fiumara, P.	Currier, F.	Marble, E.	Eichler, J.
Tischer-Zeitz, H.	Kurth, R.	Fabrizio, C.	
Goldstein, S.	Werner, H.	Grünberg, M.	

VIOLAS.

Ferir, E.	Spoor, S.	Pauer, O. H.	Kolster, A.	VanWynbergen, C.
Gietzen, A.	Hoyer, H.	Kluge, M.	Forster, E.	Kautzenbach, W.

VIOLONCELLOS.

Schroeder, A.	Keller, J.	Barth, C.	Belinski, M.	Warnke, J.
Warnke, H.	Nagel, R.	Nast, L.	Hadley, A.	Smalley, R.

BASSES.

Kunze, M.	Agnesy, K.	Seydel, T.	Ludwig, O.
Gerhardt, G.	Jaeger, A.	Huber, E.	Schurig, R.

FLUTES.

Maquarre, A.
Brooke, A.
Battles, A.
Fox, P.

OBOES.

Longy, G.
Lenom, C.
Sautet, A.

CLARINETS.

Grisez, G.
Mimart, P.
Vannini, A.

BASSOONS.

Sadony, P.
Mueller, E.
Regestein, E.

ENGLISH HORN.

Mueller, F.

BASS CLARINET.

Stumpf, K.

CONTRA-BASSOON.

Mosbach, J.

HORNS.

Hess, M.
Lorbeer, H.
Hain, F.
Phair, J.

HORNS.

Wendler, G.
Gebhardt, W.
Hackebarth, A.
Schumann, C.

TRUMPETS.

Kloepfel, L.
Mann, J.
Heim, G.
Merrill, C.

TROMBONES.

Hampe, C.
Alloo, M.
Mäusebach, A.
Kenfield, L.

TUBA.

Lorenz, O.

HARP.

Schuecker, H.

TYMPANI.

Neumann, S.
Kandler, F.

PERCUSSION.

Rettberg, A.
Zahn, F.

Senia, T.
Burkhardt, H.

ORGAN.

Marshall, J. P.

LIBRARIAN.

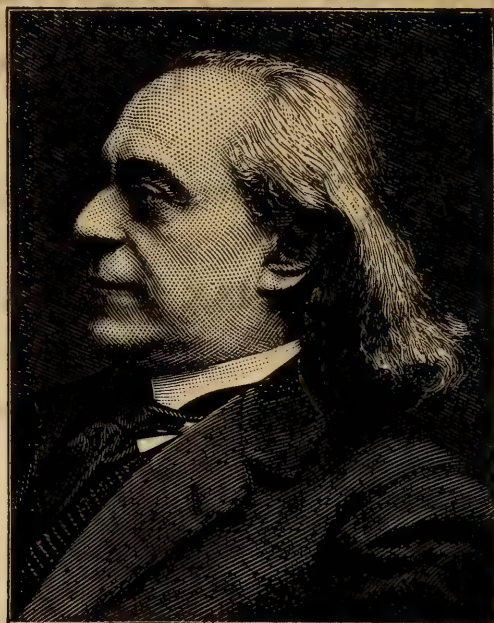
Sauerquell, J.

Vladimir De Pachmann

*The Greatest Pianist
Of the 20th Century*

ON TOUR
IN THE
UNITED STATES

SEASON: 1911-1912



For generations the appearance of new stars on the musical firmament has been announced—then they came with a temporary glitter—soon to fade and to be forgotten.

De Pachmann has outlived them all. With each return he won additional resplendence and to-day he is acknowledged by the truly artistic public to be the greatest exponent of the piano of the twentieth century. As Arthur Symons, the eminent British critic, says:

"Pachmann is the Verlaine or Whistler of the
Pianoforte the greatest player
of the piano now living."

Pachmann, as before, uses the **BALDWIN PIANO** for the expression of his magic art, the instrument of which he himself says:

" It cries when I feel like crying, it sings
joyfully when I feel like singing. It responds
—like a human being—to every mood. I
love the Baldwin Piano."

Every lover of the highest type of piano music will, of course, go to hear Pachmann—to revel in the beauty of his music and to marvel at it.

It is the beautiful tone quality, the voice which is music itself, and the wonderfully responsive action of the Baldwin Piano, by which Pachmann's miraculous hands reveal to you the thrill, the terror and the ecstasy of a beauty which you had never dreamed was hidden in sounds.

Sole Representatives

H. WEYMANN & SON
1010 CHESTNUT STREET - PHILADELPHIA, PA.

Twenty-seventh Season in Philadelphia

Boston Symphony Orchestra

Thirty-first Season, 1911-1912

MAX FIEDLER, Conductor

THIRD CONCERT

MONDAY EVENING, JANUARY 8

AT 8.15

PROGRAMME

Debussy Iberia: "Images" for Orchestra, No. 2

Franck Symphony in D minor

- I. Lento: Allegro non troppo.
- II. Allegretto.
- III. Allegro non troppo.

Rubinstein Concerto for Piano and Orchestra in G major, No. 3

Berlioz Minuet of Will-o'-the-Wisps, Ballet of Sylphs, and
Rákóczy March, from "The Damnation of
Faust"

SOLOIST

JOSEF HOFMANN

Steinway Piano used

There will be an intermission of ten minutes after the symphony

A SYMPHONY ORCHESTRA IN YOUR HOME

Music lovers may have operatic selections or the great Symphonies always at their command when an **ESTEY ORCHESTRAL PIPE ORGAN** is a part of the music-room equipment.

No matter how difficult the composition or how varied the treatment, the original creation of the composer is correctly and artistically presented by this instrument with all the technique and finished detail of a symphony orchestra directed by an inspired leader.

Have you ever listened to its rendition of favorite classics?

Gladly will we, at any time, show you what is accomplished by use of the automatic attachment, no longer spoken of as "mechanical," because its value and ability are recognized by musical critics.

Come and hear the Orchestral Pipe Organ at

ESTEY HALL

WALNUT STREET AT SEVENTEENTH

(Born at St. Germain (Seine et Oise), France, August 22, 1862; now living in Paris.)

"Ibéria" is the second in a series of three orchestral compositions by Debussy entitled "Images." The three were composed in 1909.

The first, "Gigue triste," has neither been performed nor published. The third, "Ronde des Printemps," was performed for the first time on March 2, 1910, at the third of the four "Concerts de Musique française," organized in Paris by the publishing house of Durand, and the first performance in America was at a concert of the Philharmonic Society of New York, conducted by Gustav Mahler, November 15, 1910. The first performance of the "Ronde" in Boston was at a concert of the Boston Symphony Orchestra, November 26, 1910. There was another performance by this orchestra, December 17, 1910.

"Ibéria" was played for the first time at a Colonne concert in Paris, February 20, 1910. It contains three movements,—“Par les rues et par les chemins”; “Les parfums de la nuit”; “Le matin d’un jour de fête.” Mr. Boutarel wrote after the first performance that the hearers are supposed to be in Spain. The bells of horses and mules are heard, and the joyous sounds of wayfarers. The night falls; nature sleeps and is at rest until bells and aubades announce the dawn and the world awakens to life. “Debussy appears in this work to have exaggerated his tendency to treat music with means of expression analogous to those of the impressionistic painters. Nevertheless, the rhythm remains well defined and frank in ‘Ibéria.’ Do not look for any melodic design, nor any carefully woven harmonic web. The composer of ‘Images’ attaches importance only to tonal color. He

* He entered the Paris Conservatory as Achille Claude Debussy, and the title-page of the first edition of “Ariettes” composed in 1888 reads thus: “Ariettes: Paroles de P. Verlaine, Musique de Ach. Debussy.”

LEEFSOHN-HILLE CONSERVATORY OF MUSIC

1524 CHESTNUT STREET (Weightman Building)

808 SOUTH 49th STREET - PHILADELPHIA

FACULTY

MAURITS LEEFSOHN

JULIUS LEEFSOHN

HERMAN KUMME

JOHN THOMPSON

MISS ELSIE STEWART HAND

MISS LILLIAN COPE

MISS ADELE SUTOR

MISS CLARA DAVIS WOOD

MISS CLAIRE RING

MISS CHARLOTTE MUENCH

HENRY SUCH

ISADORE SHAPIRO

MISS GLADYS MINTON

ROBERT SCHURIG

EMIL SIMON

FREDERICK MAXSON

DR. WALLACE W. GILCHRIST

EDMUND ROELOFSMA

MISS MARIE MYERS

MISS EMMA SCHUBERT

PAUL RAHMIG

puts his timbres side by side, adopting a process like that of the 'Tachistes' or the Stipplers in distributing coloring." The Debussyites and Peleastres wished "Ibéria" repeated, but, while the majority of the audience was willing to applaud, it did not long for a repetition. Repeated the next Sunday, "Ibéria" aroused "frenetic applause and vehement protestations."

The first performance in the United States was by the Philharmonic Society of New York, conducted by Gustav Mahler, on January 3, 1911.

The first performance in Boston was at a concert of the Boston Symphony Orchestra, April 22, 1911.

"Ibéria" is scored for these instruments: piccolo, three flutes (one interchangeable with a second piccolo), two oboes, English horn, three clarinets, three bassoons, double-bassoon, four horns, three trombones, bass tuba, kettledrums, side-drum, tambourine, castanets, xylophone, celesta, cymbals, three bells (F, G, A), two harps, and the usual strings.

I. "Par les rues et par les chemins" ("In the streets and waysides"). Assez animé (dans une rythme alerte mais précis).

II. "Les parfums de la nuit" ("The odors of the night"). Lent et rêveur. This movement is connected with

III. "Le matin d'un jour de fête" ("The morning of a fête day"). Dans un rythme de marche lointaine, alerte et joyeuse.

* * *

"The river Hebre, yeelding such riches of trafficke and commerce by reason that it is nauigable: which beginneth in the Cantabrians countrey, not far from the towne Inliobrica, and holdeth on his course 430 miles; and for 260 of them, euen from the town Varia, carrieth vessels of merchandise: in regard of which riuer, the Greekes named

HYPERION SCHOOL OF MUSIC

1505 Arch Street

Branch, 57 East Penn Street, Germantown

FACULTY

JOHN W. POMMER, JR.	CARL KNEISEL	BYRON A. RATH
F. EDMUND EDMUNDS	RUDOLPH ENGEL	HELEN A. CHEW
RICHARD L. WEAVER	FRITZ DIETERICH	MILDRED S. MOORE
CLEMENTI BARONE	ANNA G. MUKENFUS	EDITH HOUSTON
FRANKLIN E. CRESSON	LUCIUS COLE	Mrs. SARA P. GARDNER

FRANKLIN E. CRESSON

Directors

JOHN W. POMMER, Jr.

all Spaine Ibéria." Pliny's "Natural History," translated into English by Philemon Holland (1634).

The "Hebre," now the river Ebro, was the Iberus, Hiberus of the ancients, a name in which, according to Richard Ford, "Spaniards, who like to trace their pedigree to Noah, read that of their founder Heber. Bochart considers the word to signify 'the boundary.' Ibra, just as it is used in the sense of the 'other side' in Genesis xiv. 13; and this river was, in fact, long the boundary; first between the Celts and Iberians, and then between Romans and Carthaginians. Others contend that this river gave the name to the district, Iberia: Iber, Aber, Hebro, Havre, —signifying in Celtic 'water.' Thus the Celt-Iber would be the Celt of the River. Humboldt, however, whose critical etymology is generally correct, considers all this to be fanciful, and is of opinion that the Iberians gave their name to the river. It formed, in the early and uncertain Roman geography, the divisional line of Spain, which was parted by it into Citerior and Ulterior; when the Carthaginians were finally subdued, this apportionment was changed." Ford's "Handbook for Travellers in Spain," second edition (London, 1847).

SYMPHONY IN D MINOR, FOR ORCHESTRA CÉSAR FRANCK

(Born at Liége, Belgium; on December 10, 1822; died at Paris on November 8, 1890.)

This symphony was produced at the Conservatory, Paris, February 17, 1889.* It was composed in 1888 and completed August 22 of that year. It was performed for the first time in Boston at a concert of the Boston Symphony Orchestra on April 15, 1899, and it was also played at its concerts on December 23 of that year, February 11 and April 22, 1905, and January 29, 1910. It was played also at the benefit concert to Mr. Wilhelm Gericke, April 24, 1906.

The symphony, dedicated to Henri Duparc, is scored for two flutes, two oboes, one English horn, two clarinets, one bass clarinet, two bassoons, four horns, two trumpets, two cornets-à-piston, three trombones, one bass tuba, a set of three kettledrums, harp, and strings.

Vincent d'Indy in his *Life of Franck* † gives some particulars about

* Franck wrote a symphony for orchestra and chorus, "Psyché," text by Sicard and Fourcaud, which was composed in 1887 and produced at a concert of the National Society, March 10, 1888. He also wrote in his earlier years a symphony, "The Sermon on the Mount," after the manner of Liszt's symphonic poems. The manuscript exists, but the work was never published.

† Translated by Mrs. Newmarch.

THADDEUS RICH	-	Violin
KARL SCHNEIDER	-	Vocal
ITALIAN METHOD		
1705 CHESTNUT STREET	-	PHILADELPHIA

the first performance of the Symphony in D minor. "The performance was quite against the wish of most members of the famous orchestra, and was only pushed through thanks to the benevolent obstinacy of the conductor, Jules Garcin. The subscribers could make neither head nor tail of it, and the musical authorities were much in the same position. I inquired of one of them—a professor at the Conservatoire, and a kind of factotum on the committee—what he thought of the work. 'That, a symphony?' he replied in contemptuous tones. 'But, my dear sir, who ever heard of writing for the cor anglais in a symphony? Just mention a single symphony by Haydn or Beethoven introducing the cor anglais. There, well, you see—your Franck's music may be whatever you please, but it will certainly never be a symphony!' This was the attitude of the Conservatoire in the year of grace 1889.

"At another door of the concert hall, the composer of 'Faust' escorted by a train of adulators, male and female, fulminated a kind of papal decree to the effect that this symphony was the affirmation of incompetence pushed to dogmatic lengths. For sincerity and disinterestedness we must turn to the composer himself, when, on his return from the concert, his whole family surrounded him, asking eagerly for news. 'Well, were you satisfied with the effect on the public? Was there plenty of applause?' To which 'Father' Franck, thinking only of his work, replied with a beaming countenance: 'Oh, it sounded well, just as I thought it would!'"

The following analysis is based, in a measure, on a synopsis prepared by César Franck for the first performance at the Paris Conservatory concert:—

I. Lento, D minor, 4-4. There is first a slow and sombre introduction, which begins with the characteristic figure, the thesis of the first

G. SCHIRMER (Inc.), 3 East 43d Street, NEW YORK

THREE OF THE SEASON'S OPERAS

MONA

Grand Opera in Three Acts

Libretto by

Brian Hooker

Music by

Horatio W. Parker

Vocal Score . . . Net \$4.00

Libretto . . . Net .35

IL SEGRETO DI SUZANNA

(Suzanne's Secret)

By

Ermanno Wolf-Ferrari

Vocal Score (Eng.) . . . Net \$2.50

Piano Score . . . Net 2.00

Libretto . . . Net .35

LE DONNE CURIOSÉ

(The Inquisitive Women)

By

Ermanno Wolf-Ferrari

Vocal Score (Eng.) . . . Net \$5.00

Piano Score . . . Net 3.00

Libretto . . . Net .35

IN PREPARATION

I GIOIELLI DELLA MADONNA

By ERMANNO WOLF-FERRARI

English and Italian Texts

Vocal Score

theme of the movement ('cellos and basses). This phrase is developed for some thirty measures, and leads into the Allegro, or first movement proper. Allegro non troppo, D minor, 2-2. The theme is given out by all the strings and developed with a new antithesis. Mr. Apthorp remarks in his analysis of this symphony: "It is noticeable that, whenever this theme comes in slow tempo, it has a different antithesis from when it comes in rapid tempo. The characteristic figure (thesis) reminds one a little, especially by its rhythm and general rise and fall, of the '*Muss es sein?*' (Must it be?) theme in Beethoven's last quartet, in F major." There is a short development, and the opening slow passage returns, now in F minor, which leads to a resumption of the Allegro non troppo, now also in F minor. This leads to the appearance of the second theme, molto cantabile, F major, for the strings, which in turn is followed by a third theme of a highly energetic nature, which is much used in the ensuing development, and also reappears in the Finale. The free fantasia is long and elaborate. Then there is a return of the theme of the introduction, which is now given out fortissimo and in canonic imitation between the bass (trombones, tuba, and basses) and a middle voice (trumpets and cornets) against full harmony in the rest of the orchestra. The theme of the Allegro non troppo is resumed, and leads to the end of the first movement.

II. Allegretto, B-flat minor, 3-4. The movement begins with pizzicato chords for the string orchestra and harp. The theme, of a gentle and melancholy character, is sung by the English horn. The first period is completed by clarinet, horn, and flute. The violins then announce a second theme, dolce cantabile, in B-flat major. The English horn and other wind instruments take up fragments of the first motive, in B-flat minor. Now comes a new part, which the composer himself characterizes as a scherzo. The theme, of lively nature, but pianissimo, is given to the first violins. Clarinets intone a theme against the restless figuration of the violins, and this is developed with various modu-

MEN'S, WOMEN'S AND CHILDREN'S FINE SHOES

H A N A N & S O N
1318 Chestnut Street, Philadelphia



lations until the opening theme returns, first in G minor, then in C minor. Then the whole opening section, announced by the English horn, is combined with the chief theme of the scherzo, given to the violins.

III. Finale: Allegro non troppo, 2-2. After a few energetic introductory measures the chief theme appears, dolce cantabile, in 'cellos and bassoons. After the first period of nearly sixty measures, a phrase in B major, announced by the brass, is answered by the strings. A more sombre motive follows in 'cellos and basses. The opening theme of the second movement now reappears (English horn), accompanied by a figure in triplets. The composer gives this description of the remainder of the movement: Development of the themes of the Finale. A marked retard in the tempo. A fragment of the opening theme of the second movement alternates with fragments of the sombre third theme of the Finale. Resumption of the original tempo, with a great crescendo, which ends in a climax,—the restatement of the opening D major theme with all possible sonority. The chief theme of the second movement returns, also with great sonority. The volume of tone subsides, and the third theme of the first movement reappears. This leads to a coda, constructed from the chief themes of the first movement in conjunction with the opening theme of the Finale.

* *

Vincent d'Indy in his *Life of Franck*, which has been published by John Lane in an English translation by Mrs. Rosa Newmarch, says little about the structure of this symphony, although he devotes a chapter to Franck's string quartet.

MEHLIN PIANOS

always respond to the most exacting demands made upon them. For this reason they are preferred by musicians, in fact Mehlin Pianos are often called

"The Musicians' Ideal"

The Mehlin "Inverted Grand" is the only "Upright" built on the principle of the Grand. It has the Grand Scale, Sounding Board and Tone.

For Art Catalog and full particulars apply to

G. HERZBERG & SON

**1717 Chestnut Street
PHILADELPHIA, PA.**

Speaking of Franck's sonata for violin and piano, he calls attention to the fact that the first of its organic germs is used as the theme of the four movements of the work. "From this moment cyclical form, the basis of modern symphonic art, was created and consecrated." He then adds:—

"The majestic, plastic, and perfectly beautiful symphony in D minor is constructed on the same method. I purposely use the word *method* for this reason: after having long described Franck as an empiricist and an improviser—which is radically wrong—his enemies (of whom, in spite of his incomparable goodness, he made many) and his ignorant detractors suddenly changed their views and called him a musical mathematician, who subordinated inspiration and impulse to a conscientious manipulation of form. This, we may observe in passing, is a common reproach brought by the ignorant Philistine against the dreamer and the genius. Yet where can we point to a composer in the second half of the nineteenth century who could—and did—think as loftily as Franck, or who could have found in his fervent and enthusiastic heart such vast ideas as those which lie at the musical basis of the Symphony, the Quartet, and 'The Beatitudes'?"

"It frequently happens in the history of art that a breath passing through the creative spirits of the day incites them, without any previous mutual understanding, to create works which are identical in form, if not in significance. It is easy to find examples of this kind of artistic telepathy between painters and writers, but the most striking instances are furnished by the musical art.

"Without going back upon the period we are now considering, the

AN INSTANT SUCCESS—FIRST EDITION EXHAUSTED

A UNIQUE VOLUME

One Hundred Folksongs of All Nations

Edited by GRANVILLE BANTOCK

FOR MEDIUM VOICE



Bound in paper, cloth back - - - \$1.50, postpaid

In full cloth, gilt - - - 2.50, postpaid

Musicians everywhere, particularly those who are students of the development of music, are vitally interested in folksong, not of one, but of all countries whose music has racial characteristics. Herein, too, singers have found rare and curious examples with which to enrich the most artistic programs. In this volume of **The Musicians Library** the editor has drawn from the treasures found among European, Asiatic, African, and American races, making a most valuable and unique collection, which he has edited with skill. The accompaniments are musical and characteristic, and in addition to the **original language** or dialect an excellent English translation is in all cases given.

As desirable for children as adults

OLIVER DITSON COMPANY - - BOSTON

CHAS. H. DITSON & CO., NEW YORK

8-10-12 E. 34th Street

years between 1884 and 1889 are remarkable for a curious return to pure symphonic form. Apart from the younger composers, and one or two unimportant representatives of the old school, three composers who had already made their mark—Lalo, Saint-Saëns, and Franck—produced true symphonies at this time, but widely different as regards external aspect and ideas.

“Lalo’s Symphony in G minor,* which is on very classical lines, is remarkable for the fascination of its themes, and still more for charm and elegance of rhythm and harmony, distinctive qualities of the imaginative composer of ‘Le Roi d’Ys.’

“The C minor Symphony of Saint-Saëns,† displaying undoubted talent, seems like a challenge to the traditional laws of tonal structure; and although the composer sustains the combat with cleverness and eloquence, and in spite of the indisputable interest of the work—founded, like many others by this composer, upon a prose theme,‡ the *Dies Irae*—yet the final impression is that of doubt and sadness.

“Franck’s Symphony, on the contrary, is a continual ascent towards pure gladness and life-giving light because its workmanship is solid, and its themes are manifestations of ideal beauty. What is there more joyous, more sanely vital, than the principal subject of the Finale, around which all the other themes in the work cluster and crystallize? While in the higher registers all is dominated by that motive which M. Ropartz has justly called ‘the theme of faith.’

“This symphony was really *bound to come* as the crown of the artistic work latent during the six years to which I have been alluding.”§

* Lalo’s Symphony in G minor was performed for the first time, February 13, 1887, at Paris. The introduction to the first allegro, passages in the scherzo, and the theme of the slow movement were taken by Lalo from his opera “Fiesque,” composed in 1867–68.—P. H.

† Saint-Saëns wrote his symphony in C minor for the London Philharmonic Society. The symphony was first performed at a concert of the society in London, May 19, 1886, when the composer conducted. It has been performed at concerts of the Boston Symphony Orchestra in Boston, February 16, 1901, and March 29, 1902, and it was performed in Boston at a concert given by the Boston Symphony Orchestra and Saint-Saëns, November 26, 1906, when Dr. Muck conducted it.—P. H.

‡ Mrs. Newmarch’s translation is here not clear. D’Indy wrote: “Sur le thème de la prose: *Dies Irae*,”—on the theme of the prose, *Dies Irae*. Prose here means a piece of rhythmical or rhymed accentual verse, sung or said between the epistle and gospel at certain masses. It is also called a sequence. “Victimæ Paschali,” “Veni, Sancte Spiritus,” “Lauda Sion,” “Dies Irae,” are examples, but neither Le Brun nor Benedict XIV. recognized the “Stabat Mater” as a prose.—P. H.

§ We must in justice deal with the erroneous view of certain misinformed critics who have tried to pass off Franck’s Symphony as an offshoot (they do not say imitation, because the difference between the two works is so obvious) of Saint-Saëns’s work in C minor. The question can be settled by bare facts. It is true that the Symphony with organ, by Saint-Saëns, was given for the first time in England in 1885 (*sic*), but it was not known or played in France until two (*sic*) years later (January 9, 1887, at the Conservatory); now at this time Franck’s Symphony was completely finished.—V. d’I.

Mr. d’Indy is mistaken in the date of the performance in London; but his argument holds good.—P. H.

HOTEL PURITAN

COMMONWEALTH AVENUE

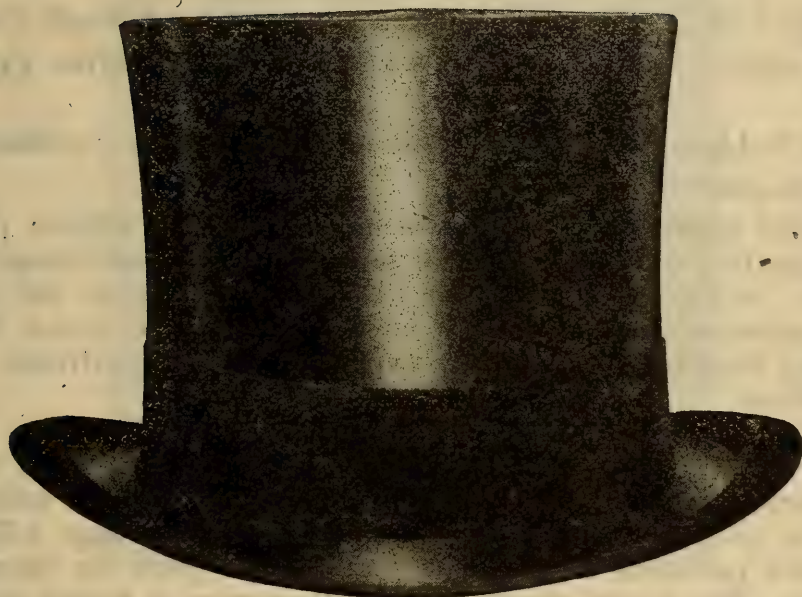
100 yards from Massachusetts Avenue car lines



The Distinctive Boston House

One of the most attractive Hotels in the World for Transient and Permanent Guests who demand the best. Several desirable rooms and suites at modest prices.

Afternoon tea daily, with music, in the Sun Parlor



There is but one correct hat
for all formal occasions—
The STETSON Silk Hat.
This is our Young Men's
model, but we have others
to suit personal requirements

John B. Stetson Company
STETSON STORE
1108 Chestnut Street
Philadelphia

THIRD CONCERTO FOR THE PIANOFORTE, WITH ACCOMPANIMENT OF ORCHESTRA, OP. 45 ANTON RUBINSTEIN

(Born at Wechwotinez, near Jassy, Russia, November 28, 1829; died November 20, 1894, at Peterhof.)

Rubinstein brought out his symphony in F major, Op. 40, and his pianoforte concerto in G major, Op. 45, at a concert in St. Petersburg, March 12,* 1854. He then made a concert tour through Europe,—it was his second,—and played this concerto, as in Berlin, February 5, 1855.

When Rubinstein visited the United States in 1872-73, this concerto was in his concert repertoire.

It would appear that there was more than one edition published, for on the title-page of the score now in use the statement is made that this "new edition" had been thoroughly revised by the composer.

The accompaniment is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, and the usual strings.

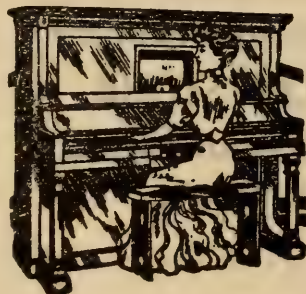
The first movement begins *Moderato con moto*, G major, 6-8, with a suave theme (violins). The pianoforte interrupts with unaccompanied arpeggios. The theme extended is given to oboe and bassoon. Again the pianoforte interrupts. An orchestral passage follows, and after a few measures of prelude the pianoforte gives the theme in full and forte. The second theme, of a gentle nature, is hinted at by clarinet and other instruments, then announced, D major, by the pianoforte unaccompanied. There is a third theme in B major.

Second movement, *Andante*, E minor-E major, 6-4. After two introductory measures the pianoforte has the chief theme. There is a middle section, *Adagio*, E major, 12-8. There is a return to the first tempo, and after a use of the chief theme (wind instruments, to which strings are added later) the pianoforte takes it again. The close is an *Adagio* of a few measures.

* I am not able to determine whether this date is according to the Russian calendar.

When You Buy a Painter & Ewing

Buy
Pianos
Where
They
Are
Made



PIANO

every dollar you pay is for the instrument itself.

Nothing added for high rents because they are sold direct from the factory to you at a saving of \$100 or more.

A Better Piano for Less Money

Send for catalog

PAINTER & EWING

Factory and Salesroom, 1105-1107 SPRING GARDEN STREET

HIGHLY
ENDORSED
BY
SÉVČIK



Teacher of
Domenico
Bové
Marie
Hoskins
Helen Ware
Madeline
McGuigan

FREDERICK HAHN

HAHN SCHOOL OF MUSIC

A Thorough Musical Education in All Branches

1524 CHESTNUT ST., PHILADELPHIA

Hahn Quartette, 1911-12 Series

February 16 }
April 5 } 8 P.M.

December 6 }
January 12 } 8 P.M.
March 1 }

WITHERSPOON HALL
Juniper and Walnut Streets

ASSOCIATION HALL
Main Street, Germantown

Frederick Hahn in Violin Recital

January 26, Witherspoon Hall

TICKETS AT WITHERSPOON BOX OFFICE

Third movement, Allegro, 2-4. After a short introduction the chief theme is announced by the pianoforte unaccompanied. The main body of the finale is in binary form; but there is a reminiscence of past theme before the peroration, based on the leading motive of the finale with a rhythmic change.

It is said that Rubinstein when he played the concerto in New York, finding at a rehearsal that the close of the last movement caused the orchestra trouble, gave the following explanation of the concerto: "In the first movement the piano repeatedly requests admittance into the temple of the orchestra. The orchestra takes the matter into consideration, and decides to test the capabilities of the piano. After frequent consultations and trials the orchestra concludes that the piano is not worthy to enter into its sanctuary. In the second movement the piano bemoans its fate, but soon recovers its equanimity and asserts its dignity. The beginning of the last movement represents the piano as repeating its requests to be admitted. Again consultations are held, during which single instruments express their opinions. The decision of the orchestra is again adverse to the appeals of the piano. Now the piano loses its temper and challenges the orchestra to imitate what the piano can do, and in the tumult of this attempt the concerto closes."

ENTR'ACTE.

CATHEDRAL FESTIVALS.

(From the *London Times*, September 9, 1911.)

A festival programme (by which we do not at the moment mean merely the sequence of works performed, but the actual document setting forth all the arrangements for the festival) makes entertaining read-

A Most Effectual Throat Relief

Hoarseness, coughs, inflammation of the throat, bronchial and asthmatic troubles are relieved promptly by the use of

BROWN'S BRONCHIAL TROCHES

For over half a century recognized throughout the world as the staple throat remedy. Especially convenient to carry in purse or pocket ready for use whenever required to check a cough or give relief in any throat trouble.

Entirely free from opiates in any form. Fine for singers and speakers to clear the voice. Sold everywhere in boxes—never in bulk.

Price 25c, 50c and \$1.00
Sample sent free on request

JOHN I. BROWN & SON, BOSTON, MASS.

BROWN'S

CAMPHORATED
SAPONACEOUS

DENTIFRICE

is an article of superior merit. Used daily, will keep the teeth sound, prevent accumulation of tartar, and give firmness to the gums. It leaves a particularly clean and pleasant feeling in the mouth.

For sale by druggists and dealers in toilet articles, or sent on receipt of price, 25 cents. Sample sent on request.

Manufactured by JOHN I. BROWN & SON

CURTIS & BROWN
MFG. CO., Ltd.

NEW YORK, N. Y.

ing, from the list of stewards or guarantors with which it opens to the highly complex railway arrangements with which it ends. That issued for the Worcester Musical Festival, which begins to-morrow, has a statement on the front page of peculiar interest. It announces that this is "the one hundred and eighty-eighth meeting of the Three Choirs of Worcester, Hereford, and Gloucester, for the benefit of the Widows and Orphans of Clergymen of the Three Dioceses." We must note the wording carefully in order to appreciate the meaning of the remark. It is a frank assertion that the festival is undertaken not primarily for any artistic benefit to those who take part in it as performers or listeners, still less for the material advantage of the performers, but in order to provide funds for a worthy diocesan charity. It hurls defiance alike at those who maintain the plea of art for art's sake and those who would urge art for the artist's sake. It ignores the favorite ecclesiastical plea (so persistently upheld by each preacher at each opening service) of art for religion's sake, and proclaims art for charity's sake.

It is small wonder that this position has been strongly attacked, as the sense of the independent responsibility of musical art and artists has grown stronger amongst musical people. They feel that the proceeds of an artistic enterprise should be devoted to the furtherance of art, especially in a country in which art receives no regular endowment. Musicians, they say, are as liable to leave widows and orphans as clergymen; but it would be better still to help the musician before his wife is a widow and his children fatherless, better to give him a tangible reward for his best artistic energies, that the music-loving public may get the greatest benefit from them. This, of course, especially applies to the case of the composer, for it has become recognized that professional singers and players have to be paid, while composers are still expected

FAELTEN PIANOFORTE SCHOOL

CARL FAELTEN, Director
30 HUNTINGTON AVENUE, BOSTON

Professional training for
Pianists and
Music Teachers. Special department for children. Call or write for information.



DE MERITTE SCHOOL

815 BOYLSTON STREET, BOSTON
Twelfth Year

A preparatory school for boys who want an education.

The **Upper Grade** prepares for college and the scientific schools.

The **Lower Grade** gives to boys from ten to fourteen years of age a careful training for the work of the upper grade.

EDWIN DE MERITTE, A. B., Prin.

VICTOR S. FLECHTER

Rare Old Violins, Violas, Cellos,
Finest Italian Strings, Bows,
Boxes, Highest Grade Repairing

23 UNION SQUARE, NEW YORK

Telephone

to be, and generally are, the most disinterested of human kind. Many of them will resist the temptation to make money out of "shop ballads" and salon pieces, and will devote months to the preparation of works fit for production at a great festival, or make expensive journeys to superintend rehearsals, because they love their art. They are true philanthropists; but there are some to whom such philanthropy is a sheer impossibility, and as the Foreign Gentleman said to Mr. Podsnap, "They do how?" For them there is only the answer of Podsnappery, "They do—I am sorry to be obliged to say it—as they do." This state of things must surely have something to do with the fact that it is increasingly difficult to procure new works of a suitable kind for the big cathedral festivals. It does not account for the difficulty, but it is an element in it. It must be counted in along with the facts that the older forms of religious festival music have become outworn, that a higher standard is now demanded, that the Victorian oratorio of the kind which every respectable Church musician could turn out of his cloistered workshop would not now be listened to, and nobody regrets the fact. But here the change in conditions must also be borne in mind, for a generation or two ago festival works, the best then obtainable, were written chiefly by men who were profiting by cathedral endowments: now they are expected from men who live in a larger, a freer, and a worse-paid world. The festivals are a hundred and eighty-eight years old, and in many respects they are working with the organization of the eighteenth century, but their musical scope has grown with advancing time. One sees it in the fact that, although the official order of service always speaks of the musical performance as "the Oratorio," yet almost every form of serious composition finds a place. In this year's programme, for example, there are only three oratorios, "Elijah" and "The Messiah" and, by a slight stretch of the term, the "Saint Matthew Passion"; while symphonies, motets, a mass, a song cycle, a violin concerto, even an act of an opera, are included. The only restriction which the cathedral imposes is that the works should deal with the more serious issues of life, and that they should be, broadly speaking, consonant with Christianity. They need not be of it, as the presence of the Ninth Symphony of Beethoven and the third act of "Parsifal"

HENRY F. MILLER

Lyric Grands

\$650

Appeal where space is a consideration. Though smaller, their volume and power are stronger than in the ordinary, full-size Grands.

Henry F. Miller & Sons Piano Co.
1105 CHESTNUT STREET



shows. The attitude represents the greater trustfulness now existing even among ecclesiastical leaders,—the feeling that the artistic expression of the soul of man is essentially religious even without the hall-mark of an orthodox faith, and is thereby fit for representation in the cathedral. With such an acknowledgment there are surely big possibilities for the cathedral festivals. They have the opportunity of leading towards a wider type of Church composition, expressing itself in new forms as capable of expansion along their own lines as are those of the concert-room or of the opera-house. Church music can become as fit a field for the free spirit of man as it was in times past, if it may express the religion of his own heart and not that of somebody else's head.

But one is soon recalled from dreams of such possibilities by the thought that all the conditions have to be brought into line in order to meet all the needs of the case. Formerly (to return to the statement on the front page of the Worcester programme) the Church endowed the musicians who made her own somewhat restricted types of music, and the results of the policy are evident in the fine things they wrote,—not the oratorios of the last century, but the long succession of genuine Church compositions from Tallis to Wesley. It was not unnatural that Church musicians should help Church charities in certain dioceses with the proceeds of an annual festival. Moreover, the charity helped, and in a sense still helps, the festival. It is certain that no purely musical institution could have existed through the last one hundred and eighty-eight years in English provincial towns in its own right. People supported the festival for the sake of the charity, and so all unconsciously made the festival develop beyond mere local importance. Now it has become a national possession, one of the few musical institutions in this country which possesses an individuality and a tradition all its own. Noble music has been written by composers of the first rank to suit its conditions, and it has certain ideals which can only be followed out by its being given the ability to cast its net wide, to secure the best work from the best men, and to offer it to the best, that is, the most musically enlightened audiences. To do so, the economic position must support the artistic one.

HOTEL LENOX

2 minutes from Back Bay Stations

Fireproof Modern Convenient

250 Rooms; 125 with Private Bath

Superior Cuisine and Service

**Boylston and Exeter Streets
BOSTON**

MINUET OF WILL-O'-THE-WISPS, BALLET OF SYLPHS, AND RÁKÓCZY
MARCH, FROM "THE DAMNATION OF FAUST." HECTOR BERLIOZ

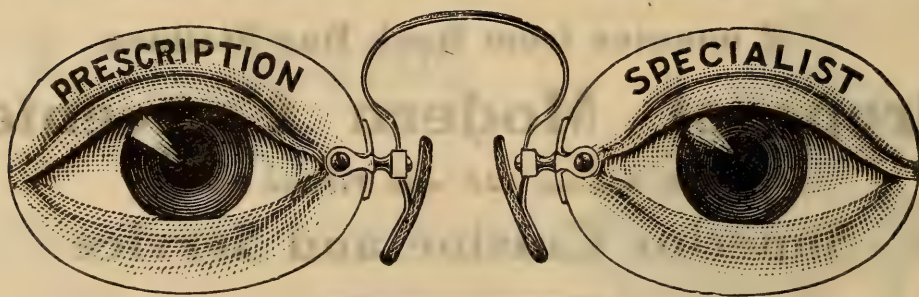
(Born at la Côte Saint-André, December 11, 1803; died at Paris, March 9, 1869.)

Gérard de Nerval published his translation into French of Goethe's "Faust" in November, 1827. Berlioz, reading it, was intoxicated. "The marvellous book," he wrote, "fascinated me at once; I could not put it down; I read it constantly, at my meals, in the theatre, in the street, everywhere. This translation in prose contained some versified fragments, songs, hymns, etc. I yielded to the temptation of setting music to them. Hardly had I finished this difficult task,—and I had not heard a note of the score,—I committed the folly of having the score engraved—at my expense."

At least two translations into French of "Faust" had been published before de Nerval's, but Berlioz was apparently unacquainted with them. De Nerval in his preface wrote: "'Faust' is about to be performed in all the theatres of Paris, and those who will see the performances will no doubt be curious to consult at the same time the German masterpiece." The *Figaro* of November 30, 1827, referred to the translation published "at a moment when the chief theatres purpose to represent the very bizarre and marvellous adventures of Dr. Faust." A "Faust" by Théaulon and Gandolier, with music by the orchestral leader, Béancourt, was performed with great success at the Nouveautés. Stapfer's "Faust," illustrated by Delacroix, was published in March, 1828. "Faust," with Frédéric Lemaître as the hero, was produced at the Porte-Saint-Martin, October 29, 1828.

Berlioz had left Paris, August 30, 1827, to visit his parents after an absence of three years. In September he wrote from Grenoble, begging Humbert Ferrand to visit him. "We'll read 'Hamlet' and 'Faust' together. Shakespeare and Goethe, the mute confidants of

FRANK MÜLLER



MANUFACTURING OPTICIAN

Invisible Bifocal Lenses

Opera Glasses and Lorgnettes

1631 Chestnut Street

my life. . . . I made yesterday, in a carriage, the ballad of 'The King of Thule' in the Gothic style. I'll give it to you to put in your 'Faust,' if you have a copy." Back in Paris, he dreamed of turning "Faust" into a "descriptive symphony." He also thought of composing music for a ballet "Faust" of which Bohain was the author, for production at the Opéra. "If the superintendent * wishes to know my claims for the task, here they are: my head is full of 'Faust,' and, if nature has endowed me with any imagination, it is impossible for me to find a subject on which my imagination can exercise itself with greater advantage." Although Bohain was then the manager of *Figaro* and of the Nouveautés theatre, his ballet was not accepted. Berlioz, nevertheless, composed the work entitled "Huit Scènes de Faust," which, engraved in 1829, is now extremely rare. There is a copy in the Brown collection in the Boston Public Library.

The eight scenes were as follows: (1) "Songs of the Easter Festival," a number which is, as far as the first part is concerned, identical with the Easter Hymn in "The Damnation of Faust" and varies only slightly in the second part; (2) "Peasants under the Lime Trees," the Peasant Song in the later work, but written a tone higher and without the concluding presto in 2-4; (3) "Concert of Sylphs," which is practically the same as in "The Damnation of Faust," but is now sung by chorus and not by "six solo voices"; (4) "Echo of a Jovial Companion," Brander's song; (5) "The Song of Mephistopheles," the "Song of the Flea"; (6) "The King of Thule," Marguerite's "Gothic Song,"—the version in "The Damnation of Faust" is a tone lower, and the characteristic syncopation in the initial phrase is added; (7a) "Marguerite's Romance," as in the later version; (7b) "Soldiers' Chorus," revised for "The Damnation of Faust"; (8) "Mephistopheles' Serenade," accompanied at first only by a guitar. The music of Mephistopheles was composed for a tenor; so the Serenade was lowered for "The Damnation of Faust," but the "Song of the Flea" remains

* The Vicomte Sosthène de La Rochefoucauld, Superintendent of Fine Arts. Lesueur certified to him that his pupil, Berlioz, would be "a painter in his art."

The West End Stables and Riding Academy



21st St., above Chestnut

Philadelphia, Pa.

JOHN J. SHORT & BROTHER

in the original key. Berlioz inserted in the "Eight Scenes" descriptive mottoes, chosen from Shakespeare's "Hamlet" and "Romeo and Juliet," quotations from Goethe and Thomas Moore, and singular annotation of his own.

The "Eight Scenes" were dedicated to the Vicomte de La Rochefoucauld, but Adolphe Boschot represents Berlioz as saying: "These scenes were not written for him, but for F. H. S., that is, for Harriet Smithson!"

The "Concert of Sylphs" was sung by pupils of the Royal School of Music at a concert given by Berlioz in Paris, November 1, 1829. The other scenes were not performed.

Berlioz sent, April 10, 1829, a copy of the score to Goethe with a letter in which he addressed him as "Monseigneur." Ferdinand Hiller asked Eckermann how Goethe received it. Eckermann said: "Goethe showed me the score and tried to read the music by the eye. He had a lively desire to hear it performed. There was also a very well written letter from M. Berlioz, which Goethe also gave me to read. Its elevated and most respectful tone gave us a common joy. He will certainly answer, if he has not already done so." * But Goethe, according to his custom whenever there was question about music, wished the opinion of Zelter in Berlin. He sent the score to him, and received no reply for a couple of months. When the reply came, it was as follows: "Certain persons make their presence of mind understood only by coughing, snoring, croaking, and expectoration. M. Hector Berlioz seems to be one of this number. The smell of sulphur which Mephistopheles emits seizes him, and makes him sneeze and explode in such a way that he makes all the orchestral instruments rain and spit without disturbing a hair of Faust's head. Nevertheless, I thank you for sending it to me."

Goethe never answered Berlioz's letter, never acknowledged the gift.

* * *

The revisions of these "Scenes" were made and the other portions of

* For a copy of Berlioz's letters see the "Goethe-Jahrbuch" of 1890, pp. 99, 100, and Prodhomme's "Berlioz," pp. 70, 71 (Paris, s. d.).

OLDEST PIANO HOUSE IN PHILADELPHIA

BELLAK

PIANOS

PLAYER-PIANOS

VICTROLAS \$15 to \$200

1129 CHESTNUT STREET

"The Damnation of Faust" composed in 1845-46. The first performance of "The Damnation of Faust" was at the Opéra-Comique, Paris, December 6, 1846. The singers were Mrs. Duflot-Maillard, Roger, Léon, Henri. The first performance in the United States was at New York, under Dr. Leopold Damrosch, February 12, 1880, with Amy Sherwin, Jules Jordan, Franz Remmert, Bourne. The first performance in Boston was under Mr. Lang, May 14, 1880, with Mrs. Humphrey-Allen, W. J. Winch, Clarence Hay, and "an Amateur" (S. B. Schlesinger). The first performance of the work as an opera was at Monte Carlo, February 18, 1893, with Miss d'Alba, Jean de Reszke, Melchissédec, and Illy.

The Minuet of Will-o'-the-wisps is a species of instrumental serenade, given by ignes fatui under Marguerite's window at night by the command of Mephistopheles. The movement begins moderato, D major, 3-4, with a minuet theme, played in full harmony by wood-wind and brass. The minuet is developed by strings and wind; the latter instruments have the more important part. There is a shorter trio in D minor, with a cantabile melody for strings, accompanied by "continual light-flickerings in the higher wood-wind; ever and anon come great fire-flashes in the full orchestra, an effect produced by sudden crescendos from piano to fortissimo in all the strings (in tremolo) and brass, ending in a shriek of the higher wood-wind." The return of the minuet, after the trio, is shortened, and it leads to a presto, D major, 2-2. Flute, piccolos, and oboes burlesque Mephistopheles' own serenade to Marguerite. The minuet theme returns twice more, "until its light is suddenly blown out, and the whole ends in a dying flicker of the first violins." The minuet is scored for two piccolos, one flute, two oboes, two clarinets, one bass clarinet, four bassoons, four horns, two trumpets, two cornets-à-pistons, three trombones, two pairs of kettledrums, triangle, cymbals, and strings.

The Waltz of Sylphs, allegro, mouvement de valse, D major, 3-8, is a short orchestral movement, during which the sylphs dance through the air after they have sung, in obedience to Mephistopheles, the praise of Marguerite's beauty to Faust as he is asleep on the banks of the Elbe. The first violins develop a waltz melody over a drone-

The Pennsylvania College of Music



KATE H. CHANDLER, President

1511 Girard Avenue

PHILADELPHIA, PA.

FACULTY

KATE H. CHANDLER	CHARLES H. RICE
RAYMOND S. WILSON, M.B.	EDITH W. HAMLIN, M.B.
EDWARD H. SMITH	EMILY A. HOLZBAUR, M.B.
JOSEPH A. HOPKINS	VIRGINIA MADDEN
HERMAN H. GREBE	SELMA KATZENSTERN
LETITIA L. MURPHY	
and Associate Instructors	

bass in the violoncellos and double-basses "and light, breezy puffs" in the second violins and violas. "Through it all come little scintillations in the wood-wind and harps." The waltz is scored for one piccolo, two flutes, two clarinets, two harps, kettledrums, and strings.

Berlioz, early in 1846, was about to leave Vienna for Budapest. He wrote the Rákóczy March the night before his departure. "A Viennese amateur, who knew well the manners of the country I was to visit, came to me some days before with a volume of old airs. 'If you wish to please the Hungarians,' he said, 'write a piece on one of their national airs. They will be enraptured, and you in turn will give me, when you are back, news of their *Elfen* (hurrah!) and applause. Here is a collection, and you have only to choose.' I took his advice and chose the Rákóczy tune."

The march was played for the first time at Budapest, and the description of the reception of it by the Hungarians is familiar. "The extraordinary effect it produced tempted me to introduce it in my score of 'Faust.' I took the liberty of putting my hero in Hungary at the beginning of the action, and making him witness the passage of an Hungarian army across the plain where he is walking, buried in thought, A German critic found it exceedingly strange that I had made Faust travel to such a place. I do not see why I should not, and I should not have hesitated the least in the world to take him anywhere else, if it would have helped my score. I had not bound myself to follow Goethe's plan, and the most eccentric travels may be attributed to a character like Faust without any shock to probability. Other German critics took up this singular thesis later, and attacked me with still greater violence for the changes I made in Goethe's plan! As if there were no other 'Fausts' than Goethe's! . . . I have often wondered why those same critics never reproached me for the libretto of my 'Romeo and Juliet' symphony, which is little like the immortal tragedy. No doubt, because *Shakespeare is not a German*. Patriotism! Fetishism! Cretinism!"

Christopher Marlowe pictures Faust as an accomplished traveller who was personally conducted by Mephistopheles. Faust says (scene vii.):—

Unquestionably the Greatest Book in Years

MY LIFE

The Autobiography of

RICHARD WAGNER

One of the great, if not *the greatest book of this generation*, worthy to take its place side by side with the world's immortal biographies. The mere publication of an autobiography of a man of Wagner's rank would be a great event even though it were a conventional and dull production; *but MY LIFE* "tells one of the most thrilling and dramatic stories in the history of modern art."—*Springfield Republican*.

"Will rank among the great autobiographies of literature. . . . The world will not willingly let die such a work as this."—*N.Y. Sun*.

Two volumes, large 8vo. Boxed, \$8.50 net. Expressage extra
DODD, MEAD & COMPANY, Publishers . . . New York

Having now, my good Mephistophilis,
 Passed with delight the stately town of Trier,
 Environed round with airy mountain-tops,
 With walls of flint, and deep entrenched lakes,
 Not to be won by any conquering prince;
 From Paris next, coasting the realm of France,
 We saw the river Maine fall into Rhine,
 Whose banks are set with groves of fruitful vines;
 Then up to Naples, rich Campania,
 Whose buildings fair and gorgeous to the eye,
 The streets straight forth, and paved with finest brick;
 Quarter the town in four equivalents.
 There saw we learnèd Maro's golden tomb,
 The way he cut, an English mile in length,
 Thorough a rock of stone in one night's space;
 From thence to Venice, Padua, and the rest,
 In one of which a sumptuous temple stands,
 That threatens the stars with her aspiring top.
 Thus hitherto has Faustus spent his time:
 But tell me, now, what resting place is this?
 Hast thou, as erst I did command,
 Conducted me within the walls of Rome?

Akos László gives this account of the origin of the Rákóczy March:—

When Prince Franz Rákóczy II. (1676–1735) entered in solemn state his town of Eperjes, bringing with him his young bride, the Princess Amalie Karoline, daughter of Duke Vanfried of Hesse, the leader of the gypsies, Michael Barna, court fiddler and favorite of the Prince, wrote a processional march in honor of the pair and played it with his band. The march was originally of a joyous nature, but Barna rewrote it. He learned that his master was about to revolt against the Austrian house, in spite of the treaty of Szatmár; and he threw himself at the feet of his master, and with tears he spoke from his heart: "Most gracious Prince! You abandon a pleasant life, to chase after nothing!" And to soothe the Prince he took his fiddle in his hand and played the rewritten tune, the tune with which he had greeted his happy master, who then blazed at the zenith of his might.

The Prince died exiled in Turkey, whither Barna had followed him.

The "Rákóczy Song" was popular among the Hungarian people and the wandering gypsy musicians. It was first put in notation by Karl

WILFRIED KLAMROTH

TEACHER of SINGING IN ALL OF ITS
 BRANCHES

RICCARDO MARTIN'S OPINION:

"He has the real secret and knows how to teach it."

Studio, 11 1-2 West 37th Street . . . NEW YORK

The Elinor Comstock Music School

A resident and day school. Leschetizky method. Piano teachers all Leschetizky pupils. Vocal, Harmony, Ensemble playing, Sight reading, Lectures on current operas and concerts. Classes arranged in French, Classic Dancing, Literature and History of Art. Catalogues.

Miss ELINOR COMSTOCK, 1000 Madison Ave., New York City

Vaczek of Jászó, who died, very old, in 1828. He was an amateur who had played the flute before the Austrian court, and was known as one learned in music. He learned the Rákóczy tune from a grand-child of Michael Barna, a woman renowned throughout all Hungary for her beauty and fiddling; and her name was Panna Czinka.

Vaczek wrote the tune on paper and gave the manuscript to a fiddler named Ruzsitska, who made of it a greater work, for he broadened it into a march and battle music.

The original melody of Barna was preferred by the Hungarians. Berlioz in his transcription used portions of Ruzsitska's version; he took the true "Rákóczy song" and also Ruzsitska's battle music.

Panna Czinka was educated musically by a German Kapellmeister at Rozsnyo. When she was fourteen, she married a gypsy who played the "Viola da Gampa," and with her husband and her two brothers went here and there in Hungary. Their performance of the Rákóczy March was sensational. Before her death her band was composed wholly of her sons. When she died, her beloved Amati, which had been given her by the Archbishop of Czáky, was buried with her; for she had asked this.

* *

When "The Damnation of Faust" was first performed, Wagner's "Tannhäuser" was not a year old on the stage; Verdi's greatest opera was then "Ernani"; Schumann had still ten years to live; Tschai-kowsky was six years old; Brahms was a student of thirteen years.

* *

The romantic Berlioz, who was especially romantic in statements of fact, gave an account in his Memoirs of the composition of "The Damnation of Faust." We quote from Mr. William F. Apthorp's translation:—

"It was in the course of this trip to Austria, Hungary, Bohemia, and Silesia,* that I began the composition of my legend of 'Faust,'

* Berlioz, leaving Paris in October, 1845, with Marie Recio, who afterward became his second wife, arrived at Vienna, November 3. He returned to Paris in May of the next year.—Ed.

ARTHUR L. LAWRASON

PROMINENT STUDENTS

REGINA VICARINO, Phenomenal Colorature

SALLIE FISHER

LINA ABARBANELL

322 W. 57th Street

Columbus 8945

NEW YORK

Music teaches most exquisitely the art of development.—D'ISRAELI

MUSIC EDUCATION

CALVIN B. CADY. Studios { Boston, 900 Beacon Street
New York, 15 Claremont Avenue

Pianoforte, Harmony, etc., and Normal Courses

Address Teachers College, Columbia University, New York, for Syllabus of Course in Music Education.

Address Clayton F. Summy Co., Chicago, Ill., for Poetic Folk Dances, Books I. and II., Folk Songs for Ten Fingers, First Home Studies, Music Education, An Outline, Books I. and II.

Summer Normal, Portland, Oregon, in July

over the plan of which I had long been ruminating. As soon as I had made up my mind to undertake it, I had also to resolve to write nearly the whole of the libretto myself; the fragments from the French translation of Goethe's 'Faust' by Gérard de Nerval, which I had already set to music twenty years before, and counted on introducing in my new score, after remodelling them, and two or three other scenes, written according to my directions by M. Gandonnière * before I left Paris, did not amount to the sixth part of the work.

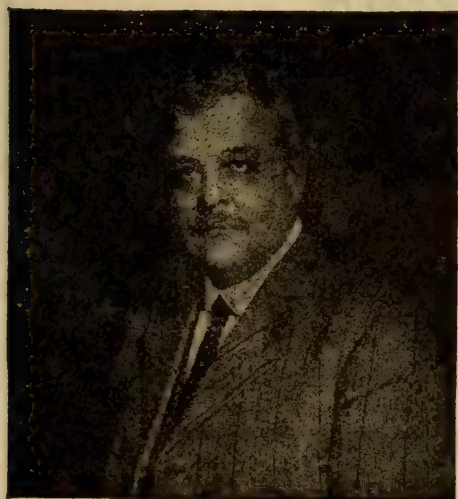
"So I tried, while rolling along in my old German post-chaise, to write the verses intended for my music. I began with Faust's invocation to Nature, trying neither to translate nor even to imitate the masterpiece, but merely to draw inspiration from it and to extract what musical substance it contained. . . . Once started, I wrote the verses I needed just as my musical ideas came to me, and I wrote my score with an ease that I have seldom experienced with my other works. I wrote when and where I could,—in my carriage, on the railway, on steamboats, and even in cities, in spite of the various cares occasioned by the concerts I had to give. Thus, in an inn at Passau, on the Bavarian frontier, I wrote the introduction: 'Le vieil hiver a fait place au printemps.' In Vienna I wrote the scene on the banks of the Elbe, Mephistopheles' air, 'Voici des roses,' and the Ballet of the Sylphs. . . . In Pesth, by the light of a gas-jet in a shop, I wrote the choral refrain of the Dance of Peasants, one night that I had lost my way in the town. In Prague I got up in the middle of the night to write a melody that I trembled for fear of forgetting, the chorus of angels in Marguerite's apotheosis:—

Remonte au ciel, âme naïve
Que l'amour égara.

"In Breslau I wrote the words and music of the Latin students' song:—

Jam nox stellata velamina pandit.

* Little is known of Almire Gandonnière. He edited the *Archives de la Banlieue*, a journal of only two numbers, published in July and August, 1846, on the occasion of the elections, and in 1848 he was mentioned as the author of "Tour du Monde," a republican cantata.—Ed.



Edward B. Kinney

Vocal Specialist

780 WEST END AVENUE
S.E. Corner 98th STREET
NEW YORK

Phone, 1404 River

As organist and choirmaster of one of New York's large churches, and a producer of light operas, Mr. Kinney gives his pupils unusual chances.

He not only places the voice, but prepares the young artist for a career. His experience in caring for and restoring abused and apparently lost voices is invaluable. Examination by appointment.

The Refinements of Our Work



Are most apparent when compared with the work of ordinary cleaners. Unexcelled facilities up-to-the-minute equipment and years of experience in



Cleansing and Dyeing

make our work distinctive in its thoroughness

ARTICLES RETURNED IN A SHORT TIME

CURTAINS

GOWNS

MENS CLOTHES

BLANKETS

WAISTS

OVERCOATS

DRAPERIES

SASHES

SUITS GLOVES

Carefully cleansed properly finished and inspected before returning

LEWANDOS

Philadelphia Shop

1633 CHESTNUT STREET

Telephones { Bell Spruce 4679
Keystone Race 907

BOSTON SHOPS

284 Boylston Street

17 Temple Place

New York City

Baltimore

Worcester

Hartford

Albany

Washington

Springfield

Bridgeport

Rochester

Providence

Newport

New Haven

Roxbury

Watertown

Salem

Cambridge

South Boston

Lynn

Portland

Bundles called for and delivered by our own teams and motors

EXECUTIVE OFFICES 286 BOYLSTON STREET BOSTON U S A

ACADEMY OF MUSIC, PHILADELPHIA

FOURTH CONCERT

BY THE

BOSTON

SYMPHONY ORCHESTRA

MAX FIEDLER, Conductor

Monday Evening, February 19

AT 8.15

"On my return to France, having gone to spend a few days near Rouen, at M. le Baron de Montville's country-seat, I composed the grand terzet:—

Ange adoré, dont le céleste image.

"The rest was written in Paris, but always on the spur of the moment,—at home, at a café, in the Tuileries garden, and even on a curb-stone of the boulevard du Temple. I did not look for my ideas, I let them come; and they presented themselves in the most unforeseen order. When at last the whole sketch of the score was finished, I set to working it all over, to polishing its various parts, to uniting them and welding them together with all the fury of diligence and patience of which I am capable, and to finishing the instrumentation, which had only been briefly indicated up to that time. I look upon this work as one of the best I have produced; the public, so far, seems to agree with me.

"It was nothing to have written it, I had to bring it out; and it was then that my troubles and misfortunes began. Copying the orchestral and vocal parts cost me a huge sum; then the numerous rehearsals I had with the performers and the exorbitant price of sixteen hundred francs I had to pay for the rent of the Opéra-Comique theatre, the only place that was then at my disposal, drew me into an enterprise that could not help ruining me. But I kept on, buoyed up by a specious argument that any one would have made in my place: 'When I gave "*Roméo et Juliette*" for the first time at the Conservatoire,' I said to myself, 'the eagerness of the public to come and hear it was such that we had to sell *lobby tickets* to give standing-room to the overflow when the hall was full; and, in spite of the enormous expense of the performance, a small profit was left for me. Since then my name has grown in public estimation, the noise of my successes abroad gives it, moreover, an authority which it formerly lacked; the subject of "*Faust*" is quite as famous as that of "*Roméo*," it is generally believed to be sympathetic to me, and that I have treated it well. So everything makes me hope that there will be a great curiosity to hear this new work, which is on a larger scale and more varied in tone than its predecessors, and that the expenses will at least be covered.' . . . Illusion! Years had gone by since the first performance of '*Roméo et Juliette*,' during which the indifference of the Paris

CLARA TIPPETT

Teacher of Singing

Assistant, GRACE R. HORNE

312 Pierce Building
Copley Square, Boston

public for everything concerning the arts and literature had made incredible progress. Already at this time it had so lost interest, especially in a musical work, that it refused to shut itself up by daylight (I could not give my concerts in the evening) in the Opéra-Comique theatre, to which the world of fashion hardly ever goes in any case. It was the end of November,* it was snowing, the weather was frightful; I had no fashionable singer to sing Marguerite; as for Roger, who sang Faust, and Herman Léon, who took the part of Mephistopheles, they were heard every day at that same theatre, and they were not *fashionable* either. The upshot was that I gave 'Faust' twice to half a house. The swell Paris public, the public that goes to concerts and is supposed to care for music, stayed quietly at home, with as little thought of my music as if I had been the most obscure pupil at the Conservatoire; and there was no more of an audience at the Opéra-Comique at these two performances than there would have been if the flimsiest opera in its repertory had been given."

The press, however, was not on the whole unfavorable.

Berlioz added: "I was ruined and I owed a considerable sum which I did not have." Bertin advanced him one thousand francs from the treasury of the *Journal des Débats*, of which Berlioz was the music critic; friends gave him money, some four hundred francs, some five hundred; Friedland and Sax advanced him twelve hundred francs apiece, and the publisher Hetzel one thousand, so that he could journey to Russia. Balzac said to him: "You will come back with one hundred and fifty thousand francs: I know the country; you cannot bring back less." Berlioz answered this in his Memoirs: "The reader will soon see that if my concerts at St. Petersburg and Moscow produced more than I had hoped, I *could*, however, bring back much less than the one hundred and fifty thousand francs predicted by Balzac."

* The first concert was announced for November 29, 1846. It did not take place till December 6.—ED.

MUSICAL INSTRUCTION

TEACHER OF SINGING

Miss CLARA E. MUNGER

Century Building

177 Huntington Avenue, Boston

TEACHER OF SINGING

Miss PRISCILLA WHITE

602 Pierce Building

Copley Square, BOSTON

Miss KATHERINE LINCOLN

SOPRANO

TEACHER OF SINGING

514 Pierce Building

Copley Square, BOSTON

Management, Mrs. PAUL SUTORIUS

1 West 34th Street, New York

Saturdays and Mondays in New York
Representing Miss Clara E. Munger

Studio, 56 East 34th Street, New York City

MUSICAL INSTRUCTION

BERTHA CUSHING CHILD

67 MOUNT VERNON STREET

TEACHING AT
LANG STUDIOS

6 NEWBURY STREET, BOSTON

WILLIAM ALDEN PAUL

TEACHER OF SINGING

312 PIERCE BUILDING, COPLEY SQUARE, BOSTON

Monday and Thursday P.M. and by appointment

Address, Instructor in Music, Episcopal Theological School

Telephone, 2816 R Cambridge

FREDERICK N. WATERMAN

BARITONE SOLOIST

and TEACHER OF SINGING

NEW CENTURY BUILDING

177 HUNTINGTON AVENUE • BOSTON
Room 10

**Howell School of Lyric and
Dramatic Art**

**De Reszke Method of
SINGING**

30 Huntington Avenue, Boston
518 Main Street, Worcester

At Boston Studio, Tuesday, Friday, Saturday
At Worcester Studio, Monday, Wednesday, Thursday

CAROLINE WOODS-HOWELL, Directress

Miss ANNA MILLER WOOD

Mezzo-Contralto, Soloist and Teacher

Soloist; Boston Symphony Orchestra
Chicago Symphony Orchestra
Kneisel Quartet, etc.

Studio, Pierce Building, Copley Square, Boston

MARIE THÉRÈSE BRAZEAU

PIANISTE

SYMPHONY CHAMBERS, BOSTON, MASS.

PROVIDENCE, WEDNESDAY

AT BUTLER EXCHANGE, ROOM 501

Miss MARY INGRAHAM

PIANIST and TEACHER

Lang Studios

6 NEWBURY STREET

MR. C. M. CHASE

TEACHER OF PIANOFORTE PLAYING

Assisted by MILDRED HARLOWE COOK and others

STUDIOS, STEINERT HALL ANNEX, BOSTON

500 CARNEGIE HALL, NEW YORK, WEDNESDAYS

MUSICAL INSTRUCTION

ERNEST P. HAWTHORNE

PIANIST AND TEACHER

Instruction in the correct
principles of pianoforte playing
As taught by Leschetizky

156 Huntington Avenue - BOSTON

ELLA BACKUS-BEHR

PIANIST

Sixty-nine West Eighty-eighth Street
NEW YORK

As Vocal Coach refers to
Mme. Louise Homer Mr. Bechtal Alcock and
Mrs. Merle Tillotson-Alcock Mr. Frederic Martin

**AMERICAN INSTITUTE OF
APPLIED MUSIC**

METROPOLITAN COLLEGE OF MUSIC
212 West 59th Street, New York City

Thorough instruction in all branches of music.
Personal attention to individual pupils.
Twenty-sixth year began October 2, 1911.

KATE S. CHITTENDEN, Dean of the Faculty

FRANCIS ROGERS

Management, **LOUDON CHARLTON**
868 Carnegie Hall, New York

B A R I T O N E

RECITAL, ORATORIO, CONCERT

Also a limited number of pupils in the art of singing
There is the real stuff in this singer.—**PHILIP HALE**.
Mr. Rogers is a true artist.—**W. J. HENDERSON**
(*N. Y. Sun*).

Address, 563 PARK AVENUE, NEW YORK

VIRGIL

Piano School and Conservatory

42 West 76th Street, New York

**THE SCHOOL THAT MAKES
PLAYERS**

RESULTS TELL

Catalogue on request

E. SHEFFIELD MARSH

T E N O R

**Tone production and preparation for
public work**

Studio, 815 Carnegie Hall . New York City

LIONEL HAYES-ROBSARTE

Former Opera Tenor Voice Specialist

Voices tried gratis by appointment

Residence Studio - Hotel Woodward, N.Y.

'PHONE, 5000 COLUMBUS

For Six Years Associate Instructor with de Trabadelo,
Paris, teacher of Garden, Farrar, Eames, Gayarre, etc.
From tone work to artistic finish. Traditions and ac-
tion of full opera repertoire—Concert and oratorio.
Teacher of Mme. Jungman, Prima Donna Contralto,
Hofopera, Vienna; Mlle. Lillian Grenville, Prima
Donna Soprano, Milan, St. Petersburg, Nice, Chicago
Opera Co.; Signor Jacoletti, now singing in Naples;
Miss Helene Travis, Mascagni Opera Co., etc.

SIGHT PLAYING FOR PIANISTS

If you are a poor Sight Reader and have difficulty in reading

NEW MUSIC AT FIRST SIGHT

write for Booklet giving full particulars of our complete correspondence course
A Professor of Music in one of the largest Colleges in the United States, to whom reference is
permitted, says: "YOUR COURSE IS WORTH THE PRICE TO ME EVERY WEEK IN THE AMOUNT OF
TIME IT SAVES ME ALONE"

Address **NEW YORK COLLEGE OF APPLIED MUSIC**
9208 METROPOLITAN TOWER NEW YORK CITY

MUSICAL INSTRUCTION

PIANO INSTRUCTION

Claude Maitland Griffeth

Studio, 133 Carnegie Hall, New York

Mon. and Thurs. Afternoons

Pouch Gallery, Brooklyn

SEND FOR CIRCULAR

BARITONE

PERRY AVERILL

Prepares Singers for the profession

Studio, 220 West 59th Street

'Phone 1097 Col.

TEACHER OF SINGING

ARTHUR D. WOODRUFF

5 West 38th Street

NEW YORK CITY

Miss M. GRACE DASCHBACH

In charge of Vocal Department Teachers
College, Columbia University

SOPRANO

TEACHER OF SINGING

401 Carnegie Hall . New York City

GEORGE HARRIS, Jr.

TENOR

Soloist with Boston Symphony Orchestra
Cecilia Society
and with New York Symphony Orchestra
Management:

M. H. HANSON, 437 5th Avenue, New York

MASTER MUSIC STUDIOS

2789 Broadway, New York

M. DUBLE-SCHEELE, Director

All Branches of Music Taught

CATALOG

Telephone Connection

STEINWAY PIANO USED

Mr. MAX HEINRICH

has charge of the department of

Voice Training, Oratorio, Opera, Classic Song
and Dramatic Reading to Music

Accommodations for a New York residence ar-
ranged for out-of-town students

SUMMER CENTER

SCHLOSS ORT, GMUNDEN, AUSTRIA

Study of music is optional

BASSO

CARL E. DUFFT

Vocal Instruction

1 East 40th Street . New York City

LESLEY MARTIN

Bel Canto

Studio: 1425 Broadway, New York

SINGERS—Suzanne Baker Watson, Cora Cross,
Nellie Hart, Willette Kershaw, Gertrude Hutcheson,
Ivy Scott, Marion Stanley, Estelle Ward, Mabel
Wilbur, Flora Zabelle, Edward Foley, George Gilbert,
John Hendricks, Andrew Mack, Dr. Eugene Walton
Marshall, Fiske O'Hara, Umberto Sacchetti, Ellis
Rhodes, Albert Wallerstedt, and many other singers
now before the public in operatic and church work

NEW NATIONAL THEATRE, WASHINGTON

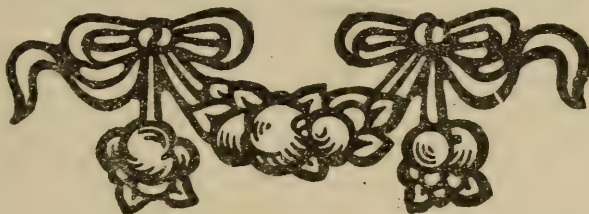
Thirty-first Season, 1911-1912

Boston Symphony Orchestra

MAX FIEDLER, Conductor

Programme of the
THIRD MATINEE

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

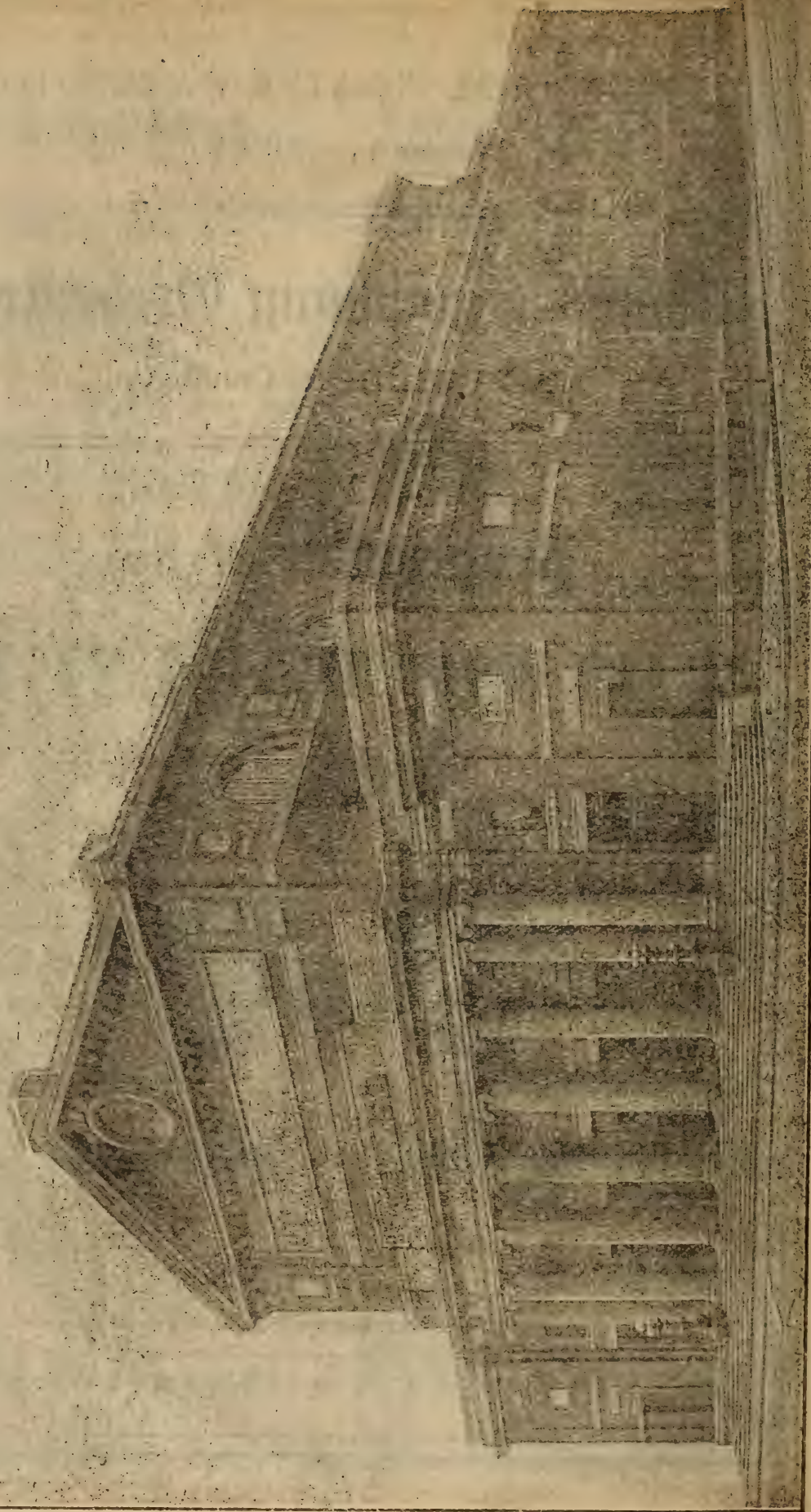


TUESDAY AFTERNOON, JANUARY 9

AT 4.30

COPYRIGHT, 1911, BY C. A. ELLIS

PUBLISHED BY C. A. ELLIS, MANAGER



SYMPHONY HALL, BOSTON THE HOME OF THE BOSTON SYMPHONY ORCHESTRA

Boston Symphony Orchestra

PERSONNEL

Thirty-first Season, 1911-1912

MAX FIEDLER, Conductor

VIOLINS.

Witek, A., <i>Concert-master.</i>	Roth, O.	Hoffmann, J.	Theodorowicz, J.
Noack, S.	Kuntz, D.	Krafft, F. W.	Mahn, F.
Strube, G.	Rissland, K.	Ribarsch, A.	Traupe, W.
Eichheim, H.	Bak, A.	Mullaly, J.	Goldstein, H.
Barleben, K.	Akeroyd, J.	Fiedler, B.	Berger, H.
Fiumara, P.	Currier, F.	Marble, E.	Eichler, J.
Tischer-Zeitz, H.	Kurth, R.	Fabrizio, C.	
Goldstein, S.	Werner, H.	Grünberg, M.	

VIOLAS.

Ferir, E.	Spoor, S.	Pauer, O. H.	Kolster, A.	VanWynbergen, C.
Gietzen, A.	Hoyer, H.	Kluge, M.	Forster, E.	Kautzenbach, W.

VIOLONCELLOS.

Schroeder, A.	Keller, J.	Barth, C.	Belinski, M.	Warnke, J.
Warnke, H.	Nagel, R.	Nast, L.	Hadley, A.	Smalley, R.

BASSES.

Kunze, M.	Agnesy, K.	Seydel, T.	Ludwig, O.
Gerhardt, G.	Jaeger, A.	Huber, E.	Schurig, R.

FLUTES.

Maquarre, A.
Brooke, A.
Battles, A.
Fox, P.

OBOES.

Longy, G.
Lenom, C.
Sautet, A.

CLARINETS.

Grisez, G.
Mimart, P.
Vannini, A.

BASSOONS.

Sadony, P.
Mueller, E.
Regestein, E.

ENGLISH HORN.

Mueller, F.

BASS CLARINET.

Stumpf, K.

CONTRA-BASSOON.

Mosbach, J.

HORNS.

Hess, M.
Lorbeer, H.
Hain, F.
Phair, J.

HORNS.

Wendler, G.
Gebhardt, W.
Hackebarth, A.
Schumann, C.

TRUMPETS.

Kloepfel, L.
Mann, J.
Heim, G.
Merrill, C.

TROMBONES.

Hampe, C.
Alloo, M.
Mäusebach, A.
Kenfield, L.

TUBA.

Lorenz, O.

HARP.

Schuecker, H.

TYMPANI.

Neumann, S.
Kandler, F.

PERCUSSION.

Rettberg, A.
Zahn, F.
Senia, T.
Burkhardt, H.

ORGAN.

Marshall, J. P.

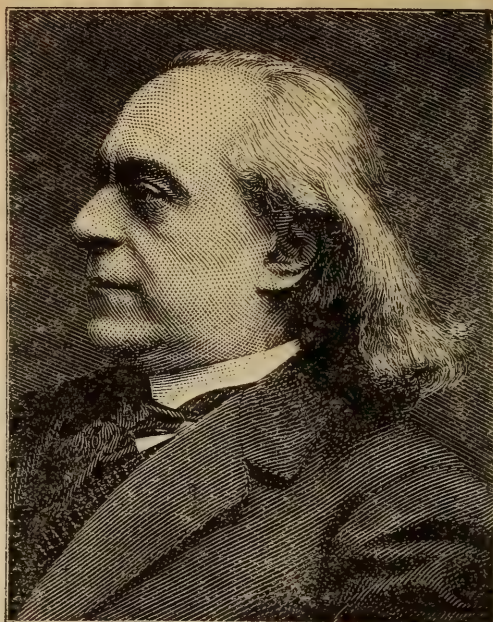
LIBRARIAN.

Sauerquell, J.

Vladimir De Pachmann

*The Greatest Pianist
Of the 20th Century*

ON TOUR
IN THE
UNITED STATES



SEASON: 1911-1912

For generations the appearance of new stars on the musical firmament has been announced—then they came with a temporary glitter—soon to fade and to be forgotten.

De Pachmann has outlived them all. With each return he won additional resplendence and to-day he is acknowledged by the truly artistic public to be the greatest exponent of the piano of the twentieth century. As Arthur Symons, the eminent British critic, says:

"Pachmann is the Verlaine or Whistler of the
Pianoforte the greatest player
of the piano now living."

Pachmann, as before, uses the **BALDWIN PIANO** for the expression of his magic art, the instrument of which he himself says:

" It cries when I feel like crying, it sings
joyfully when I feel like singing. It responds
—like a human being—to every mood. I
love the Baldwin Piano."

Every lover of the highest type of piano music will, of course, go to hear Pachmann—to revel in the beauty of his music and to marvel at it.

It is the beautiful tone quality, the voice which is music itself, and the wonderfully responsive action of the Baldwin Piano, by which Pachmann's miraculous hands reveal to you the thrill, the terror and the ecstasy of a beauty which you had never dreamed was hidden in sounds.

Sole Representative

HUGO WORCH

1110 G STREET

-

-

WASHINGTON, D.C.

Ninetieth performance in Washington

Boston Symphony Orchestra

Thirty-first Season, 1911-1912

MAX FIEDLER, Conductor

THIRD MATINEE

TUESDAY AFTERNOON, JANUARY 9

AT 4.30

PROGRAMME

Beethoven Overture, "Leonora," No. 3, Op. 72

Haydn Symphony in G major (Breitkopf and Härtel, No. 13)

- I. Adagio; Allegro.
- II. Largo.
- III. Menuetto; Trio.
- IV. Finale: Allegro con spirito.

Chopin Concerto No. 2, F minor, for Pianoforte and
Orchestra, Op. 21

- I. Maestoso.
- II. Larghetto.
- III. Allegro vivace.

Berlioz Minuet of Will-o'-the-Wisps, Ballet of Sylphs, and
Rákóczy March, from "The Damnation of
Faust"

SOLOIST
JOSEF HOFMANN

Steinway Piano Used

There will be an intermission of ten minutes after the symphony



E. F. DROOP & SONS CO.

1300 G Street

Established in 1857, this house has for 54 years maintained its prestige in the musical circles of Washington, because of continued adherence to the policy of always selling reliable, satisfying merchandise. Everything purchased here is warranted.

EXCLUSIVE REPRESENTATIVES
IN WASHINGTON FOR

STEINWAY and SONS

AND OTHER LEADING

PIANOS

STEINWAY PIANOLA PIANOS
FARRAND CECILIAN PIANOS

THE WELTE MIGNON

VICTOR-VICTROLAS
RECORDS

MUSIC

Musical Instruments of every description

OVERTURE TO "LEONORA" NO. 3, OP. 72. LUDWIG VAN BEETHOVEN

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827.)

Beethoven's opera, "Fidelio, oder die eheliche Liebe," with text adapted freely by Joseph Sonnleithner from the French of Bouilly ("Léonore; ou, l'Amour Conjugal," a "fait historique" in two acts and in prose, music by Gaveaux, Opéra-Comique, Paris, February 19, 1798), was first performed at Vienna, November 20, 1805, with Anna Pauline Milder,* afterward Mrs. Hauptmann, as the heroine. The first performance in Boston was on April 1, 1857, with Mrs. Johannsen, Miss Berkiel, Beutler,† Neumann, Oehlin, and Weinlich as the chief singers.

"Leonore" No. 2 was the overture played at the first performance in Vienna. The opera was withdrawn, revised, and produced again on March 29, 1806, when "Leonore" No. 3, a remodelled form of No. 2, was played as the overture. The opera was performed twice, and then withdrawn. There was talk of a performance at Prague in 1807, and Beethoven wrote for it a new overture, in which he retained the theme drawn from Florestan's air, "In des Lebens Frühlingstagen," but none of the other material used in Nos. 2 and 3. The opera was

* Pauline Anna Milder was born at Constantinople, December 13, 1785. She died at Berlin, May 29, 1838. The daughter of an Austrian courier, or, as some say, a pastry cook to the Austrian ambassador at Constantinople, and afterward interpreter to Prince Maurojeni, she had a most adventurous childhood. (The story is told at length in von Ledebur's "Tonkünstler-Lexicon Berlin's.") Back in Austria, she studied three years with Sigismund Neukomm. Schikaneder heard her and brought her out in Vienna in 1803, as Juno in Süsmayer's "Der Spiegel von Arkadien." She soon became famous, and she was engaged at the court opera, where she created the part of Leonora in "Fidelio." In 1810 she married a jeweller, Hauptmann. She sang as guest at many opera-houses and was offered brilliant engagements, and in 1816 she became a member of the Berlin Royal Opera House at a yearly salary of four thousand thalers and a vacation of three months. She retired with a pension in 1831, after having sung in three hundred and eighty operatic performances. She was also famous in Berlin as an oratorio singer. She appeared again in Berlin in 1834, but her voice was sadly worn, yet she sang as a guest in Copenhagen and St. Petersburg. Her funeral was conducted with pomp and ceremony, and it is said that the "Iphigenia in Tauris," "Alceste," and "Armide," her favorite operas, were put into her coffin,—a favor she asked shortly before her death.

† Mr. Beutler sang that night for the last time. He had a cold, and the physician warned him against singing, but the audience filled the theatre, and he was persuaded. He became hoarse immediately after the performance, and, as his vocal chords were paralyzed, he never sang again. Mendelssohn, who had given him musical instruction, praised his voice, but urged him not to use it in opera, as it would not stand the wear and tear. Beutler then gave up the ambition of his life, but in the Revolution of 1848 he and other students at Heidelberg were obliged to leave the country. He came to the United States, and yielded to the temptation of a good offer from an opera manager. He became an understudy of Mario, then the misfortune befell him. I am indebted for these facts to Beutler's daughter, Mrs. Clara Tippet, of Boston.

"OLD VIOLINS"

C. H. Hildebrandt & Son

321 N. HOWARD STREET

Established 1838

BALTIMORE, MD.

not performed, and the autograph of the overture disappeared. "Fidelio" was revived at Vienna in 1814, and for this performance Beethoven wrote the "Fidelio" overture. We know from his diary that he "rewrote and bettered" the opera by work from March to May 15 of that year.

The dress rehearsal was on May 22, but the promised overture was not ready. On the 20th or 21st Beethoven was dining at a tavern with his friend Bartolini. After the meal was over, Beethoven took a bill-of-fare, drew lines on the back of it, and began to write. "Come, let us go," said Bartolini. "No, wait awhile: I have the scheme of my overture," answered Beethoven, and he sat until he had finished his sketches. Nor was he at the dress rehearsal. They waited for him a long time, then went to his lodgings. He was fast asleep in bed. A cup and wine and biscuits were near him, and sheets of the overture were on the bed and the floor. The candle was burnt out. It was impossible to use the new overture, which was not even finished. Schindler said a "Leonore" overture was played. According to Seyfried the overture used was that to "The Ruins of Athens," and his view is now accepted, although Treitsche asserted that the "Prometheus" overture was the one chosen. After Beethoven's death a score of an overture in C was found among his manuscripts. It was not dated, but a first violin part bore the words in the composer's handwriting: "Overtura in C, charakteristische Ouverture. Violino I." This work was played at Vienna in 1828, at a concert, as a "grand characteristic overture" by Beethoven. It was identified later, and circumstances point to 1807 as the date of composition.



THE BRADBURY PIANO

Master musicians as well as amateurs are enthusiastic in their praise of the admirable musical merits of the famous BRADBURY Piano. As manufacturers of the BRADBURY Piano we always show a complete line of all the newest models in Uprights, Grands, and Player Pianos, both in polished and art finishes.

These instruments are sold under our manufacturer's guarantee at actual Factory prices.

THE F. G. SMITH PIANO CO.
1217 F STREET WASHINGTON, D.C.

The order, then, of these overtures, according to the time of composition, is now supposed to be "Leonore" No. 2, "Leonore" No. 3, "Leonore" No. 1, "Fidelio." It may here be added that Beethoven wished, and for a long time insisted, that the title of his opera should be "Leonore"; and he ascribed the early failures to the substitution of the title "Fidelio." But the manager of the theatre and friends of Beethoven insisted with equal force on "Fidelio," because the same story had been used by Gaveaux ("Léonore," Opéra-Comique, Paris, 1798) and Paër ("Leonora," Dresden, 1805).

It is said that "Leonore" No. 2 was rewritten because certain passages given to the wood-wind troubled the players. Others say it was too difficult for the strings and too long. In No. 2, as well as in No. 3, the chief dramatic stroke is the trumpet signal, which announces the arrival of the Minister of Justice, confounds Pizarro, and saves Florestan and Leonore.

The "Fidelio" overture is the one generally played before performances of the opera in Germany, although Weingartner has tried earnestly to restore "Leonore" No. 2 to that position. "Leonore" No. 3 is sometimes played between the acts. "Leonore" No. 1 is not often heard either in theatre or in concert-room. Marx wrote much in favor of it, and asserted that it was a "musical delineation of the heroine of the story, as she appears before the clouds of misfortune have settled down upon her."

The "Leonore" No. 2 was Beethoven's first grand overture; and in general scope and in the richness of development it was far in advance of its time. There is still more pronounced dramatic development in the

AN INSTANT SUCCESS—FIRST EDITION EXHAUSTED

A UNIQUE VOLUME

One Hundred Folksongs of All Nations

Edited by GRANVILLE BANTOCK

FOR MEDIUM VOICE



Bound in paper, cloth back - - - \$1.50, postpaid

In full cloth, gilt - - - 2.50, postpaid

Musicians everywhere, particularly those who are students of the development of music, are vitally interested in folksong, not of one, but of all countries whose music has racial characteristics. Herein, too, singers have found rare and curious examples with which to enrich the most artistic programs. In this volume of **The Musicians Library** the editor has drawn from the treasures found among European, Asiatic, African, and American races, making a most valuable and unique collection, which he has edited with skill. The accompaniments are musical and characteristic, and in addition to the **original language** or dialect an excellent English translation is in all cases given.

As desirable for children as adults

OLIVER DITSON COMPANY - - BOSTON

CHAS. H. DITSON & CO., NEW YORK

8-10-12 E. 34th Street

No. 3. The exceedingly long free fantasia of No. 2 is shortened, and its character is changed. In No. 2, between the trumpet-calls, there is a return to certain developments of the chief theme. This does not appear in No. 3, but there are some measures from the "Song of Thanksgiving" in the scene in the opera where these trumpet-calls are heard, and the return to the first theme occurs only after the episode is over. The thematic material of Nos. 2 and 3 is practically the same, but the differences in treatment are great and many.

"Leonore" No. 2 begins with a slow introduction, adagio, C major, 3-4. There are bold changes of tonality. Clarinets, bassoons, and horns enter with a slow cantilena from Florestan's air in the prison scene. The main portion of the overture, allegro, C major, 2-2, begins pianissimo, with an announcement of the first theme, which is not taken from the opera itself. The second theme, in oboe and 'cellos against arpeggios in violins and violas, is borrowed, though altered, from the Florestan melody heard in the introduction. In the free fantasia there is first a working-out of the first theme in imitative counterpoint. Then the second theme enters in F major, then in C minor; and the work on the first theme is pursued at length, until the climax rushes to the celebrated trumpet-call, which is different in tonality and in other respects from the one in No. 3. The second call is followed by strange harmonies in the strings. There are a few measures, adagio, in which the Florestan melody returns. This melody is not finished, but the violins take up the last figure of wood-wind instruments, and develop it into the hurry of strings that precedes the coda. This well-known passage is one-half as long as the like passage in No.

THE FUNCTIONS OF TRUST COMPANIES

Banking, Trustee, Agency, Safe Deposit, etc.,
are explained in an attractive booklet that
will be sent on request.

American Security and Trust Co.

N.W. corner Fifteenth Street and Pennsylvania Avenue

Opposite United States Treasury

Capital and Surplus \$5,000,000

CHARLES J. BELL President

3. The coda, presto, in C major (2-2), begins in double fortissimo on a diminution of the first theme; and that which follows is about the same as in No. 3, although there is no ascending chromatic crescendo with the new and brilliant appearance of the first theme, nor is there the concluding roll of kettledrums.

This overture and No. 3 are both scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, a pair of kettledrums, strings.

The No. 3 begins, to quote Mr. Apthorp, "with one of Beethoven's most daring harmonic subtleties. The key is C major; the strings, trumpets, and kettledrums strike a short fortissimo G (the dominant of the key), which is held and diminished by the wood-wind and horns, then taken up again piano by all the strings in octaves. From this G the strings, with the flute, clarinets, and first bassoons, now pass step by step down the scale of C major, through the compass of an octave, landing on a mysterious F-sharp, which the strings thrice swell and diminish, and against which the bassoons complete the chord of the dominant seventh and at last of the tonic of the key of B minor. From this chord of B minor the strings jump immediately back to G (dominant of C major), and pass, by a deceptive cadence, through the chord of the dominant seventh and minor ninth to the chord of A-flat major. Here we have in the short space of nine measures a succession of keys—C major, B minor, A-flat major—such as few men before Beethoven would have dared to write; but such is the art with which this extraordinary succession is managed that all sounds perfectly unforced and natural." After the key of A-flat major is reached, clarinets and bas-



16 years' experience in storing furs, rugs, fabrics in dry cold storage. Hand and vacuum cleaning.

21 years' experience in handling, packing, storing, and forwarding household effects.

Security Storage Company

Successors to Storage Department, American Security and Trust Company

FURNITURE WAREHOUSEMEN
PACKERS AND FORWARDING AGENTS

1140 FIFTEENTH STREET - - WASHINGTON, D.C.

(Send for illustrated Descriptive Booklet and Price-list)

soons, supported by strings and two sustained notes for trombones, play the opening measures of Florestan's air, "In des Lebens Frühlingstagen" (act ii. of the opera). The buoyant theme of the Allegro, C major, begins pianissimo in first violins and 'cellos, and grows in strength until the whole orchestra treats it impetuously. The second theme has been described as "woven out of sobs and pitying sighs." The working-out consists almost wholly in alternating a pathetic figure, taken from the second theme and played by the wood-wind over a nervous string accompaniment, with furious outbursts from the whole orchestra. Then comes the trumpet-call behind the stage. The twice repeated call is answered in each instance by the short song of thanksgiving from the same scene: Leonore's words are, "Ach! du bist gerettet! Grosser Gott!" A gradual transition leads from this to the return of the first theme at the beginning of the third part (flute solo). This third part is developed in general as the first, and leads to a wildly jubilant coda.

The overture "Leonore" No. 3 was first played in Boston at a concert of the Musical Fund Society on December 7, 1850. Mr. G. J. Webb was the conductor. The score and the parts were borrowed, for the programme of a concert by the society on January 24, 1852, states that the overture was then "presented by C. C. Perkins, Esq."

SYMPHONY IN G MAJOR (B. & H., No. 13) JOSEPH HAYDN

(Born at Rohrau, Lower Austria, March 31, 1732; died at Vienna, May 31, 1809.)

Haydn wrote a set of six symphonies for a society in Paris known as the "Concert de la Loge Olympique." They were ordered in 1784, when Haydn was living at Esterház. Composed in the course of the years 1784-89, they are in C, G minor, E-flat, B-flat, D, A. No. 1, in C, has been entitled "The Bear"; No. 2, in G minor, has been entitled "The Hen"; and No. 4, in B-flat, is known as "The Queen of France."

The symphony played at this concert is the first of a second set, of

The COSTLIEST PIANO in the WORLD IS THE

MASON & HAMLIN

UPRIGHTS	-	-	\$550 UP
GRANDS	-	-	\$800 UP

We are the Exclusive Washington and Baltimore Distributors

PERCY S. FOSTER PIANO CO.

FOSTER BUILDING - - - - 1330 G STREET

which five were composed in 1787, 1788, 1790. If the sixth was written, it cannot now be identified. This one in G major was written in 1787, and is "Letter V" in the catalogue of the London Philharmonic Society, No. 13 in the edition of Breitkopf & Härtel, No. 8 in that of Peters, No. 29 in that of Sieber, No. 58 in the list of copied scores of Haydn's symphonies in the library of the Paris Conservatory of Music.

This symphony in G major is the first of the second series, and with the second, "Letter W," it was composed in 1787. The others are as follows: the third, "Letter R" (1788); the fourth, "The Oxford" (1788), so called because it was performed in the Sheldonian Theatre in Oxford when Haydn received his doctor's degree (1791); the fifth (1790),—the last symphony composed by Haydn before he left Vienna for London,—"Letter T."

The first movement opens with a short and slow introduction, adagio, G major, 3-4, which consists for the most part of strong staccato chords, which alternate with softer passages. The main body of the movement allegro, G major, begins with the first theme, a dainty one, announced piano by the strings without double-basses and repeated forte by the full orchestra with a new counter-figure in the bass. Passage-work develops into a subsidiary theme, which bears an intimate relation to the first motive. The second theme is but little more than a melodic variation of the first. So, too, the short conclusion theme—in oboes and bassoon, then in the strings—is only a variation of the first. The free fantasia is long for the period, and is contrapuntally elaborate. There is a short coda on the first theme.

II. Largo, D major, 3-4. A serious melody is sung by oboe and violoncellos to an accompaniment of violas, double-basses, bassoon, and horn. The theme is repeated with a richer accompaniment, and the first violins have a counter-figure. After a transitional passage the theme is repeated by a fuller orchestra, with the melody in first violins and flute, then in the oboe and violoncellos. The development is carried along on the same lines. There is a very short coda.

The menuetto, allegretto, G major, 3-4, with trio, is in the regular minuet form in its simplest manner.

G. SCHIRMER (Inc.), 3 East 43d Street, NEW YORK

THREE OF THE SEASON'S OPERAS

MONA

Grand Opera in Three Acts

Libretto by

Brian Hooker

Music by

Horatio W. Parker

Vocal Score . . . Net \$4.00

Libretto . . . Net .35

IL SEGRETO DI SUZANNA

(Suzanne's Secret)

By

Ermanno Wolf-Ferrari

Vocal Score (Eng.) . . . Net \$2.50

Piano Score . . . Net 2.00

Libretto . . . Net .35

LE DONNE CURIOSSE

(The Inquisitive Women)

By

Ermanno Wolf-Ferrari

Vocal Score (Eng.) . . . Net \$5.00

Piano Score . . . Net 3.00

Libretto . . . Net .35

IN PREPARATION

I GIOJELLI DELLA MADONNA

By ERMANNO WOLF-FERRARI

English and Italian Texts

Vocal Score

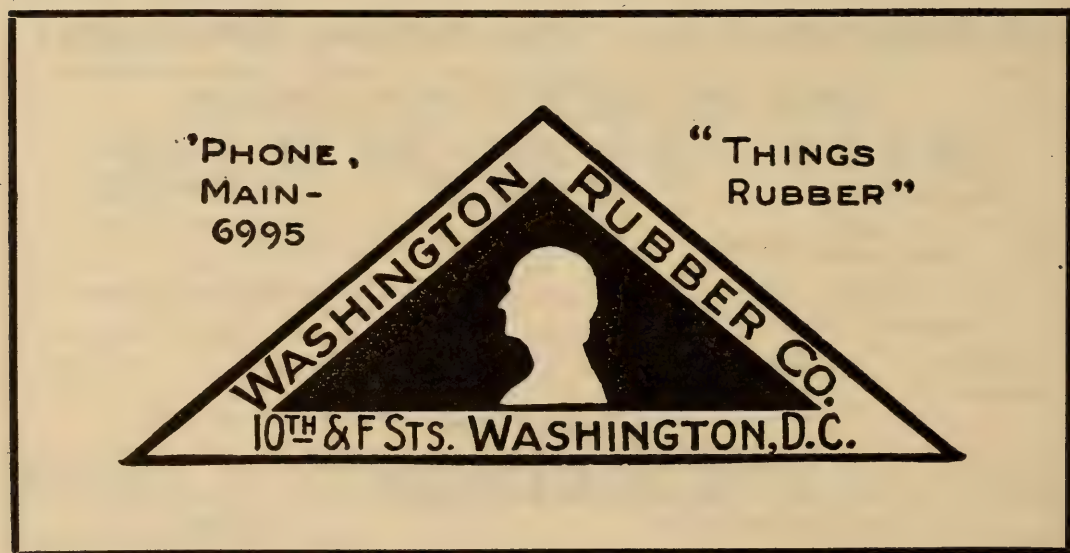
The finale, *allegro con spirito*, G major, 2-4, is a rondo on the theme of a peasant country-dance, and it is fully developed. Haydn in his earlier symphonies adopted for the finale the form of his first movement. Later he preferred the rondo form, with its couplets and refrains, or repetitions of a short and frank chief theme. "In some finales of his last symphonies," says Brenet, "he gave freer reins to his fancy, and modified with greater independence the form of his first allegros; but his fancy, always prudent and moderate, is more like the clear, precise arguments of a great orator than the headlong inspiration of a poet. Moderation is one of the characteristics of Haydn's genius; moderation in the dimensions, in the sonority, in the melodic shape: the liveliness of his melodic thought never seems extravagant, its melancholy never induces sadness."

The symphony is scored for one flute, two oboes, two bassoons, two horns, two trumpets, kettledrums, and strings.

* *

Early in the eighteenth century there were no performances at the Opéra in Paris on certain solemn days of the Catholic Church,—the Festival of the Purification of the Virgin, the Annunciation, from Passion Sunday to the Monday of Quasimodo or Low Sunday, Ascension, Whitsunday, Corpus Christi, the Assumption of the Virgin, the Day of the Nativity (September 8), All Saints, Day of the Conception, Christmas Eve, and Christmas, etc. In 1725 Anne Danican Philidor, one of the famous family, obtained permission to give concerts on those days. He agreed to pay a yearly sum of ten thousand livres.* He also agreed that no operatic music and no composition of any nature with French text should be performed, but this obligation was afterward annulled. Thus were the Concerts Spirituels founded. They were given in the Salle des Suisses at the Palace of the Tuileries. The first was on Passion Sunday, March 18, 1725; and the programme included a suite of airs for violin; a caprice; a motet, "Confitebor"; a motet, "Cantate Domino,"—all by Lalande; and the concerto, "Christmas Night," by Corelli. The concert lasted from 6 P.M. to

* Some say the sum was six thousand livres.



8 P.M. There were never more than twenty-four performances during the year. These concerts were maintained and were famous until 1791. The most distinguished singers,—as Farinelli, Raaff, Caffarelli, Agujari, Todi, Mara,—violinists, oboists, bassoonists, and all manner of players of instruments assisted in solo performances. Philidor gave up the management in 1728. There were changes in the character of the programmes and in the place of performance, but the fame of the concerts was firmly established. In 1750 there was a chorus of forty-eight with an orchestra of thirty-nine.

Dr. Burney gave an amusing account of one of these concerts which he heard in 1770 ("The Present State of Music in France and Italy," pp. 23-28). The performance was in the great hall of the Louvre. He disliked a motet by Lalande, applauded an oboe concerto played by Besozzi, the nephew of the famous oboe and bassoon players of Turin, disliked the screaming of Miss Delcambre, approved the violinist Traversa. "The whole was finished by 'Beatus Vir.' . . . The principal counter-tenor had a solo verse in it which he bellowed out with as much violence as if he had done it for life, while a knife was at his throat. But though this wholly stunned me, I plainly *saw*, by the smiles of ineffable satisfaction which were visible in the countenances of ninety-nine out of a hundred of the company, and *heard*, by the most violent applause that a ravished audience could bestow, that it was quite what their hearts felt and their souls loved. *C'est superb!* was echoed from one to the other through the whole house. But the last chorus was a *finisher* with a vengeance! it surpassed all clamor, all the noises, I had ever heard in my life. I have frequently

SANDERS & STAYMAN CO.

—No. 1327 "F" STREET, N.W.—

THE HOME OF THE

Weber Piano

Known the world over for its great tone. In the tone of the WEBER PIANO is an alluring sweetness hard to define, a humanly sympathetic quality that charms and holds the listener. You should hear it before you decide on any other make. We also have the STEINWAY PIANOLA PIANOS in latest models.

thought the choruses of our oratorios rather too loud and violent; but, compared with these, they are *soft music*, such as might soothe and lull to sleep the heroine of a tragedy."

The attack of this orchestra became a tradition. Parisians boasted of it everywhere. Raaff, the tenor, met one in Munich. The Frenchman said: "You have been in Paris?" "Yes," answered Raaff. "Were you at the Concert Spirituel?" "Yes." "What do you think about the *premier coup d'archet*? Did you hear the first attack?" "Yes, I heard the first and the last." "The last? What do you mean?" "I mean to say, I heard the first and the last, and the last gave me the greater pleasure."

For this society Mozart, in 1778 and in Paris, composed a symphony in D (K. 297).

The success of the Concerts Spirituels incited others to rivalry. De La Haye, a farmer-general, who in 1770 looked after the excise duties on tobacco, and Rigoley, Baron d'Ogny, who had charge of post-horses and the postal service, were chiefly instrumental in the establishment of the Concert des Amateurs in 1769. The concerts were given in the grand salon of the Hôtel de Soubise, which then belonged to Charles de Rohan-Rohan, Prince of Soubise and d'Épinoy, peer, and Marshal of France, and is now occupied by the Dépôt des Archives Nationales. There were twelve concerts between December and March. They were subscription concerts. Composers were paid five louis d'or for a symphony, distinguished virtuosos were engaged, and the best players of the Opéra and of the King's Music were in the orchestra by the side of capable amateurs. Subscribers and orchestra were on most friendly terms, and Gossec, in the dedication of his "Requiem" to the managers of the Concert des Amateurs, praises them, and thanks them for their cordiality toward artists: "Of all the encouragements that you give them, the most powerful, I am not afraid to say, is the noble distinction with which you treat them. To uplift the soul of an artist is to work for the enlargement of art. This is something never known by those who usurp the title of protectors, more anxious to buy the title than to deserve it."

The orchestra of the Concert des Amateurs was the largest that had

CAFÉ REPUBLIQUE

A POLITE PLACE TO DINE

Cuisine and Service the Best

AFTERNOON TEA, 4 to 6

SPECIAL MUSIC

F AND 15th, WASHINGTON, D.C.

then been brought together in Paris. There were forty violins, twelve violoncellos, eight double-basses, and the usual number of flutes, oboes, clarinets, bassoons, horns, and trumpets. Symphonies and concertos were performed. There was no chorus, but there were excerpts from Italian and French operas. Gossec was the first conductor. He was succeeded by the Chevalier de Saint-Georges. This society was dissolved in 1781.

It was replaced by the Concert de la Loge Olympique, which began by borrowing at the Palais Royal the house, the name, and the organization of a Masonic society. Subscribers were admitted only after a rigid examination, and they were admitted solemnly at a lodge meeting. Each subscriber paid two louis a year, and received a silver lyre on a sky-blue background, which was worn to gain entrance. In 1786 the society began to give its concerts in the Salle des Gardes in the Tuileries. The Queen and the Princes were often present, and the subscribers were in *grande toilette*. The musicians wore embroidered coats, with lace ruffles; they played with swords by their side and with plumed hats on the benches. Viotti often directed. The Bastille fell July 14, 1789, and in December of that year the Concert de la Loge Olympique ceased to exist. There was to be wilder music in Paris, songs and dances in the streets and in the shadow of the guillotine.

Haydn had been known and appreciated in Paris for some years before he received his commission from the Concert de la Loge Olympique. A symphony, "del Signor Heyden" (*sic*), was announced March 26, 1764, by the publisher Vénier; but it is said that Haydn's

Stieff

PRIZE MEDALS

Philadelphia - 1876

Paris - - - - 1878

Atlanta - - - 1881

Boston - - - - 1881

Established 1842

PRIZE MEDALS

New Orleans, 1884-85

Chicago - - - - 1893

Charleston - - - 1902

Jamestown - - - 1907

The Artistic PIANO



WASHINGTON
WAREROOMS

1008-10 F Street
N.W.

J. C. CONLIFF, Manager



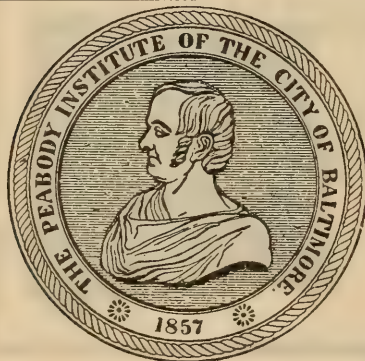
symphonic works were first made known in Paris in 1779, by Fonteski, a Pole by birth, who was an orchestral player. This "symphony" published by Vénier was really a quartet, for the term "sinfonia" then was applied loosely to any piece of music in which at least three concerting instruments were busied. Fétis says that the symphonies were first introduced by the publisher Sieber in the Concert des Amateurs.

However this may have been, Haydn wrote Artaria (May 27, 1781): "Monsieur Le Gros (*sic*) director of the Concert Spirituel, writes me much that is uncommonly pleasant about my 'Stabat Mater,' which has been performed there four times with greatest success. The members of the Society ask permission to publish the same. They propose to publish to my advantage all my future works, and they are surprised that I am so pleasing in vocal composition; but I am not at all surprised, for they have not yet heard them; if they could only hear my operetta, 'L' Isola disabitata,' and my last opera, 'La fedeltà premiata';* for I am sure that no such work has yet been heard in Paris, and perhaps not in Vienna. My misfortune is that I live in the country."

This Joseph Legros (1739-93) was one of the most famous high tenors ever heard in France. He made his début at the Opéra in 1764. At first he was a cold actor; but Gluck's music and theories of dramatic art taught him the necessity of action, and he was distinguished as Orpheus, Achilles, Pylades, Atys, Rinaldo. He was a good musician, and he composed. A handsome man, he grew excessively fat, so that he was obliged to leave the stage. He directed the Concerts Spirituels from 1777 to 1791. Mozart had much to say about him in his letters from Paris. There is a singular story about him in the "Correspondance Littéraire" of Grimm and Diderot: "M. Legros, leading screecher in counter-tenor at the Académie royale de Musique, who, by the way, is not bursting with intelligence, supped one night with the Abbé le Monnier. They sang in turn, and the Abbé said to him with a most serious air: 'In three months I shall sing much better, because I shall have three more tones in my voice.' Legros, curious to know how one could extend his voice at will, allowed himself to be persuaded that by trimming the uvula he could give his voice a higher range and make it more mellow and agreeable."

It was at the concerts of the Loge Olympique that Cherubini heard for the first time a symphony of Haydn, and was so affected by it that he ever afterward honored him as a father. The French were long

* "L' Isola disabitata" (Esterházy, 1779); "La fedeltà premiata" (originally an Italian opera, but produced in Vienna, 1784, as "Die belohnte Treue").



PEABODY CONSERVATORY OF MUSIC

OF BALTIMORE

Mt. Vernon Place

HAROLD RANDOLPH, Director

ENDOWED. the Conservatory offers every advantage for musical culture and maintains a Staff of 60 eminent European and American Masters, including

Otis B. Boise
George F. Boyle
Adelin Fermin

Theodor Hemberger
Ernest Hutcheson
Pietro Minetti
Harold Phillips

J. C. Van Hulsteyn
Emmanuel Wad
Bart Wirtz

Scholarships, Diplomas, Teachers' Certificates

Catalogues mailed

loyal to Haydn. In 1789 a player of the baryton, one Franz, from the orchestra at Esterházy, played with great success at the Palais Royal pieces written for that instrument by Haydn. And it should not be forgotten that shortly before the composer's death he was cheered by his last visitor, a French officer, who sang to him "In Native Worth"; that French officers were among the mourners at his funeral; and that French soldiers were among the guard of honor around his coffin at the Schottenkirche.

Haydn gave the score of his first set of Paris symphonies to a Vienna banker, who paid him the promised sum of six hundred francs. After the performance in Paris the managers of the society sold the right of publication for one thousand or twelve hundred francs, and sent this sum to the composer as a token of the respect in which they held him.

Mr. Lionel de la Laurencie, in his invaluable work, "Le Goût Musical en France" (Paris, 1905), gives interesting details concerning the early appreciation of Haydn's music in Paris, though he does not quote the remark of Grétry in the "Mémoires, ou Essais sur la Musique" (Paris, 1797): "What lover of music has not been seized with admiration, hearing the beautiful symphonies of Haydn? A hundred times I have set to them the text which they seem to demand. And why not supply a text?"

Garaudé,* in his *Tablettes de Polymnie* (April, 1810), praised "the wise, elegant, correct plan" of these symphonies, and especially their "clearness, which is revealed even in passages that seem to be consecrated exclusively to science." We learn from Garaudé that it was the custom in his day to substitute in a concert performance of a symphony a favorite andante or adagio for the one in a less familiar work. "These substitutions are seldom happy, and they never complete the ensemble of ideas with which the composer wished to trace a great picture."

Another Parisian critic early in the nineteenth century was charmed by the "rhythmical good nature and joyous alacrity" of Haydn's

* Alexis de Garaudé was born at Nancy, March 21, 1779; he died at Paris, March 23, 1852. A pupil of Cambini, Reicha, Crescentini, and Garat, he was an imperial chamber singer from 1808 to 1830. He was professor of singing at the Paris Conservatory (1816-41). He wrote an opera, chamber music, a mass, songs, treatises on singing, and a description of his travels in Spain. He edited the *Tablettes* in 1810-11.

HOTEL LENOX

2 minutes from Back Bay Stations

Fireproof Modern Convenient

250 Rooms; 125 with Private Bath

Superior Cuisine and Service

**Boylston and Exeter Streets
BOSTON**

finales. "He is the only one who possesses the rare privilege of always charming. After him everything seems insipid and glacial."

Reichardt wrote, sojourning in Paris in 1802-1803: "I can only repeat what I said seventeen years ago about the 'Concert des Amateurs': Haydn should come to Paris to enjoy his symphonies in all their perfection." In like manner Richard Wagner was enthusiastic over the performance of Beethoven's Ninth Symphony by the orchestra of the Paris Conservatory with Habeneck as conductor. Yet Reichardt afterward reproached the French audiences for loving first of all mere noise: "The composer can never use too freely the trumpets and the drums; a forte is never too fortissimo for them. . . . In music they seem to feel only the most extreme, the most radically opposed contrasts." While he admitted that he had never heard tender passages played with greater precision, he stated that "the eloquent and emotional accents which bring tears to the hearer of the simplest phrases in Haydn's andantes and adagios pass unperceived and unsuspected."

CONCERTO NO. 2, IN F MINOR, FOR PIANOFORTE AND ORCHESTRA,
OP. 21 FRÉDÉRIC CHOPIN

(Born at Zelazowa-Wola, near Warsaw, February 22, 1810; * died at Paris, October 17, 1849.)

The Concerto in F minor was composed before the Concerto in E minor, Op. 11, but the latter was published in September, 1833, and the former was not published until April, 1836.

The first mention of this concerto was in a letter written by Chopin, October 3, 1829, to Titus Woyciechowski: "Do not imagine that I am thinking of Miss Blahetka, of whom I have written to you; I have—perhaps to my misfortune—already found my ideal, which I worship faithfully and sincerely. Six months have elapsed, and I have not yet exchanged a syllable with her of whom I dream every night. Whilst my thoughts were with her I composed the adagio † of my concerto."

* This is the date given by Riemann's *Musik-Lexikon* (1909), and the one observed for the recent centenary in Poland. Niecks, Huneker, and Grove's Dictionary (Revised Edition) prefer March 1, 1809. Élie Poierée in his excellent biography of Chopin (Paris, s. d., Henri Laurens' Series "Les Musiciens Célèbres") gives February 22, 1810.

† "The slow movements of Chopin's concertos are marked *Larghetto*. The composer uses here the word *Adagio* generically,—i.e., in the sense of slow movement generally."—NIECKS.

HOTEL PURITAN

COMMONWEALTH AVENUE

100 yards from Massachusetts Avenue car lines



The Distinctive Boston House

One of the most attractive Hotels in the World for Transient and Permanent Guests who demand the best. Several desirable rooms and suites at modest prices.

Afternoon tea daily, with music, in the Sun Parlor

Chopin was then at Warsaw. This ideal was Constantia Gladkowska. Born in the palatinate of Masovia, she studied at the Warsaw Conservatory. Chopin was madly in love with her. Henriette Sontag heard her sing in 1830, and said that her voice was beautiful, but already somewhat worn, and she must change her method of singing if she did not wish to lose her voice within two years; but Chopin worshipped Constantia as a singer as well as woman. His sweetheart made her debut at Warsaw as Agnese in Paër's opera in 1830. We learn from Chopin's letters that she looked better on the stage than in the parlor, that she was an admirable tragic play-actress, that she managed her voice excellently up to the high F and G, observed wonderfully the nuances. "No singer can easily be compared to Miss Gladkowska, especially as regards pure intonation and genuine warmth of feeling." In this same year he was sorely tormented by his passion, and some of his letters were steeped in gloom. At the concert October 11, 1830, she "wore a white dress and roses in her hair, and was charmingly beautiful. . . . She never sang so well as on that evening, except the aria in 'Agnese.' You know 'O! quante lagrime per te versai.' The 'tutto detesto' down to the lower B came out so magnificently that Zielinski declared this B alone was worth a thousand ducats." In 1831 he dined eagerly with Mrs. Beyer in Vienna because her name was Constantia: "It gives me pleasure when even one of her pocket handkerchiefs or napkins marked 'Constantia' comes into my hands." In a letter he says of the young woman at Warsaw: "If W. loves you as heartily as I love you, then would Con— No, I cannot complete the name, my hand is too unworthy. Ah! I could tear out my hair when I think that I could be forgotten by her!" The next year he was still in love, although he let his whiskers grow only on the right side. "On the left side they are not needed at all, for one sits always with the right side turned to the public." Constantia married Joseph Grabowski, a merchant of Warsaw, in 1832. Count Wodzinski tells another story,—that she married a country gentleman and afterward became blind. In 1836 Chopin asked Maria Wodzinska to marry him. She refused him, and said that she could not act in opposition to the wishes of

A Most Effectual Throat Relief

Hoarseness, coughs, inflammation of the throat, bronchial and asthmatic troubles are relieved promptly by the use of

BROWN'S BRONCHIAL TROCHES

For over half a century recognized throughout the world as the staple throat remedy. Especially convenient to carry in purse or pocket ready for use whenever required to check a cough or give relief in any throat trouble.

Entirely free from opiates in any form. Fine for singers and speakers to clear the voice. Sold everywhere in boxes—never in bulk.

Price 25c, 50c and \$1.00
Sample sent free on request

JOHN I. BROWN & SON, BOSTON, MASS.

BROWN'S

CAMPHORATED
SAPONACEOUS

DENTIFRICE

is an article of superior merit. Used daily, will keep the teeth sound, prevent accumulation of tartar, and give firmness to the gums. It leaves a particularly clean and pleasant feeling in the mouth.

For sale by druggists and dealers in toilet articles, or sent on receipt of price, 25 cents. Sample sent on request.

Manufactured by JOHN I. BROWN & SON

CURTIS & BROWN
MFG. CO., Ltd.

NEW YORK, N.Y.

her parents. Some time in the winter of 1836-37 Chopin met George Sand.

Chopin wrote, October 20, 1829: "Elsner has praised the Adagio of the concerto. He says there is something new in it. * As for the Rondo, I do not yet wish to hear a judgment, for I am not satisfied with it myself." This Finale was not completed until November 14.

MINUET OF WILL-O'-THE-WISPS, BALLET OF SYLPHS, AND RÁKÓCZY MARCH, FROM "THE DAMNATION OF FAUST." HECTOR BERLIOZ

(Born at la Côte Saint-André, December 11, 1803; died at Paris, March 9, 1869.)

Gérard de Nerval published his translation into French of Goethe's "Faust" in November, 1827. Berlioz, reading it, was intoxicated. "The marvellous book," he wrote, "fascinated me at once; I could not put it down; I read it constantly, at my meals, in the theatre, in the street, everywhere. This translation in prose contained some versified fragments, songs, hymns, etc. I yielded to the temptation of setting music to them. Hardly had I finished this difficult task,—and I had not heard a note of the score,—I committed the folly of having the score engraved—at my expense."

At least two translations into French of "Faust" had been published before de Nerval's, but Berlioz was apparently unacquainted with them. De Nerval in his preface wrote: "'Faust' is about to be performed in all the theatres of Paris, and those who will see the performances will no doubt be curious to consult at the same time the German masterpiece." The *Figaro* of November 30, 1827, referred to the translation published "at a moment when the chief theatres purpose to represent the very bizarre and marvellous adventures of Dr. Faust." A "Faust" by Théaulon and Gandolier, with music by the orchestral leader, Béancourt, was performed with great success at the Nouveautés. Stapfer's "Faust," illustrated by Delacroix, was published in March, 1828. "Faust," with Frédéric Lemaître as the hero, was produced at the Porte-Saint-Martin, October 29, 1828.

ANNOUNCEMENT of M. H. HANSON

437 FIFTH AVENUE, NEW YORK

For Spring, 1912. Available among others

MARIE RAPPOLD	} Metropolitan Opera House	LUDWIG HESS, Famous Tenor
BERNICE DE PASQUALI		HENRI SCOTT, Basso, Dippel Operas
HENRIETTA WAKEFIELD		BORIS HAMBOURG, 'Cellist

For 1912-13

GEORGE HENSCHER, Recitals to his own accomp.

GOTTFRIED GALLSTON, the sensational Munich pianist

LOUIS RESSINGER, American Violin Virtuoso of European fame

All the above artists, and others to be announced

Berlioz had left Paris, August 30, 1827, to visit his parents after an absence of three years. In September he wrote from Grenoble, begging Humbert Ferrand to visit him. "We'll read 'Hamlet' and 'Faust' together. Shakespeare and Goethe, the mute confidants of my life. . . . I made yesterday, in a carriage, the ballad of 'The King of Thule' in the Gothic style. I'll give it to you to put in your 'Faust,' if you have a copy." Back in Paris, he dreamed of turning "Faust" into a "descriptive symphony." He also thought of composing music for a ballet "Faust" of which Bohain was the author, for production at the Opéra. "If the superintendent * wishes to know my claims for the task, here they are: my head is full of 'Faust,' and, if nature has endowed me with any imagination, it is impossible for me to find a subject on which my imagination can exercise itself with greater advantage." Although Bohain was then the manager of *Figaro* and of the Nouveautés theatre, his ballet was not accepted. Berlioz, nevertheless, composed the work entitled "Huit Scènes de Faust," which, engraved in 1829, is now extremely rare. There is a copy in the Brown collection in the Boston Public Library.

The eight scenes were as follows: (1) "Songs of the Easter Festival," a number which is, as far as the first part is concerned, identical with the Easter Hymn in "The Damnation of Faust" and varies only slightly in the second part; (2) "Peasants under the Lime Trees," the Peasant Song in the later work, but written a tone higher and without the concluding presto in 2-4; (3) "Concert of Sylphs," which is practically the same as in "The Damnation of Faust," but is now sung by chorus and not by "six solo voices"; (4) "Echo of a Jovial Companion," Brander's song; (5) "The Song of Mephistopheles,"

* The Vicomte Sosthène de La Rochefoucauld, Superintendent of Fine Arts. Lesueur certified to him that his pupil, Berlioz, would be "a painter in his art."

WILFRIED KLAMROTH

TEACHER of SINGING IN ALL OF ITS BRANCHES

RICCARDO MARTIN'S OPINION:

"He has the real secret and knows how to teach it."

Studio, 11 1-2 West 37th Street . . . NEW YORK

Music teaches most exquisitely the art of development.—D'ISRAELI

MUSIC EDUCATION

CALVIN B. CADY. Studios { Boston, 900 Beacon Street
New York, 15 Claremont Avenue

Pianoforte, Harmony, etc., and Normal Courses

Address Teachers College, Columbia University, New York, for Syllabus of Course in Music Education.

Address Clayton F. Summy Co., Chicago, Ill., for Poetic Folk Dances, Books I. and II., Folk Songs for Ten Fingers, First Home Studies, Music Education, An Outline, Books I. and II.

Summer Normal, Portland, Oregon, in July

the "Song of the Flea"; (6) "The King of Thule," Marguerite's "Gothic Song,"—the version in "The Damnation of Faust" is a tone lower, and the characteristic syncopation in the initial phrase is added; (7a) "Marguerite's Romance," as in the later version; (7b) "Soldiers' Chorus," revised for "The Damnation of Faust"; (8) "Mephistopheles' Serenade," accompanied at first only by a guitar. The music of Mephistopheles was composed for a tenor; so the Serenade was lowered for "The Damnation of Faust," but the "Song of the Flea" remains in the original key. Berlioz inserted in the "Eight Scenes" descriptive mottoes, chosen from Shakespeare's "Hamlet" and "Romeo and Juliet," quotations from Goethe and Thomas Moore, and singular annotation of his own.

The "Eight Scenes" were dedicated to the Vicomte de La Rochefoucauld, but Adolphe Boschot represents Berlioz as saying: "These scenes were not written for him, but for F. H. S., that is, for Harriet Smithson!"

The "Concert of Sylphs" was sung by pupils of the Royal School of Music at a concert given by Berlioz in Paris, November 1, 1829. The other scenes were not performed.

Berlioz sent, April 10, 1829, a copy of the score to Goethe with a letter in which he addressed him as "Monseigneur." Ferdinand Hiller asked Eckermann how Goethe received it. Eckermann said: "Goethe showed me the score and tried to read the music by the eye. He had a lively desire to hear it performed. There was also a very well written letter from M. Berlioz, which Goethe also gave me to read. Its elevated and most respectful tone gave us a common joy. He will certainly answer, if he has not already done so." * But Goethe, according to his custom whenever there was question about music, wished the opinion of Zelter in Berlin. He sent the score to him, and received no reply for a couple of months. When the reply came, it was as follows: "Certain persons make their presence of mind understood only by coughing, snoring, croaking, and expectoration. M. Hector Berlioz seems to be one of this number. The smell of sulphur which Mephistopheles emits seizes him, and makes him sneeze and explode in such a way that he makes all the orchestral instruments rain and spit without disturbing a hair of Faust's head. Nevertheless, I thank you for sending it to me."

Goethe never answered Berlioz's letter, never acknowledged the gift.

* * *

The revisions of these "Scenes" were made and the other portions of

* For a copy of Berlioz's letters see the "Goethe-Jahrbuch" of 1890, pp. 99, 100, and Prodhomme's "Berlioz," pp. 70, 71 (Paris, s. d.).

AMERICAN INSTITUTE OF APPLIED MUSIC (METROPOLITAN COLLEGE OF MUSIC)

212 West 59th Street, New York City

Twenty-sixth year. Thorough instruction in all branches of music. **SPECIAL COURSE** for piano teachers in the Breithaupt Method by the foremost authorized exponents in America. Send for Circulars and Catalogue.

KATE S. CHITTENDEN - **Dean of the Faculty**

"The Damnation of Faust" composed in 1845-46. The first performance of "The Damnation of Faust" was at the Opéra-Comique, Paris, December 6, 1846. The singers were Mrs. Duflot-Maillard, Roger, Léon, Henri. The first performance in the United States was at New York, under Dr. Leopold Damrosch, February 12, 1880, with Amy Sherwin, Jules Jordan, Franz Remmert, Bourne. The first performance in Boston was under Mr. Lang, May 14, 1880, with Mrs. Humphrey-Allen, W. J. Winch, Clarence Hay, and "an Amateur" (S. B. Schlesinger). The first performance of the work as an opera was at Monte Carlo, February 18, 1893, with Miss d'Alba, Jean de Reszke, Melchissédec, and Illy.

The Minuet of Will-o'-the-wisps is a species of instrumental serenade, given by ignes fatui under Marguerite's window at night by the command of Mephistopheles. The movement begins moderato, D major, 3-4, with a minuet theme, played in full harmony by wood-wind and brass. The minuet is developed by strings and wind; the latter instruments have the more important part. There is a shorter trio in D minor, with a cantabile melody for strings, accompanied by "continual light-flickerings in the higher wood-wind; ever and anon come great fire-flashes in the full orchestra, an effect produced by sudden crescendos from piano to fortissimo in all the strings (in tremolo) and brass, ending in a shriek of the higher wood-wind." The return of the minuet, after the trio, is shortened, and it leads to a presto, D major, 2-2. Flute, piccolos, and oboes burlesque Mephistopheles' own serenade to Marguerite. The minuet theme returns twice more, "until its light is suddenly blown out, and the whole ends in a dying flicker of the first violins." The minuet is scored for two piccolos, one flute, two oboes, two clarinets, one bass clarinet, four bassoons, four horns, two trumpets, two cornets-à-pistons, three trombones, two pairs of kettledrums, triangle, cymbals, and strings.

The Waltz of Sylphs, allegro, mouvement de valse, D major, 3-8, is a short orchestral movement, during which the sylphs dance through the air after they have sung, in obedience to Mephistopheles, the praise of Marguerite's beauty to Faust as he is asleep on the banks of the Elbe. The first violins develop a waltz melody over a drone-

Unquestionably the Greatest Book in Years
MY LIFE
 The Autobiography of
RICHARD WAGNER

One of the great, if not *the greatest book of this generation*, worthy to take its place side by side with the world's immortal biographies. The mere publication of an autobiography of a man of Wagner's rank would be a great event even though it were a conventional and dull production; *but MY LIFE* "tells one of the most thrilling and dramatic stories in the history of modern art."—*Springfield Republican*.

"Will rank among the great autobiographies of literature. . . . The world will not willingly let die such a work as this."—*N.Y. Sun*.

Two volumes, large 8vo. Boxed, \$8.50 net. Expressage extra
DODD, MEAD & COMPANY, Publishers . . . **New York**

bass in the violoncellos and double-basses "and light, breezy puffs" in the second violins and violas. "Through it all come little scintillations in the wood-wind and harps." The waltz is scored for one piccolo, two flutes, two clarinets, two harps, kettledrums, and strings.

Berlioz, early in 1846, was about to leave Vienna for Budapest. He wrote the Rákóczy March the night before his departure. "A Viennese amateur, who knew well the manners of the country I was to visit, came to me some days before with a volume of old airs. 'If you wish to please the Hungarians,' he said, 'write a piece on one of their national airs. They will be enraptured, and you in turn will give me, when you are back, news of their *Elien* (hurrah!) and applause. Here is a collection, and you have only to choose.' I took his advice and chose the Rákóczy tune."

The march was played for the first time at Budapest, and the description of the reception of it by the Hungarians is familiar. "The extraordinary effect it produced tempted me to introduce it in my score of 'Faust.' I took the liberty of putting my hero in Hungary at the beginning of the action, and making him witness the passage of an Hungarian army across the plain where he is walking, buried in thought, A German critic found it exceedingly strange that I had made Faust travel to such a place. I do not see why I should not, and I should not have hesitated the least in the world to take him anywhere else, if it would have helped my score. I had not bound myself to follow Goethe's plan, and the most eccentric travels may be attributed to a character like Faust without any shock to probability. Other German critics took up this singular thesis later, and attacked me with still greater violence for the changes I made in Goethe's plan! As if there were no other 'Fausts' than Goethe's! . . . I have often wondered why those same critics never reproached me for the libretto of my 'Romeo and Juliet' symphony, which is little like the immortal tragedy. No doubt, because *Shakespeare is not a German*. Patriotism! Fetishism! Cretinism!"

Christopher Marlowe pictures Faust as an accomplished traveller who was personally conducted by Mephistopheles. Faust says (scene vii.):—

Having now, my good Mephistophilis,
Passed with delight the stately town of Trier,
Environed round with airy mountain-tops,
With walls of flint, and deep entrenched lakes,
Not to be won by any conquering prince;
From Paris next, coasting the realm of France,
We saw the river Maine fall into Rhine,
Whose banks are set with groves of fruitful vines;
Then up to Naples, rich Campania,

ARTHUR L. LAWRASON

PROMINENT STUDENTS

REGINA VICARINO, Phenomenal Colorature

SALLIE FISHER

LINA ABARBANELL

322 W. 57th Street

Columbus 8945

NEW YORK

Whose buildings fair and gorgeous to the eye,
 The streets straight forth, and paved with finest brick;
 Quarter the town in four equivalents.
 There saw we learned Maro's golden tomb,
 The way he cut, an English mile in length,
 Thorough a rock of stone in one night's space;
 From thence to Venice, Padua, and the rest,
 In one of which a sumptuous temple stands,
 That threatens the stars with her aspiring top.
 Thus hitherto has Faustus spent his time:
 But tell me, now, what resting place is this?
 Hast thou, as erst I did command,
 Conducted me within the walls of Rome?

Akos László gives this account of the origin of the Rákóczy March:—

When Prince Franz Rákóczy II. (1676-1735) entered in solemn state his town of Eperjes, bringing with him his young bride, the Princess Amalie Karoline, daughter of Duke Vanfried of Hesse, the leader of the gypsies, Michael Barna, court fiddler and favorite of the Prince, wrote a processional march in honor of the pair and played it with his band. The march was originally of a joyous nature, but Barna rewrote it. He learned that his master was about to revolt against the Austrian house, in spite of the treaty of Szatmár; and he threw himself at the feet of his master, and with tears he spoke from his heart: "Most gracious Prince! You abandon a pleasant life, to chase after nothing!" And to soothe the Prince he took his fiddle in his hand and played the rewritten tune, the tune with which he had greeted his happy master, who then blazed at the zenith of his might.

The Prince died exiled in Turkey, whither Barna had followed him.

The "Rákóczy Song" was popular among the Hungarian people and the wandering gypsy musicians. It was first put in notation by Karl Vaczek of Jászó, who died, very old, in 1828. He was an amateur who had played the flute before the Austrian court, and was known as one learned in music. He learned the Rákóczy tune from a grandchild of Michael Barna, a woman renowned throughout all Hungary for her beauty and fiddling; and her name was Panna Czinka.

Vaczek wrote the tune on paper and gave the manuscript to a fiddler

FAELTEN PIANOFORTE SCHOOL

CARL FAELTEN, Director
 30 HUNTINGTON AVENUE, BOSTON

Professional training for
 Pianists and
 Music Teachers. Special department for children. Call or write for information.



DE MERITTE SCHOOL

815 BOYLSTON STREET, BOSTON
 Twelfth Year

A preparatory school for boys who want an education.

The **Upper Grade** prepares for college and the scientific schools.

The **Lower Grade** gives to boys from ten to fourteen years of age a careful training for the work of the upper grade.

EDWIN DE MERITTE, A. B., Prin.

VICTOR S. FLECHTER

Rare Old Violins, Violas, Cellos,
 Finest Italian Strings, Bows,
 Boxes, Highest Grade Repairing

23 UNION SQUARE, NEW YORK

Telephone

The Refinements of Our Work



Are most apparent when compared with the work of ordinary cleaners. Unexcelled facilities up-to-the-minute equipment and years of experience in



Cleansing and Dyeing

make our work distinctive in its thoroughness

ARTICLES RETURNED IN A SHORT TIME

CURTAINS

GOWNS

MENS CLOTHES

BLANKETS

WAISTS

OVERCOATS

DRAPERIES

SASHES

SUITS GLOVES

Carefully cleansed properly finished and inspected before returning

LEWANDOS

Washington Shop

1335 G Street North West

COLORADO BUILDING

Telephone Main 3

BOSTON SHOPS

284 Boylston Street

17 Temple Place

New York City
Albany
Rochester

Philadelphia
Baltimore
Providence

Worcester
Springfield
Newport

Hartford
Bridgeport
New Haven

Roxbury
Cambridge

Watertown
South Boston
Portland

Salem
Lynn

Bundles called for and delivered by our own teams and motors

EXECUTIVE OFFICES 286 BOYLSTON STREET BOSTON U S A

NEW NATIONAL THEATRE, WASHINGTON

FOURTH MATINEE

BY THE

BOSTON

SYMPHONY ORCHESTRA

MAX FIEDLER, Conductor

Tuesday Afternoon, February 20

AT 4.30

named Ruzsitska, who made of it a greater work, for he broadened it into a march and battle music.

The original melody of Barna was preferred by the Hungarians. Berlioz in his transcription used portions of Ruzsitska's version; he took the true "Rákóczy song" and also Ruzsitska's battle music.

Panna Czinka was educated musically by a German Kapellmeister at Rozsnyo. When she was fourteen, she married a gypsy who played the "Viola da Gampa," and with her husband and her two brothers went here and there in Hungary. Their performance of the Rákóczy March was sensational. Before her death her band was composed wholly of her sons. When she died, her beloved Amati, which had been given her by the Archbishop of Czáky, was buried with her; for she had asked this.

* *

When "The Damnation of Faust" was first performed, Wagner's "Tannhäuser" was not a year old on the stage; Verdi's greatest opera was then "Ernani"; Schumann had still ten years to live; Tschai-kowsky was six years old; Brahms was a student of thirteen years.

* *

The romantic Berlioz, who was especially romantic in statements of fact, gave an account in his Memoirs of the composition of "The Damnation of Faust." We quote from Mr. William F. Apthorp's translation:—

"It was in the course of this trip to Austria, Hungary, Bohemia, and Silesia,* that I began the composition of my legend of 'Faust,' over the plan of which I had long been ruminating. As soon as I had made up my mind to undertake it, I had also to resolve to write nearly the whole of the libretto myself; the fragments from the French translation of Goethe's 'Faust' by Gérard de Nerval, which I had already set to music twenty years before, and counted on introducing in my new score, after remodelling them, and two or three other scenes, written according to my directions by M. Gandonnière † before I left Paris, did not amount to the sixth part of the work.

"So I tried, while rolling along in my old German post-chaise, to write the verses intended for my music. I began with Faust's invocation to Nature, trying neither to translate nor even to imitate the masterpiece, but merely to draw inspiration from it and to extract what musical substance it contained. . . . Once started, I wrote the verses I needed just as my musical ideas came to me, and I wrote my

* Berlioz, leaving Paris in October, 1845, with Marie Recio, who afterward became his second wife, arrived at Vienna, November 3. He returned to Paris in May of the next year.—Ed.

† Little is known of Almere Gandonnière. He edited the *Archives de la Banlieue*, a journal of only two numbers, published in July and August, 1846, on the occasion of the elections, and in 1848 he was mentioned as the author of "Tour du Monde," a republican cantata.—Ed.

The Elinor Comstock Music School

A resident and day school. Leschetizky method. Piano teachers all Leschetizky pupils. Vocal, Harmony, Ensemble playing, Sight reading, Lectures on current operas and concerts. Classes arranged in French, Classic Dancing, Literature and History of Art. Catalogues.

Miss ELINOR COMSTOCK, 1000 Madison Ave., New York City

score with an ease that I have seldom experienced with my other works. I wrote when and where I could,—in my carriage, on the railway, on steamboats, and even in cities, in spite of the various cares occasioned by the concerts I had to give. Thus, in an inn at Passau, on the Bavarian frontier, I wrote the introduction: 'Le vieil hiver a fait place au printemps.' In Vienna I wrote the scene on the banks of the Elbe, Mephistopheles' air, 'Voici des roses,' and the Ballet of the Sylphs. . . . In Pesth, by the light of a gas-jet in a shop, I wrote the choral refrain of the Dance of Peasants, one night that I had lost my way in the town. In Prague I got up in the middle of the night to write a melody that I trembled for fear of forgetting, the chorus of angels in Marguerite's apotheosis:—

Remonte au ciel, âme naïve
Que l'amour égara.

"In Breslau I wrote the words and music of the Latin students' song:—

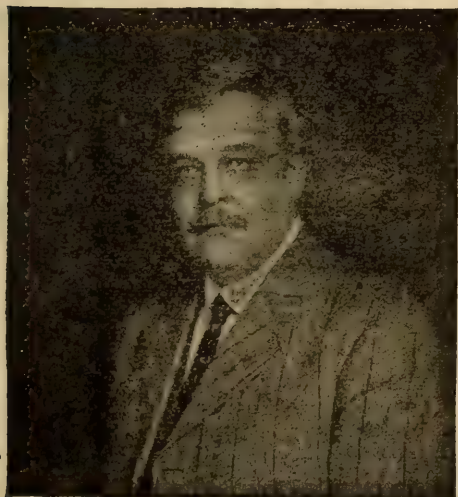
Jam nox stellata velamina pandit.

"On my return to France, having gone to spend a few days near Rouen, at M. le Baron de Montville's country-seat, I composed the grand terzet:—

Ange adoré, dont le céleste image.

"The rest was written in Paris, but always on the spur of the moment,—at home, at a café, in the Tuileries garden, and even on a curb-stone of the boulevard du Temple. I did not look for my ideas, I let them come; and they presented themselves in the most unforeseen order. When at last the whole sketch of the score was finished, I set to working it all over, to polishing its various parts, to uniting them and welding them together with all the fury of diligence and patience of which I am capable, and to finishing the instrumentation, which had only been briefly indicated up to that time. I look upon this work as one of the best I have produced; the public, so far, seems to agree with me.

"It was nothing to have written it, I had to bring it out; and it



Edward B. Kinney

Vocal Specialist

780 WEST END AVENUE
S.E. Corner 98th STREET
NEW YORK

Phone, 1404 River

As organist and choirmaster of one of New York's large churches, and a producer of light operas, Mr. Kinney gives his pupils unusual chances.

He not only places the voice, but prepares the young artist for a career. His experience in caring for and restoring abused and apparently lost voices is invaluable. Examination by appointment.

was then that my troubles and misfortunes began. Copying the orchestral and vocal parts cost me a huge sum; then the numerous rehearsals I had with the performers and the exorbitant price of sixteen hundred francs I had to pay for the rent of the Opéra-Comique theatre, the only place that was then at my disposal, drew me into an enterprise that could not help ruining me. But I kept on, buoyed up by a specious argument that any one would have made in my place: 'When I gave "Roméo et Juliette" for the first time at the Conservatoire,' I said to myself, 'the eagerness of the public to come and hear it was such that we had to sell *lobby tickets* to give standing-room to the overflow when the hall was full; and, in spite of the enormous expense of the performance, a small profit was left for me. Since then my name has grown in public estimation, the noise of my successes abroad gives it, moreover, an authority which it formerly lacked; the subject of "Faust" is quite as famous as that of "Roméo," it is generally believed to be sympathetic to me, and that I have treated it well. So everything makes me hope that there will be a great curiosity to hear this new work, which is on a larger scale and more varied in tone than its predecessors, and that the expenses will at least be covered.' . . . Illusion! Years had gone by since the first performance of 'Roméo et Juliette,' during which the indifference of the Paris public for everything concerning the arts and literature had made incredible progress. Already at this time it had so lost interest, especially in a musical work, that it refused to shut itself up by daylight (I could not give my concerts in the evening) in the Opéra-Comique theatre, to which the world of fashion hardly ever goes in any case. It was the end of November,* it was snowing, the weather was frightful; I had no fashionable singer to sing Marguerite; as for Roger, who sang Faust, and Herman Léon, who took the part of Mephistopheles, they were heard every day at that same theatre, and they were not *fashionable* either. The upshot was that I gave 'Faust' twice to half a house. The swell Paris public, the public that goes to concerts and is supposed to care for music, stayed quietly at home, with as little thought of my music as if I had been the most obscure pupil at the Conservatoire; and there was no more of an audience at the Opéra-Comique at these two performances than there would have been if the flimsiest opera in its repertory had been given."

* The first concert was announced for November 29, 1846. It did not take place till December 6.—Ed.

CLARA TIPPETT

Teacher of Singing

Assistant, GRACE R. HORNE

312 Pierce Building
Copley Square, Boston

The press, however, was not on the whole unfavorable.

Berlioz added: "I was ruined and I owed a considerable sum which I did not have." Bertin advanced him one thousand francs from the treasury of the *Journal des Débats*, of which Berlioz was the music critic; friends gave him money, some four hundred francs, some five hundred; Friedland and Sax advanced him twelve hundred francs apiece, and the publisher Hetzel one thousand, so that he could journey to Russia. Balzac said to him: "You will come back with one hundred and fifty thousand francs: I know the country; you cannot bring back less." Berlioz answered this in his Memoirs: "The reader will soon see that if my concerts at St. Petersburg and Moscow produced more than I had hoped, I *could*, however, bring back much less than the one hundred and fifty thousand francs predicted by Balzac."

WASHINGTON MUSIC TEACHERS

Mrs. WILSON-GREENE

TEACHER OF SINGING

(Pupil of William Shakespeare)

2647 Connecticut Avenue

'Phone N. 2712

THOMAS EVANS GREENE

TENOR SOLOIST

TEACHER OF
Singing, Acting, and Repertoire

Pupils coached for Grand Opera, Oratorio,
and Recital

Head of the Vocal Department
Chevy Chase College and Seminary

2647 Connecticut Avenue

'Phone N. 2712

ELOCUTION and SINGING

Mondays at the Fredericksburg (Va.) College.

Tuesdays to Saturdays at the Studio of

Mrs. Emily Frech Barnes

143 Eleventh Street N. E.

'Phone Linc. 1739

ALICE BATES RICE

Soprano Soloist

Teacher of Singing

LANG STUDIOS, 6 NEWBURY STREET

House Address, 9 Colliston Road, Brookline

MUSICAL INSTRUCTION

Miss CLARA E. MUNGER

TEACHER OF SINGING

Century Building

177 Huntington Avenue, Boston

Miss PRISCILLA WHITE

TEACHER OF SINGING

602 Pierce Building

Copley Square, BOSTON

MUSICAL INSTRUCTION

Miss KATHERINE LINCOLN

SOPRANO

Management, Mrs. PAUL SUTORIUS
1 West 34th Street, New York

TEACHER OF SINGING

514 Pierce Building
Copley Square, BOSTON

Saturdays and Mondays in New York
Representing Miss Clara E. Munger
Studio, 56 East 34th Street, New York City

BERTHA CUSHING CHILD

67 MOUNT VERNON STREET

TEACHING AT
LANG STUDIOS

6 NEWBURY STREET, BOSTON

WILLIAM ALDEN PAUL

TEACHER OF SINGING

312 PIERCE BUILDING, COPLEY SQUARE, -BOSTON

Monday and Thursday P.M. and by appointment
Address, Instructor in Music, Episcopal Theological School
Telephone, 2816 R Cambridge

BARITONE SOLOIST

and TEACHER OF SINGING

NEW CENTURY BUILDING
177 HUNTINGTON AVENUE • BOSTON
Room 10

**Howell School of Lyric and
Dramatic Art**

CAROLINE WOODS-HOWELL, Directress

**De Reszke Method of
SINGING**

30 Huntington Avenue, Boston
518 Main Street, Worcester
At Boston Studio, Tuesday, Friday, Saturday
At Worcester Studio, Monday, Wednesday, Thursday

Miss ANNA MILLER WOOD

Mezzo-Contralto, Soloist and Teacher

Soloist; Boston Symphony Orchestra
Chicago Symphony Orchestra
Kneisel Quartet, etc.

Studio, Pierce Building, Copley Square, Boston

Miss MARY INGRAHAM

PIANIST and TEACHER

Lang Studios

6 NEWBURY STREET

MR. C. M. CHASE

TEACHER OF PIANOFORTE PLAYING

Assisted by MILDRED HARLOWE COOK and others

STUDIOS, STEINERT HALL ANNEX, BOSTON

500 CARNEGIE HALL, NEW YORK, WEDNESDAYS

MUSICAL INSTRUCTION

ERNEST P. HAWTHORNE

PIANIST AND TEACHER

Instruction in the correct
principles of pianoforte playing
As taught by Leschetizky

156 Huntington Avenue - BOSTON

ELLA BACKUS-BEHR

PIANIST

Sixty-nine West Eighty-eighth Street
NEW YORK

As Vocal Coach refers to
Mme. Louise Homer Mr. Bechtal Alcock and
Mrs. Merle Tillotson-Alcock Mr. Frederic Martin

**AMERICAN INSTITUTE OF
APPLIED MUSIC**

METROPOLITAN COLLEGE OF MUSIC
212 West 59th Street, New York City

Thorough instruction in all branches of music.
Personal attention to individual pupils.
Twenty-sixth year began October 2, 1911.

KATE S. CHITTENDEN, Dean of the Faculty

FRANCIS ROGERS

Management, **LOUDON CHARLTON**
868 Carnegie Hall, New York

B A R I T O N E

RECITAL, ORATORIO, CONCERT

Also a limited number of pupils in the art of singing
There is the real stuff in this singer.—**PHILIP HALE.**
Mr. Rogers is a true artist.—**W. J. HENDERSON**
(*N. Y. Sun*).

Address, 563 PARK AVENUE, NEW YORK

VIRGIL

Piano School and Conservatory

42 West 76th Street, New York

**THE SCHOOL THAT MAKES
PLAYERS**

RESULTS TELL

Catalogue on request

E. SHEFFIELD MARSH

T E N O R

**Tone production and preparation for
public work**

Studio, 815 Carnegie Hall . New York City

LIONEL HAYES-ROBSARTE

Former Opera Tenor Voice Specialist

Voices tried gratis by appointment

Residence Studio - Hotel Woodward, N.Y.

'PHONE, 5000 COLUMBUS

For Six Years Associate Instructor with de Trabadelo,
Paris, teacher of Garden, Farrar, Eames, Gayarre, etc.
From tone work to artistic finish. Traditions and action
of full opera repertoire—Concert and oratorio.
Teacher of Mme. Jungman, Prima Donna Contralto,
Hofopera, Vienna; Mlle. Lillian Grenville, Prima
Donna Soprano, Milan, St. Petersburg, Nice, Chicago
Opera Co.; Signor Jacoletti, now singing in Naples;
Miss Helene Travis, Mascagni Opera Co., etc.

SIGHT PLAYING FOR PIANISTS

**If you are a poor Sight Reader and have difficulty in reading
NEW MUSIC AT FIRST SIGHT**

write for Booklet giving full particulars of our complete correspondence course
A Professor of Music in one of the largest Colleges in the United States, to whom reference is
permitted, says: "YOUR COURSE IS WORTH THE PRICE TO ME EVERY WEEK IN THE AMOUNT OF
TIME IT SAVES ME ALONE"

Address NEW YORK COLLEGE OF APPLIED MUSIC
9208 METROPOLITAN TOWER NEW YORK CITY

MUSICAL INSTRUCTION

Claude Maitland Griffeth

PIANO INSTRUCTION

Studio, 133 Carnegie Hall, New York

Mon. and Thurs. Afternoons

Pouch Gallery, Brooklyn

SEND FOR CIRCULAR

PERRY AVERILL

BARITONE

Prepares Singers for the profession

Studio, 220 West 59th Street

'Phone 1097 Col.

ARTHUR D. WOODRUFF

TEACHER OF SINGING

5 West 38th Street

NEW YORK CITY

Miss M. GRACE DASCHBACH

In charge of Vocal Department Teachers
College, Columbia University

SOPRANO

TEACHER OF SINGING

401 Carnegie Hall . New York City

GEORGE HARRIS, Jr.

TENOR

Soloist with Boston Symphony Orchestra
Cecilia Society
and with New York Symphony Orchestra
Management:

M. H. HANSON, 437 5th Avenue, New York

MASTER MUSIC STUDIOS

2789 Broadway, New York

M. DUBLE-SCHEELE, Director

All Branches of Music Taught

CATALOG

Telephone Connection

STEINWAY PIANO USED

Mr. MAX HEINRICH

has charge of the department of
Voice Training, Oratorio, Opera, Classic Song
and Dramatic Reading to Music

Accommodations for a New York residence ar-
ranged for out-of-town students

SUMMER CENTER

SCHLOSS ORT, GMUNDEN, AUSTRIA
Study of music is optional

CARL E. DUFFT

BASSO

Vocal Instruction

1 East 40th Street . New York City

LESLEY MARTIN

Bel Canto

Studio: 1425 Broadway, New York

SINGERS—Suzanne Baker Watson, Cora Cross, Nellie Hart, Willette Kershaw, Gertrude Hutcheson, Ivy Scott, Marion Stanley, Estelle Ward, Mabel Wilbur, Flora Zabelle, Edward Foley, George Gilbert, John Hendricks, Andrew Mack, Dr. Eugene Walton Marshall, Fiske O'Hara, Umberto Sacchetti, Ellis Rhodes, Albert Wallerstedt, and many other singers now before the public in operatic and church work

THE LYRIC THEATRE . BALTIMORE

Thirty-first Season, 1911-1912

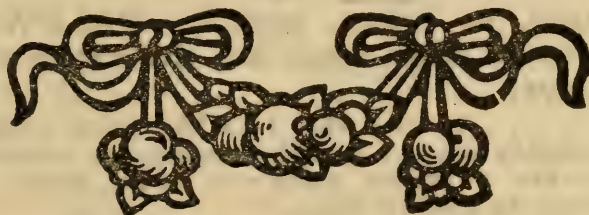
Boston Symphony Orchestra

MAX FIEDLER, Conductor

Programme of the

THIRD CONCERT

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE



WEDNESDAY EVENING, JANUARY 10

AT 8.15

COPYRIGHT, 1911, BY C. A. ELLIS

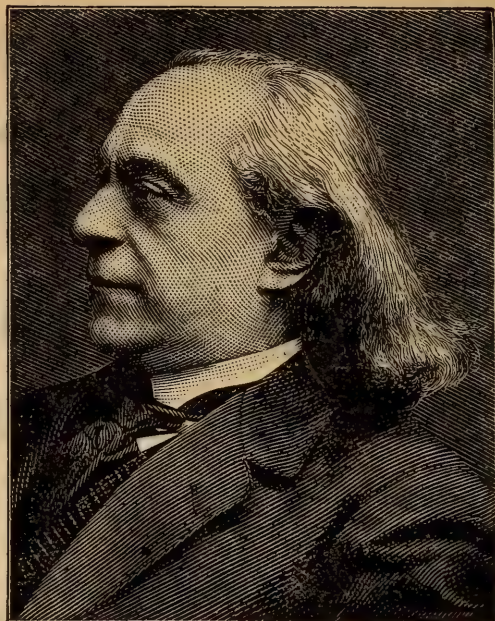
PUBLISHED BY C. A. ELLIS, MANAGER

Vladimir De Pachmann

*The Greatest Pianist
Of the 20th Century*

ON TOUR
IN THE
UNITED STATES

SEASON: 1911-1912



For generations the appearance of new stars on the musical firmament has been announced—then they came with a temporary glitter—soon to fade and to be forgotten.

De Pachmann has outlived them all. With each return he won additional resplendence and to-day he is acknowledged by the truly artistic public to be the greatest exponent of the piano of the twentieth century. As Arthur Symons, the eminent British critic, says:

“Pachmann is the Verlaine or Whistler of the
Pianoforte the greatest player
of the piano now living.”

Pachmann, as before, uses the **BALDWIN PIANO** for the expression of his magic art, the instrument of which he himself says:

“ It cries when I feel like crying, it sings
joyfully when I feel like singing. It responds
—like a human being—to every mood. I
love the Baldwin Piano.”

Every lover of the highest type of piano music will, of course, go to hear Pachmann—to revel in the beauty of his music and to marvel at it.

It is the beautiful tone quality, the voice which is music itself, and the wonderfully responsive action of the Baldwin Piano, by which Pachmann’s miraculous hands reveal to you the thrill, the terror and the ecstasy of a beauty which you had never dreamed was hidden in sounds.

Sole Representatives

W. F. KUNKEL & CO.

119 NORTH LIBERTY STREET, BALTIMORE, MD.

Boston Symphony Orchestra

PERSONNEL

Thirty-first Season, 1911-1912

MAX FIEDLER, Conductor

VIOLINS.

Witek, A., <i>Concert-master.</i>	Roth, O.	Hoffmann, J.	Theodorowicz, J.
Noack, S.	Kuntz, D.	Kraft, F. W.	Mahn, F.
Strube, G.	Rissland, K.	Ribarsch, A.	Traupe, W.
Eichheim, H.	Bak, A.	Mullaly, J.	Goldstein, H.
Barleben, K.	Akeroyd, J.	Fiedler, B.	Berger, H.
Fiumara, P.	Currier, F.	Marble, E.	Eichler, J.
Tischer-Zeitz, H.	Kurth, R.	Fabrizio, C.	
Goldstein, S.	Werner, H.	Grünberg, M.	

VIOLAS.

Ferir, E.	Spoor, S.	Pauer, O. H.	Kolster, A.	VanWynbergen, C.
Gietzen, A.	Hoyer, H.	Kluge, M.	Forster, E.	Kautzenbach, W.

VIOLONCELLOS.

Schroeder, A.	Keller, J.	Barth, C.	Belinski, M.	Warnke, J.
Warnke, H.	Nagel, R.	Nast, L.	Hadley, A.	Smalley, R.

BASSES.

Kunze, M.	Agnesy, K.	Seydel, T.	Ludwig, O.
Gerhardt, G.	Jaeger, A.	Huber, E.	Schurig, R.

FLUTES.

Maquarre, A.
Brooke, A.
Battles, A.
Fox, P.

OBOES.

Longy, G.
Lenom, C.
Sautet, A.

CLARINETS.

Grisez, G.
Mimart, P.
Vannini, A.

BASSOONS.

Sadony, P.
Mueller, E.
Regestein, E.

ENGLISH HORN.

Mueller, F.

BASS CLARINET.

Stumpf, K.

CONTRA-BASSOON.

Mosbach, J.

HORNS.

Hess, M.
Lorbeer, H.
Hain, F.
Phair, J.

HORNS.

Wendler, G.
Gebhardt, W.
Hackebarth, A.
Schumann, C.

TRUMPETS.

Kloepfel, L.
Mann, J.
Heim, G.
Merrill, C.

TROMBONES.

Hampe, C.
Alloo, M.
Mäusebach, A.
Kenfield, L.

TUBA.

Lorenz, O.

HARP.

Schuecker, H.

TYMPANI.

Neumann, S.
Kandler, F.

PERCUSSION.

Rettberg, A.
Zahn, F.

Senia, T.
Burkhardt, H.

ORGAN.

Marshall, J. P.

LIBRARIAN.

Sauerquell, J.

The Knabe

MIGNONETTE GRAND

In Fancy \$700
Mahogany



5 feet 2 inches

Where *others have failed* to build a
Small and Perfect Grand Piano
meeting with present-day requirements, the House of Knabe,
after *years of research and experiment*, has succeeded
in producing

The World's Best Grand Piano
as attested by many of the World's best musicians, grand
opera artists, stars, composers, etc. The Knabe Mignonette
Grand is *indispensable where space is limited*—desirable
in the highest degree where an abundance of space exists.

Wm. KNABE & Co.

Fayette Street and Park Avenue - BALTIMORE, MD.

Established 1837

Mount Royal and Maryland Avenues
Twenty-seventh Season in Baltimore

Boston Symphony Orchestra

Thirty-first Season, 1911-1912

MAX FIEDLER, Conductor

THIRD CONCERT

WEDNESDAY EVENING, JANUARY 10

AT 8.15

PROGRAMME

Beethoven . . . Symphony No. 3, in E-flat major, "Eroica," Op. 55

- I. Allegro con brio.
- II. Marcia funebre: Adagio assai.
- III. Scherzo: Allegro vivace; Trio.
- IV. Finale: Allegro molto.

Chopin . . . Concerto No. 2, F minor, for Pianoforte and
Orchestra, Op. 21

- I. Maestoso.
- II. Larghetto.
- III. Allegro vivace.

Berlioz . . . Minuet of Will-o'-the-Wisps, Ballet of Sylphs, and
Rákóczy March, from "The Damnation of
Faust"

SOLOIST

JOSEF HOFMANN

Steinway Piano used

There will be an intermission of ten minutes after the symphony

SYMPHONY No. 3, IN E-FLAT MAJOR, "EROICA," OP. 55.

LUDWIG VAN BEETHOVEN

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827.)

Anton Schindler wrote in his *Life of Beethoven* (Münster, 1840): "First in the fall of 1802 was his [Beethoven's] mental condition so much bettered that he could take hold afresh of his long-formulated plan and make some progress: to pay homage with a great instrumental work to the hero of the time, Napoleon. Yet not until 1803 did he set himself seriously to this gigantic work, which we now know under the title of 'Sinphonia Eroica': on account of many interruptions it was not finished until the following year. . . . The first idea of this symphony is said to have come from General Bernadotte, who was then French Ambassador at Vienna, and highly treasured Beethoven. I heard this from many friends of Beethoven. Count Moritz Lichnowsky, who was often with Beethoven in the company of Bernadotte, . . . told me the same story." Schindler also wrote, with reference to the year 1823: "The correspondence of the King of Sweden led Beethoven's memory back to the time when the King, then General Bernadotte, Ambassador of the French Republic, was at Vienna, and Beethoven had a lively recollection of the fact that Bernadotte indeed first awakened in him the idea of the 'Sinphonia Eroica.'"

These statements are direct. Unfortunately, Schindler, in the third edition of his book, mentioned Beethoven as a visitor at the house of Bernadotte in 1798, repeated the statement that Bernadotte inspired the idea of the symphony, and added: "Not long afterward the idea blossomed into a deed"; he also laid stress on the fact that Beethoven

CAPITAL, \$1,000,000

PROFITS and SURPLUS, \$735,000

We Extend the Accommodations of a Strong and Well Equipped Bank

THE NATIONAL
EXCHANGE
BANK

HOPKINS PLACE, GERMAN and LIBERTY STREETS

The growing financial strength and careful management of this bank warrant your confidence and patronage. We solicit your business, small or large, and invite an interview.

SAFE DEPOSIT BOXES in modern fire and
burglar proof vaults at small annual rentals.

OFFICERS

WALDO NEWCOMER, President
SUMMERFIELD BALDWIN, Vice-President

R. VINTON LANSDALE, Cashier
CLINTON G. MORGAN, Asst. Cashier

was a staunch republican, and cited, in support of his admiration of Napoleon, passages from Beethoven's own copy of Schleiermacher's translation of Plato.

Thayer admits that the thought of Napoleon may have influenced the form and the contents of the symphony, and that the composer may have based a system of politics on Plato; "but," he adds, "Bernadotte had been long absent from Vienna before the Consular form of government was adopted at Paris, and before Schleiermacher's Plato was published in Berlin."

The symphony was composed in 1803-04. The story is that the title-page of the manuscript bore the word "Buonaparte" and at the bottom of the page "Luigi van Beethoven"; "and not a word more," said Ries, who saw the manuscript. "I was the first," also said Ries; "who brought him the news that Bonaparte had had himself declared Emperor, whereat he broke out angrily: 'Then he's nothing but an ordinary man! Now he'll trample on all the rights of men to serve his own ambition; he will put himself higher than all others and turn out a tyrant!'"

Furthermore, there is the story that, when the death of Napoleon at St. Helena was announced, Beethoven exclaimed, "Did I not foresee the catastrophe when I wrote the funeral march in the 'Eroica'?"

The original score of the symphony was bought in 1827 by Joseph Dessauer for three florins, ten kreuzers, at auction in Vienna. On the title-page stands "Sinfonia grande." Two words that should follow immediately were erased. One of these words is plainly "Bonaparte," and under his own name the composer wrote in large characters with a lead-pencil: "Written on Bonaparte."

Thus it appears there can be nothing in the statements that have come down from Czerny, Dr. Bartolini, and others: the first allegro describes a sea-fight; the funeral march is in memory of Nelson or General Abercrombie, etc. There can be no doubt that Napoleon, the young conqueror, the Consul, the enemy of kings, worked a spell over Beethoven, as over Berlioz, Hazlitt, Victor Hugo; for, according to W. E. Henley's paradox, although, as despot, Napoleon had "no love for new ideas and no tolerance for intellectual independence," yet he was "the great First Cause of Romanticism."

The symphony was first performed at a private concert at Prince Lobkowitz's in December, 1804. The composer conducted, and in the second half of the first allegro he brought the orchestra to grief, so that a fresh start was made. The first performance in public was at a concert given by Clement at the Theater an der Wien, April 7, 1805. The symphony was announced as "A new grand Symphony in D-sharp by Herr Ludwig van Beethoven, dedicated to his Excellence Prince von Lobkowitz." Beethoven conducted. Czerny remembered

Exquisite in its purity of tone, elasticity of touch, and artistic design,

THE STIEFF PIANO

has a charm that appeals irresistibly to all who hear it.

CHARLES M. STIEFF

(Established 1842)

9 North Liberty Street

- - -

BALTIMORE, MD.

that some one shouted from the gallery: "I'd give another kreuzer if they would stop." Beethoven's friends declared the work a masterpiece. Some said it would gain if it were shortened, if there was more "light, clearness, and unity." Others found it a mixture of the good, the grotesque, the tiresome.

The symphony was published in October, 1806. The title in Italian stated that it was to celebrate the memory of a great man. And there was this note: "Since this symphony is longer than an ordinary symphony, it should be performed at the beginning rather than at the end of a concert, either after an overture or an aria, or after a concerto. If it be performed too late, there is the danger that it will not produce on the audience, whose attention will be already wearied by preceding pieces, the effect which the composer purposed in his own mind to attain."

*
* *

The first movement, *Allegro con brio*, E-flat major, 3-4, opens with two heavy chords for full orchestra, after which the chief theme is given out by the 'cellos. This theme is note for note the same as that of the first measures of the *Intrade* written by Mozart in 1786 at Vienna for his one-act operetta, "*Bastien et Bastienne*," performed in 1786 at a Viennese garden-house (K. 50). Mozart's theme is in G major. Beethoven's theme is finished by the violins and developed at length. There is a subsidiary theme, which begins with a series of detached phrases distributed among wood-wind instruments and then the violins. The second theme, of a plaintive character, is given out alternately by wood-wind and strings. The development is most elaborate, full of striking contrasts, rich in new ideas. The passage in which the horn enters with the first two measures of the first theme in the tonic chord of the key, while the violins keep up a tremolo on A-flat and B-flat, has given rise to many anecdotes and provoked fierce discussion. The coda is of unusual length.

The funeral march, *Adagio assai*, C minor, 2-4, begins, *pianissimo* e *sotto voce*, with the theme in the first violins, accompanied by simple chords in the other strings. The theme is repeated by the oboe, accompanied by wood-wind instruments and strings; and the strings give the second portion of the theme. A development by full orchestra follows. The second theme is in C major. Phrases are given out by various wood-wind instruments in alternation, accompanied by triplet arpeggios in the strings. This theme, too, is developed; and there is a return to the first theme in C minor in the strings. There is fugal development at length of a figure that is not closely connected with either of the two themes. The first theme reappears for a moment, but strings and brass enter *fortissimo* in A-flat major. This episode

European Conservatory of Music

J. HENRI WEINREICH, Director

811 N. Calvert Street, Baltimore, Md.

FACULTY: ARTHUR CONRADI, Violin; CLIFTON DAVIS, Voice; LORAIN HOLLOWAY, Organ; HENRI WEINREICH, Piano and Harmony; and Assistants.

Catalogues mailed



is followed by another; and at last the first theme returns in fragmentary form in the first violins, accompanied by a pizzicato bass and chords in oboes and horns.

Scherzo: Allegro vivace, E-flat major, 3-4. Strings are pianissimo and staccato, and oboe and first violins play a gay theme which Marx says is taken from an old Austrian folk-song. This melody is the basic material of the scherzo. The trio in E-flat major includes hunting-calls by the horns, which are interrupted by passages in wood-wind instruments or strings.

Finale: Allegro molto, E-flat major, 2-4. A theme, or, rather, a double theme, with variations; and Beethoven was fond of this theme, for he had used it in the finale of his ballet, "Die Geschöpfe des Prometheus," in the Variations for pianoforte, Op. 35, and in a country dance. After a few measures of introduction, the bass to the melody which is to come is given out, as though it were an independent theme. The first two variations in the strings are contrapuntal. In the third the tuneful second theme is in the wood-wind against runs in the first violins. The fourth is a long fugal development of the first theme against a counter-subject found in the first variation. Variations in G minor follow, and the second theme is heard in C major. There is a new fugal development of the inverted first theme. The tempo changes to poco andante, wood-wind instruments play an expressive version of the second theme, which is developed to a coda for full orchestra, and the symphony ends with a joyful glorification of the theme.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, three horns, two trumpets, kettledrums, and strings.

* *

What strange and even grotesque "explanations" of this symphony have been made!

At the second concert of the Philharmonic Society of New York, February 18, 1843, the following comments were printed on the programme: "This great work was commenced when Napoleon was first Consul, and was intended to portray the workings of that extraordinary

"OLD VIOLINS"

The Ernest Tonk Piano

C. H. Hildebrandt & Son 321 N. HOWARD STREET

Established 1838

man's mind. In the first movement, the simple subject, keeping its uninterrupted way through harmonies that at times seem in almost chaotic confusion, is a grand idea of Napoleon's determination of character. The second movement is descriptive of the funeral honors paid to one of his favorite generals, and is entitled 'Funeral March on the Death of a Hero.' The winding up of this movement represents the faltering steps of the last gazers into the grave, and the listener hears the tears fall on the coffin ere the funeral volley is fired, and repeated faintly by an echo. The third movement (Minuet and Trio) describes the homeward march of the soldiery, and the Finale is a combination of French Revolutionary airs put together in a manner that no one save a Beethoven could have imagined." And this note, Mr. Krehbiel tells us, was inserted in the programme for several, even twenty-five, years after.

Marx saw in the first movement of the symphony the incidents of a battle as it is preconceived in the mind of the conqueror. The different incidents are characterized by the chief themes and their developments. The ending with the return of the first theme is the triumph of the victor's plan. The funeral march pictures Night spreading her shade over the battlefield, which is covered with the corpses of those who died for glory; in the scherzo are heard the rejoicings of the soldiery homeward bound; and the finale is Peace consecrating the victories of the hero.

Griepenkerl preferred to see in the fugued passage of the first movement the entrance of the nineteenth century.

MEHLIN PIANOS

always respond to the most exacting demands made upon them. For this reason they are preferred by musicians, in fact Mehlin Pianos are often called

"The Musicians' Ideal"

The Mehlin "Inverted Grand" is the only "Upright" built on the principle of the Grand. It has the Grand Scale, Sounding Board and Tone.

For Art Catalog and full particulars apply to

KRANZ-SMITH PIANO CO., 100 N. Charles Street,
BALTIMORE, MD.

Berlioz insisted that there should be no thought of battles or triumphant marches, but rather profound reflections, melancholy recollections, imposing ceremonies,—in a word, the funeral oration over a hero.

Wagner wrote: "The designation 'heroic' is to be taken in its widest sense, and in no wise to be conceived as relating merely to a military hero. If we broadly connote by 'hero' (*Held*) the whole, the full-fledged *man*, in whom are present all the purely human feelings—of love, of grief, of force—in their highest fill and strength, then we shall rightly grasp the subject which the artist lets appeal to us in the speaking accents of his tone-work. The artistic space of this work is filled with all the varied, intercrossing feelings of a strong, a consummate Individuality, to which nothing human is a stranger, but which includes within itself all truly Human, and utters it in such a fashion that, after frankly manifesting every noble passion, it reaches a final rounding of its nature, wherein the most feeling softness is wedded with the most energetic force. The heroic tendency of this art work is the progress toward that rounding off" (Englished by Mr. W. A. Ellis). And Wagner explained on these lines each movement. As the second shows the "deeply, stoutly suffering man," so the scherzo reveals the "gladly, blithely doing man"; while the finale shows us finally "the man entire, harmoniously at one with self, in those emotions where the Memory of Sorrow becomes itself the shaping-force of noble Deeds."

Nor should the "rededication" of the "Eroica" to Bismarck by von Bülow, *cher unique*, as Liszt frequently called him, be forgotten. Von

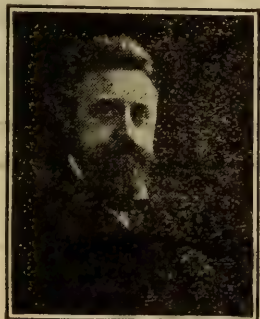
AN INSTANT SUCCESS—FIRST EDITION EXHAUSTED

A UNIQUE VOLUME

One Hundred Folksongs of All Nations

Edited by GRANVILLE BANTOCK

FOR MEDIUM VOICE



Bound in paper, cloth back	- - -	\$1.50, postpaid
In full cloth, gilt	- - -	2.50, postpaid

Musicians everywhere, particularly those who are students of the development of music, are vitally interested in folksong, not of one, but of all countries whose music has racial characteristics. Herein, too, singers have found rare and curious examples with which to enrich the most artistic programs. In this volume of **The Musicians Library** the editor has drawn from the treasures found among European, Asiatic, African, and American races, making a most valuable and unique collection, which he has edited with skill. The accompaniments are musical and characteristic, and in addition to the **original language** or dialect an excellent English translation is in all cases given.

As desirable for children as adults

OLIVER DITSON COMPANY - - BOSTON

CHAS. H. DITSON & CO., NEW YORK

8-10-12 E. 34th Street

Bülow said, at a concert of the Philharmonic Orchestra of Berlin (May 28, 1892): "Yes, the hero was the quintessence of the world to Beethoven. We cannot know, we cannot surmise, what slumbered in his soul. Perhaps there slumbered the picture of the great American citizen, George Washington. But he looked for a hero of his own time, a European hero; and his eyes fell on the great star of Bonaparte."

And there von Bülow might have stopped where Beethoven began.

CONCERTO NO. 2, IN F MINOR, FOR PIANOFORTE AND ORCHESTRA,
OP. 21 FRÉDÉRIC CHOPIN

(Born at Zelazowa-Wola, near Warsaw, February 22, 1810; * died at Paris, October 17, 1849.)

The Concerto in F minor was composed before the Concerto in E minor, Op. 11, but the latter was published in September, 1833, and the former was not published until April, 1836.

The first mention of this concerto was in a letter written by Chopin, October 3, 1829, to Titus Woyciechowski: "Do not imagine that I am thinking of Miss Blahetka, of whom I have written to you; I have—perhaps to my misfortune—already found my ideal, which I worship faithfully and sincerely. Six months have elapsed, and I have not yet exchanged a syllable with her of whom I dream every night. Whilst my thoughts were with her I composed the adagio † of my concerto." Chopin was then at Warsaw. This ideal was Constantia Gladkowska. Born in the palatinate of Masovia, she studied at the Warsaw Conservatory. Chopin was madly in love with her. Henriette Sontag heard her sing in 1830, and said that her voice was beautiful, but already somewhat worn, and she must change her method of singing if she did

* This is the date given by Riemann's *Musik-Lexikon* (1909), and the one observed for the recent centenary in Poland. Niecks, Huneker, and Grove's Dictionary (Revised Edition) prefer March 1, 1809. Élie Poierée in his excellent biography of Chopin (Paris, *s. d.*, Henri Laurens' Series "Les Musiciens Célèbres") gives February 22, 1810.

† "The slow movements of Chopin's concertos are marked *Larghetto*. The composer uses here the word *Adagio* generically,—*i.e.*, in the sense of slow movement generally."—NIECKS.

MANN PIANO CO.

JOSEPH M. MANN PROPRIETOR

RIGHT PIANOS
AT RIGHT PRICES

"The Little Store With
The Big Business"

ONE PRICE
TO ALL

JUST OFF THE HIGH PRICED RENT DISTRICT

PIANOS

-10 EAST LEXINGTON STREET -

not wish to lose her voice within two years; but Chopin worshipped Constantia as a singer as well as woman. His sweetheart made her début at Warsaw as Agnese in Paër's opera in 1830. We learn from Chopin's letters that she looked better on the stage than in the parlor, that she was an admirable tragic play-actress, that she managed her voice excellently up to the high F and G, observed wonderfully the nuances. "No singer can easily be compared to Miss Gladkowska, especially as regards pure intonation and genuine warmth of feeling." In this same year he was sorely tormented by his passion, and some of his letters were steeped in gloom. At the concert October 11, 1830, she "wore a white dress and roses in her hair, and was charmingly beautiful. . . . She never sang so well as on that evening, except the aria in 'Agnese.' You know 'O! quante lagrime per te versai.' The 'tutto detesto' down to the lower B came out so magnificently that Zielinski declared this B alone was worth a thousand ducats." In 1831 he dined eagerly with Mrs. Beyer in Vienna because her name was Constantia: "It gives me pleasure when even one of her pocket handkerchiefs or napkins marked 'Constantia' comes into my hands." In a letter he says of the young woman at Warsaw: "If W. loves you as heartily as I love you, then would Con— No, I cannot complete the name, my hand is too unworthy. Ah! I could tear out my hair when I think that I could be forgotten by her!" The next year he was still in love, although he let his whiskers grow only on the right side. "On the left side they are not needed at all, for one sits always with the right side turned to the public." Constantia married Joseph Grabowski, a merchant of Warsaw, in 1832. Count Wodzinski tells another story,—that she married a country gentleman and afterward became blind. In 1836 Chopin asked Maria Wodzinska to marry him. She refused him, and said that she could not act in opposition to the wishes of her parents. Some time in the winter of 1836-37 Chopin met George Sand.

Chopin wrote, October 20, 1829: "Elsner has praised the Adagio of the concerto. He says there is something new in it. As for the Rondo, I do not yet wish to hear a judgment, for I am not satisfied with it myself." This Finale was not completed until November 14.

G. SCHIRMER (Inc.), 3 East 43d Street, NEW YORK

THREE OF THE SEASON'S OPERAS

MONA

Grand Opera in Three Acts

Libretto by

Brian Hooker

Music by

Horatio W. Parker

Vocal Score . . . Net \$4.00

Libretto . . . Net .35

IL SEGRETO DI SUZANNA

(Suzanne's Secret)

By

Ermanno Wolf-Ferrari

Vocal Score (Eng.) Net \$2.50

Piano Score . . . Net 2.00

Libretto . . . Net .35

LE DONNE CURIOSE

(The Inquisitive Women)

By

Ermanno Wolf-Ferrari

Vocal Score (Eng.) . Net \$5.00

Piano Score . . . Net 3.00

Libretto . . . Net .35

IN PREPARATION

I GIOJELLI DELLA MADONNA

By ERMANNO WOLF-FERRARI

English and Italian Texts

Vocal Score

The concerto was first played at the first concert given by Chopin in Warsaw, March 17, 1830. The programme was as follows:—

PART I.

1. Overture to the Opera, "Leszek Bialy," by Elsner.*
2. Allegro from the Concerto in F minor, composed and played by F. Chopin.
3. Divertissement for the French Horn, composed and played by Görner.†
4. Adagio and Rondo from the Concerto in F minor, composed and played by Chopin.

PART II.

1. Overture to the Opera, "Cecylja Piaseczynska," by Kurpinski.‡
2. Variations by Paër, sung by Madame Meier.
3. Potpourri on National Airs, composed and played by Chopin.

Neither a box nor a reserved seat was to be had three days before the concert, but Chopin was not satisfied with the artistic result. He wrote: "The first Allegro of the F minor Concerto (not intelligible to all) received, indeed, the reward of a 'Bravo,' but I believe this was given because the public wished to show that it understands and knows how to appreciate serious music. There are people enough in all countries who like to assume the air of connoisseurs! The Adagio and Rondo produced a very great effect. After these the applause and the 'Bravos' came really from the heart; but the Potpourri on Polish airs missed its object entirely. There was, indeed, some applause, but evidently only to show the player that the audience had not been bored."

Some in the pit said Chopin did not play loud enough. He was advised by a critic, who praised him, to show more energy and power. For his next concert he used a Vienna piano instead of his own Warsaw one, for Elsner had attributed a certain weakness of tone to the instrument. Kurpinski and other musicians appreciated the work. Édouard Wolff told Frederick Niecks, Chopin's biographer, that they had no idea in Warsaw of the real greatness of Chopin. "How could they?" asks Niecks. "He was too original to be at once fully under-

*Joseph Xavier Elsner, born at Grottkau in 1769, died at Warsaw in 1854. He studied medicine, turned violinist, was an opera conductor at Lemberg and then at Warsaw, where he established an organ school in 1815 or 1816, which grew into the Warsaw Conservatory (1812) with him as director. By some he is named the creator of Polish opera. He wrote nineteen or more operas, several ballets, symphonies, cantatas, church music. The opera, "Leszek Bialy" ("Lesko, the White"), was produced at Warsaw in 1809. (See Sowinski's "Les Musiciens Polonais" (Paris, 1857) for a long account of Elsner.)

† C. Görner, horn player and composer, went to Berlin in 1835, and died there in 1847.

‡ Karl Kasimir Kurpinski, born at Luschwitz in 1785, died at Warsaw in 1857. He served as conductor under Elsner and succeeded him. He wrote nearly thirty operas for the Warsaw Opera House, a symphony, a Te Deum and other church music, piano pieces, etc. "Cecylja Piaseczynska," produced about 1820, was his last grand opera. (See Sowinski's "Les Musiciens Polonais.")

BALTIMORE'S BEST STORE

Hochschild, Kohn & Co.

HOWARD AND LEXINGTON

stood. There are people who imagine that the difficulties of Chopin's music arise from its Polish national characteristics, and that to the Poles themselves it is as easy as their mother-tongue; this, however, is a mistake. In fact, other countries had to teach Poland what is due to Chopin. That the aristocracy of Paris, Polish and native, did not comprehend the whole Chopin, although it may have appreciated and admired his sweetness, elegance, and exquisiteness, has been remarked by Liszt, an eye and ear witness and an excellent judge. . . . Chopin, imbued as he was with the national spirit, did nevertheless not manifest it in a popularly intelligible form, for in passing through his mind it underwent a process of idealisation and individualisation. It has been repeatedly said that the national predominates over the universal in Chopin's music; it is a still less disputable truth that the individual predominates therein over the national."

Chopin played the concerto at his second concert, which was given a few days after the first. The audience was still larger, and this time it was satisfied. The Adagio found special favor. Kurpinski regretted that Chopin did not use the Viennese instrument at the first concert, but Chopin confessed that he would have preferred his own piano. One of the newspaper critics advised him to hear Rossini, but not to imitate him. Chopin netted from the two concerts about \$725, but he declared that money was no object.

The orchestral accompaniment of this concerto has been rescored by Carl Klindworth and Richard Burmeister. The latter added a cadenza to the first movement, to supply the lack of a coda. Klindworth made his arrangement of the concerto at London in 1867-68, and published it ten years later at Moscow. In his preface are these words: "The principal pianoforte part has, notwithstanding the entire remodelling of the score, been retained almost unchanged. Only in some passages, which the orchestra, in consequence of a richer instrumentation, accompanies with greater fulness, the pianoforte part had, on that account, to be made more effective by an increase of brilliance. By these divergencies from the original, from the so perfect and beautifully 'effectuating' (*effectuirenden*) pianoforte style of Chopin, either the unnecessary doubling of the melody already pregnantly represented

THE STAFFORD

WASHINGTON PLACE

BALTIMORE

EUROPEAN PLAN

ABSOLUTELY FIRE-PROOF

Cuisine and Service the very best

Special attention to after-the-concert parties

R. S. DOWNS, Manager

Restaurant open until 1 a.m.

by the orchestra was avoided, or—in keeping with the now fuller harmonic support of the accompaniment—some figurations of the solo instrument received a more brilliant form.” And there are some that protest against all such tinkering.

The concerto is dedicated to Mme. the Countess Delphine Potocka. She was one of the three daughters of Count Komar. She and her sister, the Princess de Beauvau-Craon, made Paris their home, where they entertained sumptuously. They were beautiful and singularly accomplished. The Countess Delphine, a soprano, was celebrated for her singing, and she often gave concerts at her house in Paris with the famous Italians of the time. Kwiatkowski said of her that she took as much trouble and pride in giving choice musical entertainments as others in giving fine dinners. She was at Nice when she heard of Chopin’s fatal sickness, and she went at once to Paris. When her coming was announced, Chopin exclaimed: “Therefore, then, has God delayed so long to call me to Him; He wished to vouchsafe me yet the pleasure of seeing you.” He begged that he might hear once more the voice he so dearly loved, and she sang by his bed. There is a dispute as to what she sang,—Stradella’s Hymn to the Virgin, a Psalm by Marcello, or an air by Pergolesi; and Franchomme was sure that it was an air from “Beatrice di Tenda,” by Bellini, of whose music Chopin was fond. It seems from a passage in Mr. Huneke’s “Chopin” that the picture of the Countess Potocka in the Berlin gallery is not that of the Countess Delphine.

* *

Mr. Poirée thus criticised the two concertos: “The two concertos in F minor and in E minor which Chopin willingly played as a whole or a movement at a time—and the latter was more after his habit—owed perhaps their chief success to his interpretation which later his pupils strove to imitate. The composer worked a long time on them. They reveal an effort, sometimes successful, to rise to a higher and nobler art than that of the virtuoso pure and simple; but the symphonic structure is still weak, and the orchestral sonorities are undistinguished, dry. The poverty of this instrumentation inspired two musicians, Klindworth and Tausig, with the singular idea of re-orchestrating the

Unquestionably the Greatest Book in Years

MY LIFE

The Autobiography of

RICHARD WAGNER

One of the great, if not *the greatest book of this generation*, worthy to take its place side by side with the world’s immortal biographies. The mere publication of an autobiography of a man of Wagner’s rank would be a great event even though it were a conventional and dull production; *but MY LIFE* “tells one of the most thrilling and dramatic stories in the history of modern art.”—*Springfield Republican*.

“Will rank among the great autobiographies of literature. . . . The world will not willingly let die such a work as this.”—*N.Y. Sun*.

Two volumes, large 8vo. Boxed, \$8.50 net. Expressage extra

DODD, MEAD & COMPANY, Publishers . . . New York

concertos while they respected the piano-text as far as possible. Klindworth arranged the concerto in F minor, Tausig the one in E minor—a pious intention and a thankless task that remain futile.

“If Chopin’s concertos still have a didactic interest, they have not been played in public for a long time any more than the virtuoso music of the last century.” (This was written in Paris about 1906.) “Such compositions seldom survive their epoch. Modern tendencies go further and further in the opposite direction: the only virtuosity admitted by them is that which, as in Wagner’s orchestra, co-operates with the musical idea and contributes to the fulness of its expression.”

MINUET OF WILL-O’-THE-WISPS, BALLET OF SYLPHS, AND RÁKÓCZY
MARCH, FROM “THE DAMNATION OF FAUST.” HÉCTOR BERLIOZ

(Born at la Côte Saint-André, December 11, 1803; died at Paris, March 9, 1869.)

Gérard de Nerval published his translation into French of Goethe’s “Faust” in November, 1827. Berlioz, reading it, was intoxicated. “The marvellous book,” he wrote, “fascinated me at once; I could not put it down; I read it constantly, at my meals, in the theatre, in the street, everywhere. This translation in prose contained some versified fragments, songs, hymns, etc. I yielded to the temptation of setting music to them. Hardly had I finished this difficult task,—and I had not heard a note of the score,—I committed the folly of having the score engraved—at my expense.”

At least two translations into French of “Faust” had been published before de Nerval’s, but Berlioz was apparently unacquainted with them. De Nerval in his preface wrote: “‘Faust’ is about to be performed in all the theatres of Paris, and those who will see the performances will no doubt be curious to consult at the same time the German masterpiece.” The *Figaro* of November 30, 1827, referred to the

HOTEL JOYCE

EUROPEAN PLAN

Nos. 312 and 314 Camden Street, BALTIMORE, MD.

Opposite Camden Station, Main Depot, B. & O. R.R.

Restaurant open from 6 a.m. to 12 p.m.

JEROME H. JOYCE, Proprietor

translation published "at a moment when the chief theatres purpose to represent the very bizarre and marvellous adventures of Dr. Faust." A "Faust" by Théaulon and Gandolier, with music by the orchestral leader, Béancourt, was performed with great success at the Nouveautés. Stapfer's "Faust," illustrated by Delacroix, was published in March, 1828. "Faust," with Frédéric Lemaître as the hero, was produced at the Porte-Saint-Martin, October 29, 1828.

Berlioz had left Paris, August 30, 1827, to visit his parents after an absence of three years. In September he wrote from Grenoble, begging Humbert Ferrand to visit him. "We'll read 'Hamlet' and 'Faust' together. Shakespeare and Goethe, the mute confidants of my life. . . . I made yesterday, in a carriage, the ballad of 'The King of Thule' in the Gothic style. I'll give it to you to put in your 'Faust,' if you have a copy." Back in Paris, he dreamed of turning "Faust" into a "descriptive symphony." He also thought of composing music for a ballet "Faust" of which Bohain was the author, for production at the Opéra. "If the superintendent * wishes to know my claims for the task, here they are: my head is full of 'Faust,' and, if nature has endowed me with any imagination, it is impossible for me to find a subject on which my imagination can exercise itself with greater advantage." Although Bohain was then the manager of *Figaro* and of the Nouveautés theatre, his ballet was not accepted. Berlioz, nevertheless, composed the work entitled "Huit Scènes de Faust," which, engraved in 1829, is now extremely rare. There is a copy in the Brown collection in the Boston Public Library.

The eight scenes were as follows: (1) "Songs of the Easter Festival," a number which is, as far as the first part is concerned, identical with the Easter Hymn in "The Damnation of Faust" and varies only slightly in the second part; (2) "Peasants under the Lime Trees," the Peasant Song in the later work, but written a tone higher and without the concluding presto in 2-4; (3) "Concert of Sylphs," which is practically the same as in "The Damnation of Faust," but is now

* The Vicomte Sosthène de La Rochefoucauld, Superintendent of Fine Arts. Lesueur certified to him that his pupil, Berlioz, would be "a painter in his art."

A Most Effectual Throat Relief

Hoarseness, coughs, inflammation of the throat, bronchial and asthmatic troubles are relieved promptly by the use of

BROWN'S BRONCHIAL TROCHES

For over half a century recognized throughout the world as the staple throat remedy. Especially convenient to carry in purse or pocket ready for use whenever required to check a cough or give relief in any throat trouble.

Entirely free from opiates in any form. Fine for singers and speakers to clear the voice. Sold everywhere in boxes—never in bulk.

Price 25c, 50c and \$1.00
Sample sent free on request

JOHN I. BROWN & SON, BOSTON, MASS.

BROWN'S

CAMPHORATED
SAPONACEOUS

DENTIFRICE

is an article of superior merit. Used daily, will keep the teeth sound, prevent accumulation of tartar, and give firmness to the gums. It leaves a particularly clean and pleasant feeling in the mouth. For sale by druggists and dealers in toilet articles, or sent on receipt of price, 25 cents. Sample sent on request.

Manufactured by JOHN I. BROWN & SON

CURTIS & BROWN
MFG. CO., Ltd.

NEW YORK, N.Y.

sung by chorus and not by "six solo voices"; (4) "Echo of a Jovial Companion," Brander's song; (5) "The Song of Mephistopheles," the "Song of the Flea"; (6) "The King of Thule," Marguerite's "Gothic Song,"—the version in "The Damnation of Faust" is a tone lower, and the characteristic syncopation in the initial phrase is added; (7a) "Marguerite's Romance," as in the later version; (7b) "Soldiers' Chorus," revised for "The Damnation of Faust"; (8) "Mephistopheles' Serenade," accompanied at first only by a guitar. The music of Mephistopheles was composed for a tenor; so the Serenade was lowered for "The Damnation of Faust," but the "Song of the Flea" remains in the original key. Berlioz inserted in the "Eight Scenes" descriptive mottoes, chosen from Shakespeare's "Hamlet" and "Romeo and Juliet," quotations from Goethe and Thomas Moore, and singular annotation of his own.

The "Eight Scenes" were dedicated to the Vicomte de La Rochefoucauld, but Adolphe Boschot represents Berlioz as saying: "These scenes were not written for him, but for F. H. S., that is, for Harriet Smithson!"

The "Concert of Sylphs" was sung by pupils of the Royal School of Music at a concert given by Berlioz in Paris, November 1, 1829. The other scenes were not performed.

Berlioz sent, April 10, 1829, a copy of the score to Goethe with a letter in which he addressed him as "Monseigneur." Ferdinand Hiller asked Eckermann how Goethe received it. Eckermann said: "Goethe showed me the score and tried to read the music by the eye. He had a lively desire to hear it performed. There was also a very well written letter from M. Berlioz, which Goethe also gave me to read. Its elevated and most respectful tone gave us a common joy. He will certainly answer, if he has not already done so." * But Goethe, according to his custom whenever there was question about music, wished the opinion of Zelter in Berlin. He sent the score to him, and received no reply for a couple of months. When the reply came, it was as fol-

* For a copy of Berlioz's letters see the "Goethe-Jahrbuch" of 1890, pp. 99, 100, and Prodhomme's "Berlioz," pp. 70, 71 (Paris, s. d.).

HOTEL LENOX

2 minutes from Back Bay Stations

Fireproof Modern Convenient

250 Rooms; 125 with Private Bath

Superior Cuisine and Service

**Boylston and Exeter Streets
BOSTON**

lows: "Certain persons make their presence of mind understood only by coughing, snoring, croaking, and expectoration. M. Hector Berlioz seems to be one of this number. The smell of sulphur which Mephistopheles emits seizes him, and makes him sneeze and explode in such a way that he makes all the orchestral instruments rain and spit without disturbing a hair of Faust's head. Nevertheless, I thank you for sending it to me."

Goethe never answered Berlioz's letter, never acknowledged the gift.

* * *

The revisions of these "Scenes" were made and the other portions of "The Damnation of Faust" composed in 1845-46. The first performance of "The Damnation of Faust" was at the Opéra-Comique, Paris, December 6, 1846. The singers were Mrs. Duflot-Maillard, Roger, Léon, Henri. The first performance in the United States was at New York, under Dr. Leopold Damrosch, February 12, 1880, with Amy Sherwin, Jules Jordan, Franz Remmert, Bourne. The first performance in Boston was under Mr. Lang, May 14, 1880, with Mrs. Humphrey-Allen, W. J. Winch, Clarence Hay, and "an Amateur" (S. B. Schlesinger). The first performance of the work as an opera was at Monte Carlo, February 18, 1893, with Miss d'Alba, Jean de Reszke, Melchissédec, and Illy.

The Minuet of Will-o'-the-wisps is a species of instrumental serenade, given by ignes fatui under Marguerite's window at night by the command of Mephistopheles. The movement begins moderato, D major,

ARTHUR L. LAWRASON

PROMINENT STUDENTS

REGINA VICARINO, Phenomenal Colorature

SALLIE FISHER

LINA ABARBANELL

322 W. 57th Street

Columbus 8945

NEW YORK

WILFRIED KLAMROTH

TEACHER of SINGING IN ALL OF ITS
BRANCHES

RICCARDO MARTIN'S OPINION:

"He has the real secret and knows how to teach it."

Studio, 11 1-2 West 37th Street NEW YORK

Music teaches most exquisitely the art of development.—D'ISRAELI

MUSIC EDUCATION

CALVIN B. CADY. Studios { Boston, 900 Beacon Street
New York, 15 Claremont Avenue

Pianoforte, Harmony, etc., and Normal Courses

Address Teachers College, Columbia University, New York, for Syllabus of Course in Music Education.

Address Clayton F. Summy Co., Chicago, Ill., for Poetic Folk Dances, Books I. and II., Folk Songs for Ten Fingers, First Home Studies, Music Education, An Outline, Books I. and II.

Summer Normal, Portland, Oregon, in July

3-4, with a minuet theme, played in full harmony by wood-wind and brass. The minuet is developed by strings and wind; the latter instruments have the more important part. There is a shorter trio in D minor, with a cantabile melody for strings, accompanied by "continual light-flickerings in the higher wood-wind; ever and anon come great fire-flashes in the full orchestra, an effect produced by sudden crescendos from piano to fortissimo in all the strings (in tremolo) and brass, ending in a shriek of the higher wood-wind." The return of the minuet, after the trio, is shortened, and it leads to a presto, D major, 2-2. Flute, piccolos, and oboes burlesque Mephistopheles' own serenade to Marguerite. The minuet theme returns twice more, "until its light is suddenly blown out, and the whole ends in a dying flicker of the first violins." The minuet is scored for two piccolos, one flute, two oboes, two clarinets, one bass clarinet, four bassoons, four horns, two trumpets, two cornets-à-pistons, three trombones, two pairs of kettledrums, triangle, cymbals, and strings.

The Waltz of Sylphs, allegro, mouvement de valse, D major, 3-8, is a short orchestral movement, during which the sylphs dance through the air after they have sung, in obedience to Mephistopheles, the praise of Marguerite's beauty to Faust as he is asleep on the banks of the Elbe. The first violins develop a waltz melody over a drone-bass in the violoncellos and double-basses "and light, breezy puffs" in

DAY AND NIGHT

**OUR
PHONES**

**MT. VERNON 11
ST. PAUL 4013-4014**

STEWARTS

TAXI

BLUE BODY - RED WHEELS



STEWARTS TAXI RATES THE SAME

the second violins and violas. "Through it all come little scintillations in the wood-wind and harps." The waltz is scored for one piccolo, two flutes, two clarinets, two harps, kettledrums, and strings.

Berlioz, early in 1846, was about to leave Vienna for Budapest. He wrote the Rákóczy March the night before his departure. "A Viennese amateur, who knew well the manners of the country I was to visit, came to me some days before with a volume of old airs. 'If you wish to please the Hungarians,' he said, 'write a piece on one of their national airs. They will be enraptured, and you in turn will give me, when you are back, news of their *Elien* (hurrah!) and applause. Here is a collection, and you have only to choose.' I took his advice and chose the Rákóczy tune."

The march was played for the first time at Budapest, and the description of the reception of it by the Hungarians is familiar. "The extraordinary effect it produced tempted me to introduce it in my score of 'Faust.' I took the liberty of putting my hero in Hungary at the beginning of the action, and making him witness the passage of an Hungarian army across the plain where he is walking, buried in thought, A German critic found it exceedingly strange that I had made Faust travel to such a place. I do not see why I should not, and I should not have hesitated the least in the world to take him anywhere else, if it would have helped my score. I had not bound myself to follow Goethe's plan, and the most eccentric travels may be attributed to a character like Faust without any shock to probability. Other German critics took up this singular thesis later, and attacked me with still greater violence for the changes I made in Goethe's plan!

HOTÉL PURITAN

COMMONWEALTH AVENUE

100 yards from Massachusetts Avenue car lines



The Distinctive Boston House

One of the most attractive Hotels in the World for Transient and Permanent Guests who demand the best. Several desirable rooms and suites at modest prices.

Afternoon tea daily, with music, in the Sun Parlor

ANNOUNCEMENT of M. H. HANSON

437 FIFTH AVENUE, NEW YORK

For Spring, 1912. Available among others

MARIE RAPPOLD	} Metropolitan Opera House	LUDWIG HESS, Famous Tenor
BERNICE DE PASQUALI		HENRI SCOTT, Basso, Dippel Operas
HENRIETTA WAKEFIELD		BORIS HAMBOURG, 'Cellist

For 1912-13

GEORGE HENSCHER, Recitals to his own accomp.

GOTTFRIED GALLSTON, the sensational Munich pianist

LOUIS RESSINGER, American Violin Virtuoso of European fame

All the above artists, and others to be announced

As if there were no other 'Fausts' than Goethe's! . . . I have often wondered why those same critics never reproached me for the libretto of my 'Romeo and Juliet' symphony, which is little like the immortal tragedy. No doubt, because *Shakespeare is not a German*. Patriotism! Fetishism! Cretinism!"

Christopher Marlowe pictures Faust as an accomplished traveller who was personally conducted by Mephistopheles. Faust says (scene vii.):—

Having now, my good Mephistophilis,
Passed with delight the stately town of Trier,
Environed round with airy mountain-tops,
With walls of flint, and deep entrenched lakes,
Not to be won by any conquering prince;
From Paris next, coasting the realm of France,
We saw the river Maine fall into Rhine,
Whose banks are set with groves of fruitful vines;
Then up to Naples, rich Campania,
Whose buildings fair and gorgeous to the eye,
The streets straight forth, and paved with finest brick;
Quarter the town in four equivalents.
There saw we learnèd Maro's golden tomb,
The way he cut, an English mile in length,
Thorough a rock of stone in one night's space;
From thence to Venice, Padua, and the rest,
In one of which a sumptuous temple stands,
That threatens the stars with her aspiring top.
Thus hitherto has Faustus spent his time:
But tell me, now, what resting place is this?
Hast thou, as erst I did command,
Conducted me within the walls of Rome?

Akos László gives this account of the origin of the Rákóczy March:—

When Prince Franz Rákóczy II. (1676–1735) entered in solemn state his town of Eperjes, bringing with him his young bride, the Princess Amalie Karoline, daughter of Duke Vanfried of Hesse, the leader of the gypsies, Michael Barna, court fiddler and favorite of the Prince, wrote a processional march in honor of the pair and played it with his band. The march was originally of a joyous nature, but Barna rewrote it. He learned that his master was about to revolt against the Austrian house,

FAELTEN

PIANOFORTE SCHOOL

CARL FAELTEN, Director

30 HUNTINGTON AVENUE, BOSTON

Professional training for



Pianists and
Music Teachers. Special department for children. Call or write for information.

DE MERITTE SCHOOL

815 BOYLSTON STREET, BOSTON
Twelfth Year

A preparatory school for boys who want an education.

The **Upper Grade** prepares for college and the scientific schools.

The **Lower Grade** gives to boys from ten to fourteen years of age a careful training for the work of the upper grade.

EDWIN DE MERITTE, A. B., Prin.

VICTOR S. FLECHTER

Rare Old Violins, Violas, Cellos,
Finest Italian Strings, Bows,
Boxes, Highest Grade Repairing

23 UNION SQUARE, NEW YORK

Telephone

The Refinements of Our Work



Are most apparent when compared with the work of ordinary cleaners Unexcelled facilities up-to-the-minute equipment and years of experience in



Cleansing and Dyeing

make our work distinctive in its thoroughness

ARTICLES RETURNED IN A SHORT TIME

CURTAINS

GOWNS

MENS CLOTHES

BLANKETS

WAISTS

OVERCOATS

DRAPERIES

SASHES

SUITS GLOVES

Carefully cleansed properly finished and inspected before returning

LEWANDOS

Washington Shop

1335 G STREET North West Colorado Building

Telephone Main 3

Philadelphia Shop

1633 CHESTNUT STREET

Telephones Bell Spruce 4679 Keystone Race 907

BOSTON SHOPS

284 Boylston Street

17 Temple Place

New York City
Albany
Rochester

Providence
Newport

Worcester
Springfield

Hartford
Bridgeport
New Haven

Roxbury
Cambridge

Watertown
South Boston
Portland

Salem
Lynn

Bundles called for and delivered by our own teams and motors

EXECUTIVE OFFICES 286 BOYLSTON STREET BOSTON U S A

THE LYRIC THEATRE

BALTIMORE

FOURTH CONCERT

BY THE

BOSTON

SYMPHONY ORCHESTRA

MAX FIEDLER, Conductor

Wednesday Evening, February 21

AT 8.15

in spite of the treaty of Szatmár; and he threw himself at the feet of his master, and with tears he spoke from his heart: "Most gracious Prince! You abandon a pleasant life, to chase after nothing!" And to soothe the Prince he took his fiddle in his hand and played the rewritten tune, the tune with which he had greeted his happy master, who then blazed at the zenith of his might.

The Prince died exiled in Turkey, whither Barna had followed him.

The "Rákóczy Song" was popular among the Hungarian people and the wandering gypsy musicians. It was first put in notation by Karl Vaczek of Jászó, who died, very old, in 1828. He was an amateur who had played the flute before the Austrian court, and was known as one learned in music. He learned the Rákóczy tune from a grandchild of Michael Barna, a woman renowned throughout all Hungary for her beauty and fiddling; and her name was Panna Czinka.

Vaczek wrote the tune on paper and gave the manuscript to a fiddler named Ruzsitska, who made of it a greater work, for he broadened it into a march and battle music.

The original melody of Barna was preferred by the Hungarians. Berlioz in his transcription used portions of Ruzsitska's version; he took the true "Rákóczy song" and also Ruzsitska's battle music.

Panna Czinka was educated musically by a German Kapellmeister at Rozsnyo. When she was fourteen, she married a gypsy who played the "Viola da Gampa," and with her husband and her two brothers went here and there in Hungary. Their performance of the Rákóczy March was sensational. Before her death her band was composed wholly of her sons. When she died, her beloved Amati, which had been given her by the Archbishop of Czáky, was buried with her; for she had asked this.

* *

When "The Damnation of Faust" was first performed, Wagner's "Tannhäuser" was not a year old on the stage; Verdi's greatest opera was then "Ernani"; Schumann had still ten years to live; Tschai-kowsky was six years old; Brahms was a student of thirteen years.

* *

BALTIMORE CHOIR BUREAU

FREDERICK R. HUBER

17 E. MT. VERNON PLACE

Headquarters for available organists and choir singers

Telephone, Mt. Vernon 2370

Registration blanks on request

The Elinor Comstock Music School

A resident and day school. Leschetizky method. Piano teachers all Leschetizky pupils. Vocal, Harmony, Ensemble playing, Sight reading, Lectures on current operas and concerts. Classes arranged in French, Classic Dancing, Literature and History of Art. Catalogues.

Miss ELINOR COMSTOCK, 1000 Madison Ave., New York City

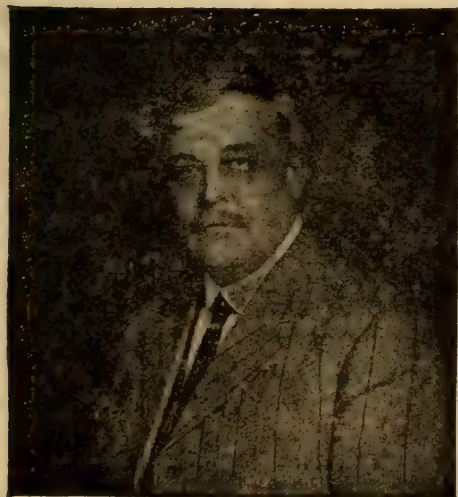
The romantic Berlioz, who was especially romantic in statements of fact, gave an account in his Memoirs of the composition of "The Damnation of Faust." We quote from Mr. William F. Apthorp's translation:—

"It was in the course of this trip to Austria, Hungary, Bohemia, and Silesia,* that I began the composition of my legend of 'Faust,' over the plan of which I had long been ruminating. As soon as I had made up my mind to undertake it, I had also to resolve to write nearly the whole of the libretto myself; the fragments from the French translation of Goethe's 'Faust' by Gérard de Nerval, which I had already set to music twenty years before, and counted on introducing in my new score, after remodelling them, and two or three other scenes, written according to my directions by M. Gandonnière † before I left Paris, did not amount to the sixth part of the work.

"So I tried, while rolling along in my old German post-chaise, to write the verses intended for my music. I began with Faust's invocation to Nature, trying neither to translate nor even to imitate the masterpiece, but merely to draw inspiration from it and to extract what musical substance it contained. . . . Once started, I wrote the verses I needed just as my musical ideas came to me, and I wrote my score with an ease that I have seldom experienced with my other works. I wrote when and where I could,—in my carriage, on the railway, on steamboats, and even in cities, in spite of the various cares occasioned by the concerts I had to give. Thus, in an inn at Passau, on the Bavarian frontier, I wrote the introduction: 'Le vieil hiver a fait place au printemps.' In Vienna I wrote the scene on the banks of the Elbe, Mephistopheles' air, 'Voici des roses,' and the Ballet of the Sylphs. . . . In Pesth, by the light of a gas-jet in a shop, I wrote the choral refrain of the Dance of Peasants, one night that I had lost my way in the town. In Prague I got up in the middle

* Berlioz, leaving Paris in October, 1845, with Marie Recio, who afterward became his second wife, arrived at Vienna, November 3. He returned to Paris in May of the next year.—Ed.

† Little is known of Almere Gandonnière. He edited the *Archives de la Banlieue*, a journal of only two numbers, published in July and August, 1846, on the occasion of the elections, and in 1848 he was mentioned as the author of "Tour du Monde," a republican cantata.—Ed.



Edward B. Kinney

Vocal Specialist

780 WEST END AVENUE
S.E. Corner 98th STREET
NEW YORK

Phone, 1404 River

As organist and choirmaster of one of New York's large churches, and a producer of light operas, Mr. Kinney gives his pupils unusual chances.

He not only places the voice, but prepares the young artist for a career. His experience in caring for and restoring abused and apparently lost voices is invaluable. Examination by appointment.

of the night to write a melody that I trembled for fear of forgetting, the chorus of angels in Marguerite's apotheosis:—

Remonte au ciel, âme naïve
Que l'amour égara.

"In Breslau I wrote the words and music of the Latin students' song:—

Jam nox stellata velamina pandit.

"On my return to France, having gone to spend a few days near Rouen, at M. le Baron de Montville's country-seat, I composed the grand terzet:—

Ange adoré, dont le céleste image.

"The rest was written in Paris, but always on the spur of the moment,—at home, at a café, in the Tuileries garden, and even on a curb-stone of the boulevard du Temple. I did not look for my ideas, I let them come; and they presented themselves in the most unforeseen order. When at last the whole sketch of the score was finished, I set to working it all over, to polishing its various parts, to uniting them and welding them together with all the fury of diligence and patience of which I am capable, and to finishing the instrumentation, which had only been briefly indicated up to that time. I look upon this work as one of the best I have produced; the public, so far, seems to agree with me.

"It was nothing to have written it, I had to bring it out; and it was then that my troubles and misfortunes began. Copying the orchestral and vocal parts cost me a huge sum; then the numerous rehearsals I had with the performers and the exorbitant price of sixteen hundred francs I had to pay for the rent of the Opéra-Comique theatre, the only place that was then at my disposal, drew me into an enterprise that could not help ruining me. But I kept on, buoyed up by a specious argument that any one would have made in my place: 'When I gave "*Roméo et Juliette*" for the first time at the Conservatoire,' I said to myself, 'the eagerness of the public to come and hear it was such that we had to sell *lobby tickets* to give standing-room to the overflow when the hall was full; and, in spite of the enormous expense of the performance, a small profit was left for me. Since then my name has grown in public estimation, the noise of my successes abroad gives it, moreover, an authority which it formerly lacked;

CLARA TIPPETT

Teacher of Singing

Assistant, GRACE R. HORNE

312 Pierce Building
Copley Square, Boston

the subject of "Faust" is quite as famous as that of "Roméo," it is generally believed to be sympathetic to me, and that I have treated it well. So everything makes me hope that there will be a great curiosity to hear this new work, which is on a larger scale and more varied in tone than its predecessors, and that the expenses will at least be covered.' . . . Illusion! Years had gone by since the first performance of 'Roméo et Juliette,' during which the indifference of the Paris public for everything concerning the arts and literature had made incredible progress. Already at this time it had so lost interest, especially in a musical work, that it refused to shut itself up by daylight (I could not give my concerts in the evening) in the Opéra-Comique theatre, to which the world of fashion hardly ever goes in any case. It was the end of November,* it was snowing, the weather was frightful; I had no fashionable singer to sing Marguerite; as for Roger, who sang Faust, and Herman Léon, who took the part of Mephistopheles, they were heard every day at that same theatre, and they were not *fashionable* either. The upshot was that I gave 'Faust' twice to half a house. The swell Paris public, the public that goes to concerts and is supposed to care for music, stayed quietly at home, with as little thought of my music as if I had been the most obscure pupil at the Conservatoire; and there was no more of an audience at the Opéra-Comique at these two performances than there would have been if the flimsiest opera in its repertory had been given."

The press, however, was not on the whole unfavorable.

Berlioz added: "I was ruined and I owed a considerable sum which I did not have." Bertin advanced him one thousand francs from the treasury of the *Journal des Débats*, of which Berlioz was the music critic; friends gave him money, some four hundred francs, some five hundred; Friedland and Sax advanced him twelve hundred francs apiece, and the publisher Hetzel one thousand, so that he could journey to Russia. Balzac said to him: "You will come back with one hundred and fifty thousand francs: I know the country; you cannot bring back less." Berlioz answered this in his Memoirs: "The reader will soon see that if my concerts at St. Petersburg and Moscow produced more than I had hoped, I *could*, however, bring back much less than the one hundred and fifty thousand francs predicted by Balzac."

* The first concert was announced for November 29, 1846. It did not take place till December 6.—ED.

MUSICAL INSTRUCTION

TEACHER OF SINGING

Miss CLARA E. MUNGER

Century Building

177 Huntington Avenue, Boston

TEACHER OF SINGING

Miss PRISCILLA WHITE

602 Pierce Building

Copley Square, BOSTON

MUSICAL INSTRUCTION

Miss KATHERINE LINCOLN

SOPRANO

Management, Mrs. PAUL SUTORIUS
1 West 34th Street, New York

TEACHER OF SINGING

514 Pierce Building
Copley Square, BOSTON

Saturdays and Mondays in New York
Representing Miss Clara E. Munger
Studio, 56 East 34th Street, New York City

BERTHA CUSHING CHILD

TEACHING AT
LANG STUDIOS

67 MOUNT VERNON STREET
6 NEWBURY STREET, BOSTON

WILLIAM ALDEN PAUL

TEACHER OF SINGING

312 PIERCE BUILDING, COPLEY SQUARE, BOSTON

Monday and Thursday P.M. and by appointment

Address, Instructor in Music, Episcopal Theological School
Telephone, 2816 R Cambridge

FREDERICK N. WATERMAN

BARITONE SOLOIST

and TEACHER OF SINGING

NEW CENTURY BUILDING

177 HUNTINGTON AVENUE • BOSTON
Room 10

**Howell School of Lyric and
Dramatic Art**

CAROLINE WOODS-HOWELL, Directress

**De Reszke Method of
SINGING**

30 Huntington Avenue, Boston
518 Main Street, Worcester

At Boston Studio, Tuesday, Friday, Saturday
At Worcester Studio, Monday, Wednesday, Thursday

Miss ANNA MILLER WOOD

Mezzo-Contralto, Soloist and Teacher

Soloist; Boston Symphony Orchestra
Chicago Symphony Orchestra
Kneisel Quartet, etc.

Studio, Pierce Building, Copley Square, Boston

Miss MARY INGRAHAM

PIANIST and TEACHER

Lang Studios

6 NEWBURY STREET

MR. C. M. CHASE

TEACHER OF PIANOFORTE PLAYING

Assisted by MILDRED HARLOWE COOK and others

STUDIOS, STEINERT HALL ANNEX, BOSTON

500 CARNEGIE HALL, NEW YORK, WEDNESDAYS

MUSICAL INSTRUCTION

ERNEST P. HAWTHORNE

PIANIST AND TEACHER

Instruction in the correct
principles of pianoforte playing

As taught by Leschetizky

156 Huntington Avenue - BOSTON

ELLA BACKUS-BEHR

PIANIST

Sixty-nine West Eighty-eighth Street
NEW YORK

As Vocal Coach refers to

Mme. Louise Homer Mr. Bechtal Alcock and
Mrs. Merle Tillotson-Alcock Mr. Frederic Martia

AMERICAN INSTITUTE OF APPLIED MUSIC

METROPOLITAN COLLEGE OF MUSIC
212 West 59th Street, New York City

Thorough instruction in all branches of music.
Personal attention to individual pupils.

Twenty-sixth year began October 2, 1911.

KATE S. CHITTENDEN, Dean of the Faculty

FRANCIS ROGERS

Management, LOUDON CHARLTON
868 Carnegie Hall, New York

B A R I T O N E

RECITAL, ORATORIO, CONCERT

Also a limited number of pupils in the art of singing

There is the real stuff in this singer.—**PHILIP HALE**.
Mr. Rogers is a true artist.—**W. J. HENDERSON**
(*N. Y. Sun*).

Address, 563 PARK AVENUE, NEW YORK

VIRGIL

Piano School and Conservatory

42 West 76th Street, New York

**THE SCHOOL THAT MAKES
PLAYERS**

RESULTS TELL

Catalogue on request

E. SHEFFIELD MARSH

T E N O R

Tone production and preparation for
public work

Studio, 815 Carnegie Hall . . . New York City

LIONEL HAYES-ROBSARTE

Former Opera Tenor . . . Voice Specialist

Voices tried gratis by appointment

Residence Studio - Hotel Woodward, N.Y.

'PHONE, 5000 COLUMBUS

For Six Years Associate Instructor with de Trabadelo, Paris, teacher of Garden, Farrar, Eames, Gayarre, etc. From tone work to artistic finish. Traditions and action of full opera repertoire—Concert and oratorio. Teacher of Mme. Jungman, Prima Donna Contralto, Hofopera, Vienna; Mlle. Lillian Grenville, Prima Donna Soprano, Milan, St. Petersburg, Nice, Chicago Opera Co.; Signor Jacoletti, now singing in Naples; Miss Helene Travis, Mascagni Opera Co., etc.

SIGHT PLAYING FOR PIANISTS

If you are a poor Sight Reader and have difficulty in reading

NEW MUSIC AT FIRST SIGHT

write for Booklet giving full particulars of our complete correspondence course

A Professor of Music in one of the largest Colleges in the United States, to whom reference is permitted, says: "YOUR COURSE IS WORTH THE PRICE TO ME EVERY WEEK IN THE AMOUNT OF TIME IT SAVES ME ALONE"

Address **NEW YORK COLLEGE OF APPLIED MUSIC**

9208 METROPOLITAN TOWER

NEW YORK CITY

MUSICAL INSTRUCTION

Claude Maitland Griffeth

PIANO INSTRUCTION

Studio, 133 Carnegie Hall, New York

Mon. and Thurs. Afternoons

Pouch Gallery, Brooklyn

SEND FOR CIRCULAR

PERRY AVERILL

BARITONE

Prepares Singers for the profession

Studio, 220 West 59th Street

'Phone 1097 Col.

ARTHUR D. WOODRUFF

TEACHER OF SINGING

5 West 38th Street

NEW YORK CITY

Miss M. GRACE DASCHBACH

In charge of Vocal Department Teachers
College, Columbia University

SOPRANO

TEACHER OF SINGING

401 Carnegie Hall . New York City

GEORGE HARRIS, Jr.

TENOR

Soloist with Boston Symphony Orchestra
Cecilia Society
and with New York Symphony Orchestra
Management:

M. H. HANSON, 437 5th Avenue, New York

MASTER MUSIC STUDIOS

2789 Broadway, New York

M. DUBLE-SCHEELE, Director

All Branches of Music Taught

CATALOG

Telephone Connection

STEINWAY PIANO USED

Mr. MAX HEINRICH

has charge of the department of
Voice Training, Oratorio, Opera, Classic Song
and Dramatic Reading to Music

Accommodations for a New York residence ar-
ranged for out-of-town students

SUMMER CENTER

SCHLOSS ORT, GMUNDEN, AUSTRIA
Study of music is optional

CARL E. DUFFT

BASSO

Vocal Instruction

1 East 40th Street . New York City

LESLEY MARTIN

Bel Canto

Studio: 1425 Broadway, New York

SINGERS—Suzanne Baker Watson, Cora Cross,
Nellie Hart, Willette Kershaw, Gertrude Hutcheson,
Ivy Scott, Marion Stanley, Estelle Ward, Mabel
Wilbur, Flora Zabelle, Edward Foley, George Gilbert,
John Hendricks, Andrew Mack, Dr. Eugene Walton
Marshall, Fiske O'Hara, Umberto Sacchetti, Ellis
Rhodes, Albert Wallerstedt, and many other singers
now before the public in operatic and church work

CARNEGIE HALL

NEW YORK

Twenty-sixth Season in New York

Boston Symphony Orchestra

MAX FIEDLER, Conductor

Programmes of the

THIRD CONCERT

THURSDAY EVENING, JANUARY 11

AT 8.15

AND THE

THIRD MATINEE

SATURDAY AFTERNOON, JANUARY 13

AT 2.30

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

COPYRIGHT, 1911, BY C. A. ELLIS

PUBLISHED BY C. A. ELLIS, MANAGER

The Knabe

MIGNONETTE
GRAND

In Fancy \$700
Mahogany



5 feet 2 inches

Where *others have failed* to build a
Small and Perfect Grand Piano
meeting with present-day requirements, the House of Knabe,
after *years of research and experiment*, has succeeded
in producing

The World's Best Grand Piano
as attested by many of the World's best musicians, grand
opera artists, stars, composers, etc. The Knabe Mignonette
Grand is *indispensable where space is limited*—desirable
in the highest degree where an abundance of space exists. ~

Wm. KNABE & Co.

5th Avenue and 39th Street - - NEW YORK CITY

Established 1837

Boston Symphony Orchestra

PERSONNEL

Thirty-first Season, 1911-1912

MAX FIEDLER, Conductor

VIOLINS.

Witek, A., <i>Concert-master.</i>	Roth, O.	Hoffmann, J.	Theodorowicz, J.
Noack, S.	Kuntz, D.	Krafft, F. W.	Mahn, F.
Strube, G.	Rissland, K.	Ribarsch, A.	Traupe, W.
Eichheim, H.	Bak, A.	Mullaly, J.	Goldstein, H.
Barleben, K.	Akeroyd, J.	Fiedler, B.	Berger, H.
Fiumara, P.	Currier, F.	Marble, E.	Eichler, J.
Tischer-Zeitz, H.	Kurth, R.	Fabrizio, C.	
Goldstein, S.	Werner, H.	Grünberg, M.	

VIOLAS.

Ferir, E.	Spoor, S.	Pauer, O. H.	Kolster, A.	VanWynbergen, C.
Gietzen, A.	Hoyer, H.	Kluge, M.	Forster, E.	Kautzenbach, W.

VIOLONCELLOS.

Schroeder, A.	Keller, J.	Barth, C.	Belinski, M.	Warnke, J.
Warnke, H.	Nagel, R.	Nast, L.	Hadley, A.	Smalley, R.

BASSES.

Kunze, M.	Agnesy, K.	Seydel, T.	Ludwig, O.
Gerhardt, G.	Jaeger, A.	Huber, E.	Schurig, R.

FLUTES.

Maquarre, A.
Brooke, A.
Battles, A.
Fox, P.

OBOES.

Longy, G.
Lenom, C.
Sautet, A.

CLARINETS.

Grisez, G.
Mimart, P.
Vannini, A.

BASSOONS.

Sadony, P.
Mueller, E.
Regestein, E.

ENGLISH HORN.

Mueller, F.

BASS CLARINET.

Stumpf, K.

CONTRA-BASSOON.

Mosbach, J.

HORNS.

Hess, M.
Lorbeer, H.
Hain, F.
Phair, J.

HORNS.

Wendler, G.
Gebhardt, W.
Hackebarth, A.
Schumann, C.

TRUMPETS.

Kloepfel, L.
Mann, J.
Heim, G.
Merrill, C.

TROMBONES.

Hampe, C.
Alloo, M.
Mäusebach, A.
Kenfield, L.

TUBA.

Lorenz, O.

HARP.

Schuecker, H.

TYMPANI.

Neumann, S.
Kandler, F.

PERCUSSION.

Rettberg, A.
Zahn, F.

Senia, T.
Burkhardt, H.

ORGAN.

Marshall, J. P.

LIBRARIAN.

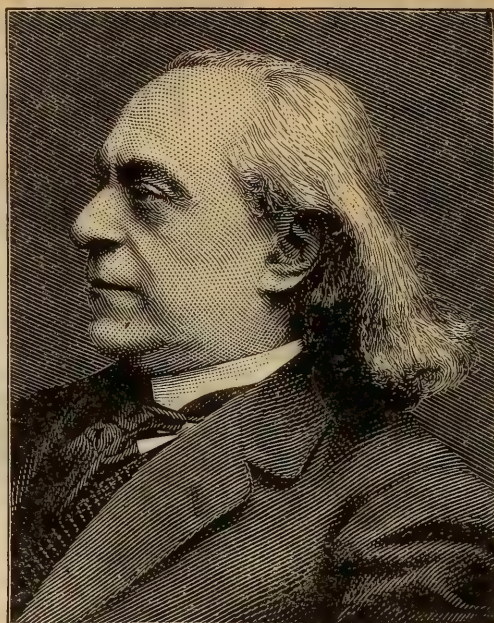
Sauerquell, J.

Vladimir De Pachmann

*The Greatest Pianist
Of the 20th Century*

ON TOUR
IN THE
UNITED STATES

SEASON: 1911-1912



For generations the appearance of new stars on the musical firmament has been announced—then they came with a temporary glitter—soon to fade and to be forgotten.

De Pachmann has outlived them all. With each return he won additional resplendence and to-day he is acknowledged by the truly artistic public to be the greatest exponent of the piano of the twentieth century. As Arthur Symons, the eminent British critic, says:

"Pachmann is the Verlaine or Whistler of the Pianoforte the greatest player of the piano now living."

Pachmann, as before, uses the BALDWIN PIANO for the expression of his magic art, the instrument of which he himself says:

" It cries when I feel like crying, it sings joyfully when I feel like singing. It responds—like a human being—to every mood. I love the Baldwin Piano."

Every lover of the highest type of piano music will, of course, go to hear Pachmann—to revel in the beauty of his music and to marvel at it.

It is the beautiful tone quality, the voice which is music itself, and the wonderfully responsive action of the Baldwin Piano, by which Pachmann's miraculous hands reveal to you the thrill, the terror and the ecstasy of a beauty which you had never dreamed was hidden in sounds.

The Baldwin Company

8 EAST 34th STREET, NEW YORK

Boston Symphony Orchestra

Thirty-first Season, 1911-1912.

MAX FIEDLER, Conductor

THIRD CONCERT THURSDAY EVENING, JANUARY 11 AT 8.15

PROGRAMME

Debussy Iberia: "Images" pour Orchestre, No. 2

- I. Par les rues et par les chemins.
- II. { Les parfums de la nuit.
- III. { Le matin d'un jour de fête.

Franck Symphony in D minor

- I. Lento: Allegro non troppo.
- II. Allegretto.
- III. Allegro non troppo.

Rubinstein Concerto for Piano and Orchestra in G major, No. 3

Wagner Prelude to "The Mastersingers of Nuremberg"

SOLOIST

JOSEF HOFMANN

Steinway Piano Used

There will be an intermission of ten minutes after the symphony

(Born at St. Germain (Seine et Oise), France, August 22, 1862; now living in Paris.)

"Ibéria" is the second in a series of three orchestral compositions by Debussy entitled "Images." The three were composed in 1909.

The first, "Gigue triste," has neither been performed nor published. The third, "Ronde des Printemps," was performed for the first time on March 2, 1910, at the third of the four "Concerts de Musique française," organized in Paris by the publishing house of Durand, and the first performance in America was at a concert of the Philharmonic Society of New York, conducted by Gustav Mahler, November 15, 1910. The first performance of the "Ronde" in Boston was at a concert of the Boston Symphony Orchestra, November 26, 1910. There was another performance by this orchestra, December 17, 1910.

"Ibéria" was played for the first time at a Colonne concert in Paris, February 20, 1910. It contains three movements,—“Par les rues et par les chemins”; “Les parfums de la nuit”; “Le matin d’un jour de fête.” Mr. Boutarel wrote after the first performance that the hearers are supposed to be in Spain. The bells of horses and mules are heard, and the joyous sounds of wayfarers. The night falls; nature sleeps and is at rest until bells and aubades announce the dawn and the world awakens to life. “Debussy appears in this work to have exaggerated his tendency to treat music with means of expression analogous to those of the impressionistic painters. Nevertheless, the rhythm remains well defined and frank in ‘Ibéria.’ Do not look for any melodic design, nor any carefully woven harmonic web. The composer of ‘Images’ attaches importance only to tonal color. He

* He entered the Paris Conservatory as Achille Claude Debussy, and the title-page of the first edition of “Ariettes” composed in 1888 reads thus: “Ariettes: Paroles de P. Verlaine, Musique de Ach. Debussy.”

G. SCHIRMER (Inc.), 3 East 43d Street, NEW YORK

THREE OF THE SEASON'S OPERAS

MONA

Grand Opera in Three Acts

Libretto by
Brian Hooker

Music by
Horatio W. Parker

Vocal Score . . . Net \$4.00
Libretto . . . Net .35

IL SEGRETO DI SUZANNA

(Suzanne's Secret)

By
Ermanno Wolf-Ferrari

Vocal Score (Eng.) Net \$2.50
Piano Score . . . Net 2.00
Libretto . . . Net .35

LE DONNE CURIOSÉ

(The Inquisitive Women)

By
Ermanno Wolf-Ferrari

Vocal Score (Eng.) . Net \$5.00
Piano Score . . . Net 3.00
Libretto . . . Net .35

IN PREPARATION

I GIOIELLI DELLA MADONNA

By ERMANNO WOLF-FERRARI

English and Italian Texts

Vocal Score

puts his timbres side by side, adopting a process like that of the 'Tachistes' or the Stipplers in distributing coloring." The Debussyites and Peleastres wished "Ibéria" repeated, but, while the majority of the audience was willing to applaud, it did not long for a repetition. Repeated the next Sunday, "Ibéria" aroused "frenetic applause and vehement protestations."

The first performance in the United States was by the Philharmonic Society of New York, conducted by Gustav Mahler, on January 3, 1911.

The first performance in Boston was at a concert of the Boston Symphony Orchestra, April 22, 1911.

"Ibéria" is scored for these instruments: piccolo, three flutes (one interchangeable with a second piccolo), two oboes, English horn, three clarinets, three bassoons, double-bassoon, four horns, three trombones, bass tuba, kettledrums, side-drum, tambourine, castanets, xylophone, celesta, cymbals, three bells (F, G, A), two harps, and the usual strings.

I. "Par les rues et par les chemins" ("In the streets and waysides"). Assez animé (dans une rythme alerte mais précis).

II. "Les parfums de la nuit" ("The odors of the night"). Lent et rêveur. This movement is connected with

III. "Le matin d'un jour de fête" ("The morning of a fête day"). Dans un rythme de marche lointaine, alerte et joyeuse.

The ORATORIO SOCIETY

OF NEW YORK

THIRTY-NINTH SEASON

FRANK DAMROSCH - - Conductor

PROGRAMME FOR SEASON 1911-1912, CARNEGIE HALL

"THE MESSIAH" - - - - - Handel

WEDNESDAY AFTERNOON, DECEMBER 27, 1911
FRIDAY EVENING - - - DECEMBER 29, 1911

Miss FLORENCE HINKLE, Soprano
Miss CHRISTINE MILLER, Contralto

Mr. REED MILLER, Tenor
Mr. ARTHUR MIDDLETON, Bass

BRAHMS FESTIVAL

With NEW YORK SYMPHONY SOCIETY
WALTER DAMROSCH, Conductor

"NANIE" and "SONG OF TRIUMPH"

MONDAY EVENING - - - MARCH 25, 1912

"A GERMAN REQUIEM"

SATURDAY EVENING - - - MARCH 30, 1912

TWO SYMPHONIC CONCERTS

WEDNESDAY AFTERNOON - - MARCH 27, 1912
FRIDAY AFTERNOON - - - MARCH 29, 1912

Tickets on sale at the Ticket Office of the Oratorio Society, No. 1 West 34th Street, New York, and at Box Office of Carnegie Hall.

E. T. Slattery Co.

OPPOSITE BOSTON COMMON
154 and 155 TREMONT STREET

EXCLUSIVE STYLES IN

Suits, Gowns

Coats and Hats

For the Horse Show,
Opera and other social
functions.

MANY people of
refinement who
have ample means to pur-
chase abroad, prefer to
make their selections from
the already carefully
chosen assortments of
E. T. Slattery Company,
where they can be assured
of a perfect fit in any
garment.



“The river Hebre, yeelding such riches of trafficke and commerce by reason that it is nauigable: which beginneth in the Cantabrians countrey, not far from the towne Inliobrica, and holdeth on his course 430 miles; and for 260 of them, euen from the town Varia, carrieth vessels of merchandise: in regard of which riuer, the Greekes named all Spaine Ibéria.” Pliny’s “Natural History,” translated into English by Philemon Holland (1634).

The “Hebre,” now the river Ebro, was the Iberus, Hiberus of the ancients, a name in which, according to Richard Ford, “Spaniards, who like to trace their pedigree to Noah, read that of their founder Heber. Bochart considers the word to signify ‘the boundary.’ Ibra, just as it is used in the sense of the ‘other side’ in Genesis xiv. 13; and this river was, in fact, long the boundary; first between the Celts and Iberians, and then between Romans and Carthaginians. Others contend that this river gave the name to the district, Iberia: Iber, Aber, Hebro, Havre, —signifying in Celtic ‘water.’ Thus the Celt-Iber would be the Celt of the River. Humboldt, however, whose critical etymology is generally correct, considers all this to be fanciful, and is of opinion that the Iberians gave their name to the river. It formed, in the early and uncertain Roman geography, the divisional line of Spain, which was parted by it into Citerior and Ulterior; when the Carthaginians were finally subdued, this apportionment was changed.” Ford’s “Hand-book for Travellers in Spain,” second edition (London, 1847).

Fifth Season, 1911-1912

BELASCO THEATRE - 44th STREET, NEAR BROADWAY

DAVID and CLARA MANNES

Third Sonata Recital

Sunday Evening, January 14, 1912, at 8.30

PROGRAM

- | | | |
|--------------|---|--|
| BACH | Sonata in E major | |
| WOLF-FERRARI | Recitativo: Adagio from Sonata in A minor, Op. 10. (First time) | |
| BEETHOVEN | Sonata in F major, Op. 24 | |
| CÉSAR FRANCK | Sonata in A major | |

STEINWAY PIANO USED

Tickets, \$1.50, \$1.00, 50c., on sale at 1 West 34th Street, Room 1103
Telephone 5340 Murray Hill

Direction **FRANCES SEAVER**

SYMPHONY IN D MINOR, FOR ORCHESTRA CÉSAR FRANCK

(Born at Liège, Belgium, on December 10, 1822; died at Paris on November 8, 1890.)

This symphony was produced at the Conservatory, Paris, February 17, 1889.* It was composed in 1888 and completed August 22 of that year. It was performed for the first time in Boston at a concert of the Boston Symphony Orchestra on April 15, 1899, and it was also played at its concerts on December 23 of that year, February 11 and April 22, 1905, and January 29, 1910. It was played also at the benefit concert to Mr. Wilhelm Gericke, April 24, 1906.

The symphony, dedicated to Henri Duparc, is scored for two flutes, two oboes, one English horn, two clarinets, one bass clarinet, two bassoons, four horns, two trumpets, two cornets-à-piston, three trombones, one bass tuba, a set of three kettledrums, harp, and strings.

Vincent d'Indy in his *Life of Franck* † gives some particulars about the first performance of the Symphony in D minor. "The performance was quite against the wish of most members of the famous orchestra, and was only pushed through thanks to the benevolent obstinacy of the conductor, Jules Garcin. The subscribers could make neither head nor tail of it, and the musical authorities were much in the same position. I inquired of one of them—a professor at the Conservatoire, and a kind of factotum on the committee—what he thought of the work. 'That, a symphony?' he replied in contemptuous tones. 'But, my dear sir, who ever heard of writing for the *cor anglais* in a symphony? Just mention a single symphony by Haydn or Beethoven introducing the *cor anglais*. There, well, you see—your Franck's music may be whatever you please, but it will certainly never be a symphony!' This was the attitude of the Conservatoire in the year of grace 1889.

"At another door of the concert hall, the composer of 'Faust' escorted by a train of adulators, male and female, fulminated a kind of papal decree to the effect that this symphony was the affirmation of

* Franck wrote a symphony for orchestra and chorus, "Psyché," text by Sicard and Fourcaud, which was composed in 1887 and produced at a concert of the National Society, March 10, 1888. He also wrote in his earlier years a symphony, "The Sermon on the Mount," after the manner of Liszt's symphonic poems. The manuscript exists, but the work was never published.

† Translated by Mrs. Newmarch.

Claude Maitland Griffeth

==== Piano Instruction =====

Studio, 133 Carnegie Hall - NEW YORK.

Mon. and Thurs. Afternoons, Pouch Gallery - Brooklyn

SEND FOR CIRCULAR

incompetence pushed to dogmatic lengths. For sincerity and disinterestedness we must turn to the composer himself, when, on his return from the concert, his whole family surrounded him, asking eagerly for news. 'Well, were you satisfied with the effect on the public? Was there plenty of applause?' To which 'Father' Franck, thinking only of his work, replied with a beaming countenance: 'Oh, it sounded well, just as I thought it would!'"

The following analysis is based, in a measure, on a synopsis prepared by César Franck for the first performance at the Paris Conservatory concert:—

I. Lento, D minor, 4-4. There is first a slow and sombre introduction, which begins with the characteristic figure, the thesis of the first theme of the movement ('cellos and basses). This phrase is developed for some thirty measures, and leads into the Allegro, or first movement proper. Allegro non troppo, D minor, 2-2. The theme is given out by all the strings and developed with a new antithesis. Mr. Apthorp remarks in his analysis of this symphony: "It is noticeable that, whenever this theme comes in slow tempo, it has a different antithesis from when it comes in rapid tempo. The characteristic figure (thesis) reminds one a little, especially by its rhythm and general rise and fall, of the '*Muss es sein?*' (Must it be?) theme in Beethoven's last quartet, in F major." There is a short development, and the opening slow passage returns, now in F minor, which leads to a resumption of the Allegro non troppo, now also in F minor. This leads to the appearance of the second theme, *molto cantabile*, F major, for the strings, which in turn is followed by a third theme of a highly energetic nature, which is much used in the ensuing development, and also reappears in the Finale. The free fantasia is long and elaborate. Then there is a return of the theme of the introduction, which is now given out fortissimo and in canonic imitation between the bass (trombones, tuba, and basses) and a middle voice (trumpets and cornets) against full harmony in the rest of the orchestra. The theme of the Allegro non troppo is resumed, and leads to the end of the first movement.

II. Allegretto, B-flat minor, 3-4. The movement begins with pizzicato chords for the string orchestra and harp. The theme, of a gentle and melancholy character, is sung by the English horn. The first

MASTER MUSIC STUDIOS

2789 Broadway at 108th Street, NEW YORK

M. DUBLE-SCHEELE, Director

All branches of music taught

Mr. MAX HEINRICH has charge of the department of Voice Training, Oratorio, Opera, the Classic Song, and Dramatic Reading to Music

CATALOG

CHILDREN'S DEPARTMENT

STEINWAY PIANO USED

Telephone Connection

period is completed by clarinet, horn, and flute. The violins then announce a second theme, *dolce cantabile*, in B-flat major. The English horn and other wind instruments take up fragments of the first motive, in B-flat minor. Now comes a new part, which the composer himself characterizes as a scherzo. The theme, of lively nature, but *pianissimo*, is given to the first violins. Clarinets intone a theme against the restless figuration of the violins, and this is developed with various modulations until the opening theme returns, first in G minor, then in C minor. Then the whole opening section, announced by the English horn, is combined with the chief theme of the scherzo, given to the violins.

III. Finale: *Allegro non troppo*, 2-2. After a few energetic introductory measures the chief theme appears, *dolce cantabile*, in 'cellos and bassoons. After the first period of nearly sixty measures, a phrase in B major, announced by the brass, is answered by the strings. A more sombre motive follows in 'cellos and basses. The opening theme of the second movement now reappears (English horn), accompanied by a figure in triplets. The composer gives this description of the remainder of the movement: Development of the themes of the Finale. A marked retard in the tempo. A fragment of the opening theme of the second movement alternates with fragments of the sombre third theme of the Finale. Resumption of the original tempo, with a great

MEHLIN PIANOS

always respond to the most exacting demands made upon them. For this reason they are preferred by musicians, in fact Mehlin Pianos are often called

"The Musicians' Ideal"

The Mehlin "Inverted Grand" is the only "Upright" built on the principle of the Grand. It has the Grand Scale, Sounding Board and Tone.

For Art Catalog and full particulars apply to

WAREROOMS, 27 Union Square, Broadway near 16th Street, New York

crescendo, which ends in a climax,—the restatement of the opening D major theme with all possible sonority. The chief theme of the second movement returns, also with great sonority. The volume of tone subsides, and the third theme of the first movement reappears. This leads to a coda, constructed from the chief themes of the first movement in conjunction with the opening theme of the Finale.

* * *

Vincent d'Indy in his *Life of Franck*, which has been published by John Lane in an English translation by Mrs. Rosa Newmarch, says little about the structure of this symphony, although he devotes a chapter to Franck's string quartet.

Speaking of Franck's sonata for violin and piano, he calls attention to the fact that the first of its organic germs is used as the theme of the four movements of the work. "From this moment cyclical form, the basis of modern symphonic art, was created and consecrated." He then adds:—

"The majestic, plastic, and perfectly beautiful symphony in D minor is constructed on the same method. I purposely use the word *method* for this reason: after having long described Franck as an empiricist and an improviser—which is radically wrong—his enemies (of whom, in spite of his incomparable goodness, he made many) and his ignorant detractors suddenly changed their views and called him

AN INSTANT SUCCESS—FIRST EDITION EXHAUSTED

A UNIQUE VOLUME

One Hundred Folksongs of All Nations

Edited by GRANVILLE BANTOCK

FOR MEDIUM VOICE



Bound in paper, cloth back	-	-	-	\$1.50, postpaid
In full cloth, gilt	-	-	-	2.50, postpaid

Musicians everywhere, particularly those who are students of the development of music, are vitally interested in folksong, not of one, but of all countries whose music has racial characteristics. Herein, too, singers have found rare and curious examples with which to enrich the most artistic programs. In this volume of *The Musicians Library* the editor has drawn from the treasures found among European, Asiatic, African, and American races, making a most valuable and unique collection, which he has edited with skill. The accompaniments are musical and characteristic, and in addition to the **original language** or dialect an excellent English translation is in all cases given.

As desirable for children as adults

OLIVER DITSON COMPANY - - BOSTON

CHAS. H. DITSON & CO., NEW YORK

8-10-12 E. 34th Street

a musical mathematician, who subordinated inspiration and impulse to a conscientious manipulation of form. This, we may observe in passing, is a common reproach brought by the ignorant Philistine against the dreamer and the genius. Yet where can we point to a composer in the second half of the nineteenth century who could—and did—think as loftily as Franck, or who could have found in his fervent and enthusiastic heart such vast ideas as those which lie at the musical basis of the Symphony, the Quartet, and 'The Beatitudes'?

"It frequently happens in the history of art that a breath passing through the creative spirits of the day incites them, without any previous mutual understanding, to create works which are identical in form, if not in significance. It is easy to find examples of this kind of artistic telepathy between painters and writers, but the most striking instances are furnished by the musical art.

"Without going back upon the period we are now considering, the years between 1884 and 1889 are remarkable for a curious return to pure symphonic form. Apart from the younger composers, and one or two unimportant representatives of the old school, three composers who had already made their mark—Lalo, Saint-Saëns, and Franck—produced true symphonies at this time, but widely different as regards external aspect and ideas.

"Lalo's Symphony in G minor,* which is on very classical lines, is remarkable for the fascination of its themes, and still more for charm and elegance of rhythm and harmony, distinctive qualities of the imaginative composer of 'Le Roi d'Ys.'

* Lalo's Symphony in G minor was performed for the first time, February 13, 1887, at Paris. The introduction to the first allegro, passages in the scherzo, and the theme of the slow movement were taken by Lalo from his opera "Fiesque," composed in 1867-68.—P. H.

AMERICAN INSTITUTE OF APPLIED MUSIC

(METROPOLITAN COLLEGE OF MUSIC)

212 West 59th Street, New York City

Twenty-sixth year. Thorough instruction in all branches of music. **SPECIAL COURSE** for piano teachers in the Breithaupt Method by the foremost authorized exponents in America. Send for Circulars and Catalogue.

KATE S. CHITTENDEN - **Dean of the Faculty**

Lionel Hayes-ROBSARTE

FORMER OPERA TENOR VOICE SPECIALIST

For Six Years Associate Instructor with de Trabadelo, Paris, teacher of Garden, Farrar, Eames, Gayarre, Etc. From tone work to artistic finish. Traditions and action of full opera repertoire—Concert and oratorio. Teacher of Mme. Jungman, Prima Donna Contralto, Hofopera, Vienna; Mlle. Lillian Grenville, Prima Donna Soprano, Milan, St. Petersburg, Nice, Chicago Opera Co.; Signor Jacoletti, now singing in Naples; Miss Helene Travis, Mascagni Opera Co., etc.

Residence Studio, HOTEL WOODWARD, N.Y.

'Phone, 5000 Columbus

Voices tried gratis by appointment

"The C minor Symphony of Saint-Saëns,* displaying undoubted talent seems like a challenge to the traditional laws of tonal structure; and although the composer sustains the combat with cleverness and eloquence, and in spite of the indisputable interest of the work—founded, like many others by this composer, upon a prose theme,† the *Dies Irae*—yet the final impression is that of doubt and sadness.

"Franck's Symphony, on the contrary, is a continual ascent towards pure gladness and life-giving light because its workmanship is solid, and its themes are manifestations of ideal beauty. What is there more joyous, more sanely vital, than the principal subject of the Finale, around which all the other themes in the work cluster and crystallize? While in the higher registers all is dominated by that motive which M. Ropartz has justly called 'the theme of faith.'

"This symphony was really *bound to come* as the crown of the artistic work latent during the six years to which I have been alluding."‡

* Saint-Saëns wrote his symphony in C minor for the London Philharmonic Society. The symphony was first performed at a concert of the society in London, May 19, 1886, when the composer conducted. It has been performed at concerts of the Boston Symphony Orchestra in Boston, February 16, 1901, and March 29, 1902, and it was performed in Boston at a concert given by the Boston Symphony Orchestra and Saint-Saëns, November 26, 1906, when Dr. Muck conducted it.—P. H.

† Mrs. Newmarch's translation is here not clear. D'Indy wrote: "Sur le thème de la prose: *Dies Irae*,"—on the theme of the prose, *Dies Irae*. Prose here means a piece of rhythmical or rhymed accentual verse, sung or said between the epistle and gospel at certain masses. It is also called a sequence. "Victimæ Paschali," "Veni, Sancte Spiritus," "Lauda Sion," "Dies Irae," are examples, but neither Le Brun nor Benedict XIV. recognized the "Stabat Mater" as a prose.—P. H.

‡ We must in justice deal with the erroneous view of certain misinformed critics who have tried to pass off Franck's Symphony as an offshoot (they do not say imitation, because the difference between the two works is so obvious) of Saint-Saëns's work in C minor. The question can be settled by bare facts. It is true that the Symphony with organ, by Saint-Saëns, was given for the first time in England in 1885 (*sic*), but it was not known or played in France until two (*sic*) years later (January 9, 1887, at the Conservatory); now at this time Franck's Symphony was completely finished.—V. d'I.

Mr. d'Indy is mistaken in the date of the performance in London; but his argument holds good.—P. H.

MARGUERITE HALL, Contralto

Oratorio, Concerts and Recitals

Voice Culture

STUDIO, 101 WEST 78th STREET - - NEW YORK

LOUIS ARTHUR RUSSELL SUITE 853
CARNEGIE HALL

SPECIAL LECTURE COURSES

English Diction. January 9, 12, and 16. The Course, One Dollar.
Philosophy of Fundamental Pianoforte Study } During February
The Problems of the Modern Singing Teacher } and March.

Classes and Private Instruction in Singing, Pianoforte, Sight Reading, Theory, Pedagogy.

THE NORMAL INSTITUTE OF MUSIC - - CARNEGIE HALL

Literature. Recital and Lecture. Tickets on request to Secretary

Mr. JOSEF CASIMIR HOFMANN was born at Cracow, January 20, 1876.* (The date January 20, 1877, is also given.) He was the son of Casimir Hofmann, conductor, a composer of operettas, and teacher of harmony and counterpoint at the Warsaw Conservatory.† Josef's mother was a singer. The boy received his first music lessons from his father, and he played in public when he was six years old at a charity concert in Warsaw. When he was nine years old, he gave concerts in Germany, Denmark, Norway, Sweden. After he had appeared in Vienna, Paris, and London, he came to the United States, and made his first appearance in New York, November 29, 1887, when he played with orchestra Beethoven's First Concerto and solo pieces, among which were his own Berceuse and Waltz. He gave ten concerts in Boston that season. His first appearance was at Music Hall, December 23, 1887. Helene Hastreiter, Nettie Carpenter, Mrs. Sacconi, Theo. Björkstén, and De Anna were associated with him. It is said that he gave fifty-two concerts in two months and a half. Young Hofmann was then withdrawn from public life, chiefly through the agency of the late Alfred Corning Clark, and went to Berlin, where he rested for a time and studied counterpoint with Urban, the pianoforte with Moszkowski. He then studied with Rubinstein at Dresden for two years and a half, until the death of that master. He also took lessons of d'Albert. In 1894 he played in Dresden, London, and other cities, and in 1897 began a concert tour of Europe and America.

He revisited Boston with the Chicago Orchestra, led by Theodore Thomas, March 27, 1898, and played Rubinstein's concerto in D minor and a group of solo pieces. He gave recitals in Music Hall, March 28 and April 21, 1898. His next recital was on March 6, 1901, in Symphony Hall.

His first appearance with the Boston Symphony Orchestra in Boston was on November 30, 1901, when he played Rubinstein's concerto and a group of solo pieces.

RECITALS in Boston since the last-named date:—

1901, December 5 and 7, in Chickering Hall.

* In Riemann's "Musik-Lexikon" (1909) the pianist's name is spelled "Joseph Hofmann."

† This statement is made by Grove's Dictionary. In Mme. Modjeska's Memoirs, Casimir Hofmann is referred to as "formerly the leader of the orchestra in Cracow." Riemann's "Musik-Lexikon" says merely that he was a conductor and composer of operettas. Mr. Hofmann died in 1911.

GEO. HARRIS, JR., TENOR RECITAL, CONCERT, ORATORIO

Management M. H. HANSON, 437 5th Avenue

Pupil of Jean de Reszke, and authorized teacher of his method

A limited number of pupils accepted

31 W. 44th Street, NEW YORK CITY

1904, November 5 and 15, in Steinert Hall.

1910, November 14, in Symphony Hall.

CHAMBER CONCERTS:—

1902, March 29, with Messrs. Kreisler and Gerardy, in Symphony Hall (Rubinstein's Trio in B-flat, Op. 52, and solo pieces); April 5, with the same colleagues (Beethoven's Trio in B-flat major and solo pieces).

1904, December 6, Kneisel Quartet concert (Brahms's piano quintet in F minor).

He played at a concert of the Boston Symphony Orchestra in Boston, December 17, 1910, Rubinstein's concerto in D minor; and at a concert in aid of the Pension Fund of the Boston Symphony Orchestra April 9, 1911 (Beethoven's concerto in G major, No. 4).

Mr. Hofmann has composed several piano concertos and smaller piano pieces. He played the concerto in A minor, No. 3, with the Philharmonic Society of New York, February 28, 29, 1908. He has contributed to various periodicals, and published a book about piano technic.

THIRD CONCERTO FOR THE PIANOFORTE, WITH ACCOMPANIMENT OF ORCHESTRA, OP. 45 ANTON RUBINSTEIN

(Born at Wechwotinez, near Jassy, Russia, November 28, 1829; died November 20, 1894, at Peterhof.)

Rubinstein brought out his symphony in F major, Op. 40, and his pianoforte concerto in G major, Op. 45, at a concert in St. Petersburg, March 12,* 1854. He then made a concert tour through Europe,—it

* I am not able to determine whether this date is according to the Russian calendar.

WILFRIED KLAMROTH

TEACHER of SINGING IN ALL OF ITS
BRANCHES

RICCARDO MARTIN'S OPINION:

"He has the real secret and knows how to teach it."

Studio, 11 1-2 West 37th Street NEW YORK

Mrs. WILLIS E. BACHELLER

Voice Placing and Development

Pupil of V. Vannini, Florence; Mme. Blaze de Bury, Paris;
William Shakespeare, London

STUDIO HALL, 50 EAST 34TH STREET, NEW YORK

was his second,—and played this concerto, as in Berlin, February 5, 1855.

When Rubinstein visited the United States in 1872-73, this concerto was in his concert répertoire.

It would appear that there was more than one edition published, for on the title-page of the score now in use the statement is made that this "new edition" had been thoroughly revised by the composer.

The accompaniment is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, and the usual strings.

The first movement begins *Moderato con moto*, G major, 6-8, with a suave theme (violins). The pianoforte interrupts with unaccompanied arpeggios. The theme extended is given to oboe and bassoon. Again the pianoforte interrupts. An orchestral passage follows, and after a few measures of prelude the pianoforte gives the theme in full and forte. The second theme, of a gentle nature, is hinted at by clarinet and other instruments, then announced, D major, by the pianoforte unaccompanied. There is a third theme in B major.

Second movement, *Andante*, E minor-E major, 6-4. After two introductory measures the pianoforte has the chief theme. There is a middle section, *Adagio*, E major, 12-8. There is a return to the first tempo, and after a use of the chief theme (wind instruments, to which strings are added later) the pianoforte takes it again. The close is an *Adagio* of a few measures.

Third movement, *Allegro*, 2-4. After a short introduction the chief theme is announced by the pianoforte unaccompanied. The main body of the finale is in binary form; but there is a reminiscence of past theme before the peroration, based on the leading motive of the finale with a rhythmic change.

It is said that Rubinstein when he played the concerto in New York, finding at a rehearsal that the close of the last movement caused the orchestra trouble, gave the following explanation of the concerto: "In the first movement the piano repeatedly requests admittance into the temple of the orchestra. The orchestra takes the matter into consider-

CARL E. DUFFT

=====BASSO=====

Vocal Instruction

1 East 40th Street - New York City

ation, and decides to test the capabilities of the piano. After frequent consultations and trials the orchestra concludes that the piano is not worthy to enter into its sanctuary. In the second movement the piano bemoans its fate, but soon recovers its equanimity and asserts its dignity. The beginning of the last movement represents the piano as repeating its requests to be admitted. Again consultations are held, during which single instruments express their opinions. The decision of the orchestra is again adverse to the appeals of the piano. Now the piano loses its temper and challenges the orchestra to imitate what the piano can do, and in the tumult of this attempt the concerto closes."

PRELUDE TO "THE MASTERSINGERS OF NUREMBERG."

RICHARD WAGNER

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

The Vorspiel to "Die Meistersinger von Nürnberg" was performed for the first time at Leipsic, November 1, 1862. The opera was first performed at Munich, June 21, 1868.

The idea of the opera occurred to Wagner at Marienbad in 1845, and he then sketched a scenario, which differed widely from the one finally adopted. It is possible that certain scenes were written while he was composing "Lohengrin," and there is a legend that the quintet was finished in 1845. Some add to the quintet the different songs of Sachs and Walther. Wagner wrote a friend, March 12, 1862: "To-morrow I at least hope to begin the composition of 'Die Meistersinger.'" The libretto was completed at Paris in 1861. He worked at Biebrich in 1862 on the music. In the fall of that year he wished the public to hear fragments of his new works, as yet not performed nor published,—fragments of "Siegfried," "Tristan," "Die Walküre,"—and he himself added to these the overture to "Die Meistersinger," the entrance of the mastersingers, and Pogner's address, from the same opera.

His friend, Wendelin Weissheimer (born 1838), opera conductor at Würzburg and Mainz, composer, teacher, essayist, organized a concert at Leipsic for the production of certain works. Von Bülow was interested in the scheme, and the concert was given in the hall of the Gewandhaus, November 1, 1862, as stated above.

HERMAN EPSTEIN

PIANIST

SCHOOL OF MUSIC

All Branches

Excellent Faculty

CARNEGIE HALL - NEW YORK

The NEW YORK TRIO

Violin, ALEXANDER SASLAVSKY

'Cello, WLADIMIR DUBINSKY

Piano, HERMAN EPSTEIN

Address, HERMAN EPSTEIN

CARNEGIE HALL - NEW YORK

The programme was as follows:—

PART I.

Prelude to "Die Meistersinger zu Nürnberg" (new)	Wagner
"Das Grab im Busento," Ballade for Bass, Male Chorus, and Orchestra	Weissheimer
Sung by Mr. RÜBSAMEN.	
Concerto in A major (No. 2) for Piano	Liszt
Mr. v. BÜLOW.	
"O lieb' so lang du lieben kannst," Cantata for Mixed Chorus, Solo, and Orchestra	Weissheimer

PART II.

"Ritter Toggenburg," Symphony in one movement (five sections)	Weissheimer
Chorus, "Trocknet nicht"	Weissheimer
Chorus, "Frühlingslied"	Weissheimer
The duet sung by Miss LESSIAK and Mr. JOHN.	
Overture to the opera "Tannhäuser"	Wagner

Wagner conducted the two overtures. The hall was nearly empty, and the concert was given at a pecuniary loss. This was naturally a sore disappointment to Wagner, who had written to Weissheimer, October 12, 1862: "Good! 'Tannhäuser' overture, then! That's all right for me. For what I now have in mind is to make an out-and-out sensation, so as to make money." Wagner had proposed to add the prelude and finale of "Tristan" to the prelude to "Die Meistersinger"; but his friends in Leipsic advised the substitution of the overture to "Tannhäuser." There was not the faintest applause when Wagner appeared to conduct. Yet the prelude to "Die Meistersinger" was received then with such favor that it was immediately played a second time.

* * *

I give in condensed and paraphrased form Mr. Maurice Kufferath's analysis of this overture.*

This Vorspiel, or prelude, is in reality a broadly developed overture in the classic form. It may be divided into four distinct parts, which are closely knit together.

I. An initial period, moderato, in the form of a march built on four

* See "Les Maltres Chanteurs de Nuremberg," by Maurice Kufferath (Paris and Brussels, 1908), pp. 200-210.



Mme. ADA SODER-HUECK

METROPOLITAN OPERA HOUSE, 1425 BROADWAY, NEW YORK

**Voice Training for Opera and Song Repertoire
Speciality, the German Lied**

ONLY SERIOUS STUDENTS ACCEPTED

MME. ADA SODER-HUECK instructs according to the Garcia Method, which is acknowledged as the most successful and scientific system which has ever been introduced to the world. In fact, the rapidity of progress is remarkable and successful results can be almost guaranteed.

chief themes, combined in various ways. The tonality of C major is well maintained.

2. A second period, in E major, of frankly lyrical character, fully developed, and in a way the centre of the composition.

3. An intermediate episode after the fashion of a scherzo, developed from the initial theme, treated in diminution and in fugued style.

4. A revival of the lyric theme, combined this time simultaneously with the two chief themes of the first period, which leads to a coda wherein the initial phrase is introduced in the manner of a stretto.

The opening energetic march theme serves throughout the work to characterize the mastersingers. As Wagner said, "The German is angular and awkward when he wishes to show his good manners, but he is noble and superior to all when he takes fire." The theme might characterize the German bourgeoisie. (Compare Elgar's theme of "London Citizenship," in "Cockaigne.") Secondary figures are formed from disintegrated portions of this theme, and there is a peculiarly appropriate scholastic, pedantic polyphony. Note also how from the beginning a cunning use of the *ritardando* contributes to the archaic color of the work.

The exposition of the initial theme, with the first developments, leads to a second theme of wholly different character. It is essentially lyrical, and, given at first to the flute, hints at the growing love of Walther for Eva. Oboe, clarinet, and horn are associated with the flute, and alternate with it in the development.

A Weberish flourish of violins leads to a third theme, intoned by the brass, sustained by harp. It is a kind of fanfare. The theme seems to have been borrowed by Wagner from the "crowned Tone" of Heinrich Mügling.* This pompous theme may be called the fanfare of the corporation, the theme of the guild, or the theme of the banner, the emblem of the corporation. It is soon combined with the theme of

* See "Der Meistersang in Geschichte und Kunst," by Curt Mey (Carlsruhe, 1892, pp. 56, 57).

ARTHUR L. LAWRASON

PROMINENT STUDENTS

REGINA VICARINO, Phenomenal Colorature

SALLIE FISHER

LINA ABARBANELL

322 W. 57th Street

Columbus 8945

NEW YORK

EUGENE HEFFLEY

PIANIST and TEACHER

CARNEGIE HALL

-

-

NEW YORK

the mastersingers, and at the conclusion the whole orchestra is used. There is in this brilliant passage an interesting chromatic walk of trumpets and trombones, supported by violas and 'cellos.

A short and nervous episode of eight measures introduces a series of modulations, which lead to a sweet yet broadly extended melody,—the theme that characterizes in general the love of Walther and Eva. And here begins the second part of the overture. The love theme after development is combined with a more passionate figure, which is used in the opera in many ways,—as when Sachs sings of the spring; as when it is used as an expression of Walther's ardor in the accompaniment to his trial song in the first act.

The tonality of the first period is C major, that of the love music is E major. And now there is an allegretto. The oboe, in staccato notes, traces in double diminution the theme of the initial march; while the clarinet and the bassoon supply ironical counterpoint. The theme of youthful ardor enters in contention; but irony triumphs, and there is a parody (in E-flat) of the solemn March of the Mastersingers, with a new subject in counterpoint in the basses. The counter-theme in the 'cellos is the theme which goes from mouth to mouth in the crowd when Beckmesser appears and begins his Prize Song,—“What? He? Does he dare? *Scheint mir nicht der Rechte!*” “He's not the fellow to do it.” And this mocking theme has importance in the overture; for it changes position with the subject, and takes in turn the lead.

After a return to the short and nervous episode there is a thunderous explosion. The theme of the mastersingers is sounded by the brass with hurried violin figures, at first alone, then combined simultaneously with the love theme, and with the fanfare of the corporation played scherzando by the second violins, violas, and a portion of the woodwind. This is the culmination of the overture. The melodious phrase is developed with superb breadth. It is now and then traversed by the ironical theme of the flouted Beckmesser, while the basses give a martial rhythm until again breaks forth from the brass the theme of the corporation. The fanfare leads to a last and sonorous affirmation of the mastersinger theme, which serves at last as a song of apotheosis.

PERRY AVERILL, *BARITONE*

Prepares Singers for the profession

STUDIO: 220 WEST 59th STREET

'Phone 1097 Col.

MADAM JOSEFA MIDDECKE

Voice Culture—Perfect Tone Production

Only students who wish to study seriously desired

THE ORLEANS, 100 West 80th Street, NEW YORK. 'Phone, 7480 Schuyler



BURTON HOLMES

TRAVELOGUES

At Carnegie Hall

Sunday Evenings

At 8.30

Monday Matinees

At 3.00

MAGNIFICENTLY ILLUSTRATED
COLORED VIEWS AND MOTION PICTURES

GLIMPSES OF

Spain and Portugal

Sunday Eve. at 8.30

Monday Mat. at 3.00

Jan. 14-15

THE CRUISE TO

South America

Sunday Eve. at 8.30

Monday Mat. at 3.00

Jan. 21-22

THE AMERICAN PARIS

Buenos Aires

Sunday Eve. at 8.30

Monday Mat. at 3.00

Jan. 28-29

Over the Andes

Sunday Eve. at 8.30

Monday Mat. at 3.00

Feb. 4-5

ARGENTINA TO CHILE

BEAUTIFUL BRAZIL

Rio de Janeiro

Sunday Eve. at 8.30

Monday Mat. at 3.00

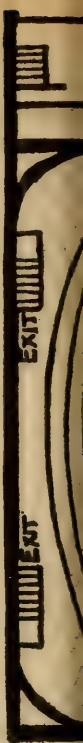
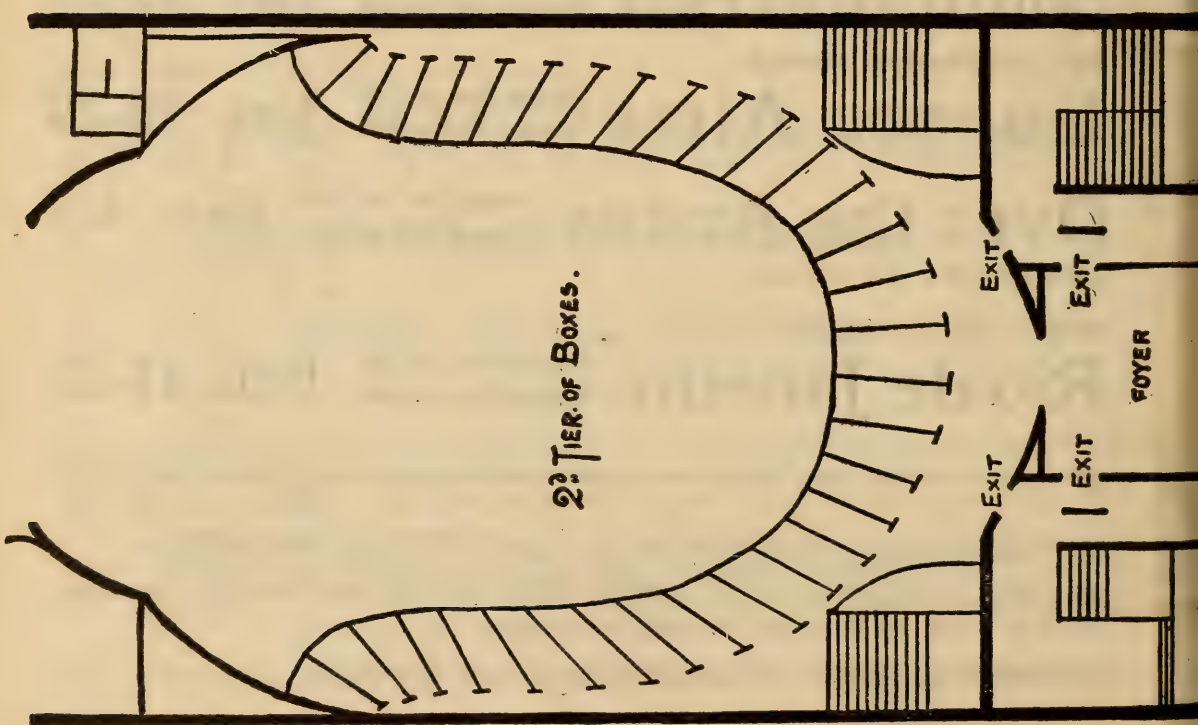
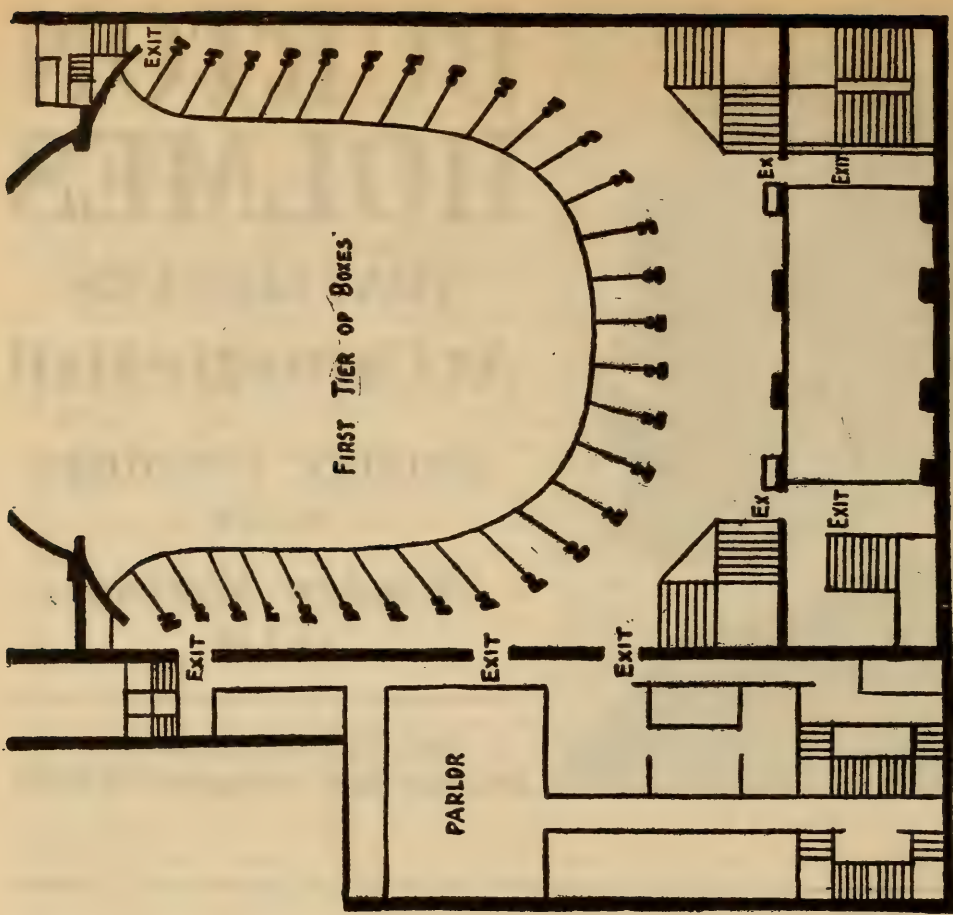
Feb. 11-12

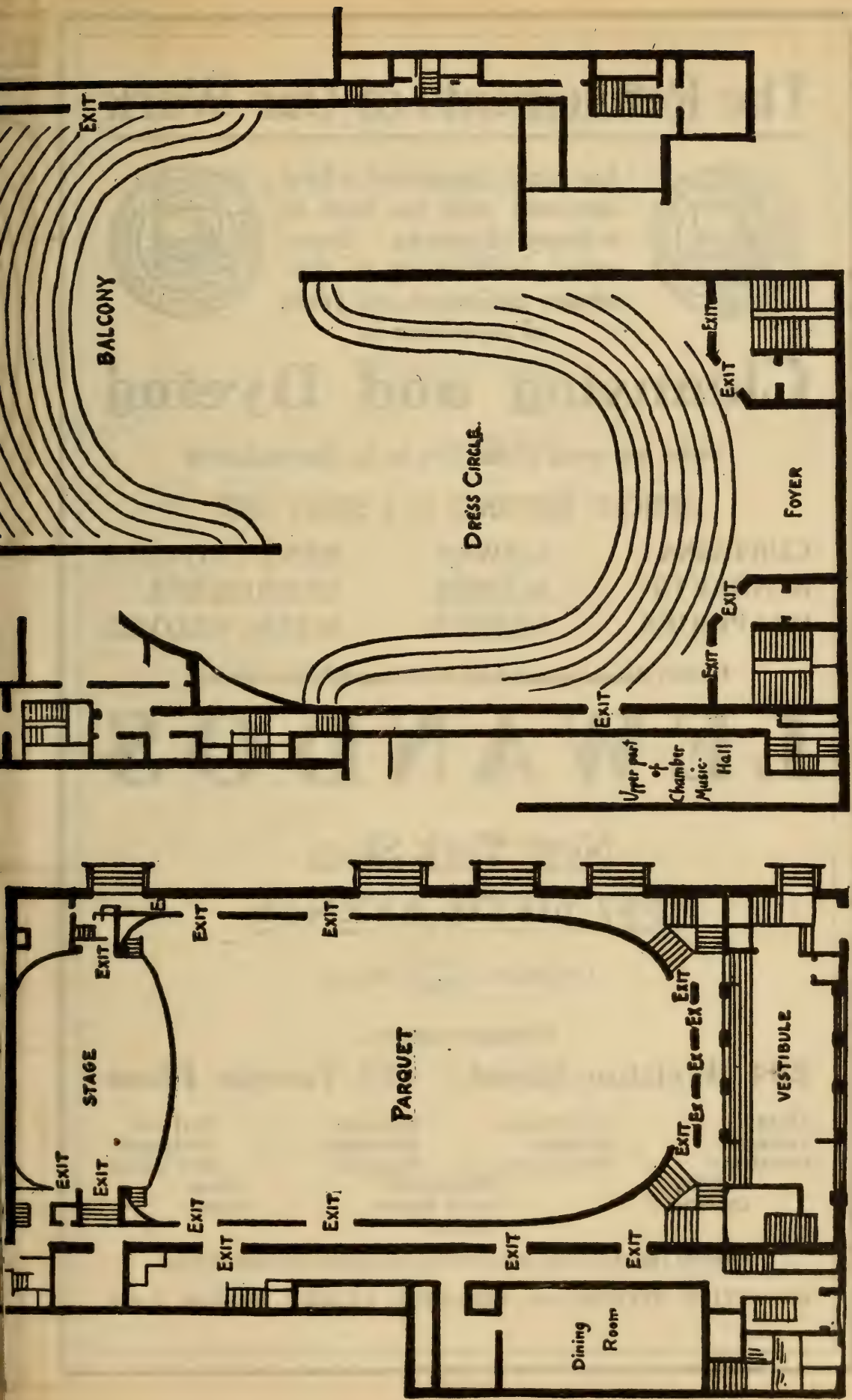
RESERVED SEATS, \$1.50, \$1.00 and 75c., on Sale FRIDAY, JANUARY 12.

BOXES (containing 6 seats each), LOWER TIER, \$2.00 per seat for single Travelogue.

UPPER TIER, \$1.50 per seat for single Travelogue.

UNRESERVED SEATS, 50c., on sale on days of each Travelogue.





The Refinements of Our Work



Are most apparent when compared with the work of ordinary cleaners. Unexcelled facilities up-to-the-minute equipment and years of experience in



Cleansing and Dyeing

make our work distinctive in its thoroughness

ARTICLES RETURNED IN A SHORT TIME

CURTAINS

GOWNS

MENS CLOTHES

BLANKETS

WAISTS

OVERCOATS

DRAPERIES

SASHES

SUITS GLOVES

Carefully cleansed properly finished and inspected before returning

LEWANDOS

New York Shop

557 FIFTH AVENUE

Telephones { 6941 } Bryant
 { 6942 }

BOSTON SHOPS

284 Boylston Street

17 Temple Place

Albany
Rochester
Providence

Philadelphia
Baltimore
Washington

Worcester
Springfield
Newport

Hartford
Bridgeport
New Haven

Roxbury
Cambridge

Watertown
South Boston
Portland

Salem
Lynn

Bundles called for and delivered by our own teams and motors

EXECUTIVE OFFICES 286 BOYLSTON STREET BOSTON U S A

SATURDAY AFTERNOON, JANUARY 13

PROGRAMME

Berlioz . . . Minuet of Will-o'-the-Wisps, Ballet of Sylphs, and
Rákóczy March, from "The Damnation of
Faust"

SOLOIST
JOSEF HOFMANN

Steinway Piano Used

27

SYMPHONY IN G MAJOR (B. & H., No. 13) JOSEPH HAYDN

(Born at Rohrau, Lower Austria, March 31, 1732; died at Vienna, May 31, 1809.)

Haydn wrote a set of six symphonies for a society in Paris known as the "Concert de la Loge Olympique." They were ordered in 1784, when Haydn was living at Esterházy. Composed in the course of the years 1784-89, they are in C, G minor, E-flat, B-flat, D, A. No. 1, in C, has been entitled "The Bear"; No. 2, in G minor, has been entitled "The Hen"; and No. 4, in B-flat, is known as "The Queen of France."

The symphony played at this concert is the first of a second set, of which five were composed in 1787, 1788, 1790. If the sixth was written, it cannot now be identified. This one in G major was written in 1787, and is "Letter V" in the catalogue of the London Philharmonic Society, No. 13 in the edition of Breitkopf & Härtel, No. 8 in that of Peters, No. 29 in that of Sieber, No. 58 in the list of copied scores of Haydn's symphonies in the library of the Paris Conservatory of Music.

This symphony in G major is the first of the second series, and with the second, "Letter W," it was composed in 1787. The others are as follows: the third, "Letter R" (1788); the fourth, "The Oxford" (1788), so called because it was performed in the Sheldonian Theatre in Oxford when Haydn received his doctor's degree (1791); the fifth (1790),—the last symphony composed by Haydn before he left Vienna for London,—"Letter T."

The first movement opens with a short and slow introduction, adagio, G major, 3-4, which consists for the most part of strong staccato chords, which alternate with softer passages. The main body of the movement allegro, G major, begins with the first theme, a dainty one, announced piano by the strings without double-basses and repeated forte by the

Unquestionably the Greatest Book in Years
MY LIFE

The Autobiography of
RICHARD WAGNER

One of the great, if not *the greatest book of this generation*, worthy to take its place side by side with the world's immortal biographies. The mere publication of an autobiography of a man of Wagner's rank would be a great event even though it were a conventional and dull production; *but MY LIFE* "tells one of the most thrilling and dramatic stories in the history of modern art."—*Springfield Republican*.

"Will rank among the great autobiographies of literature. . . . The world will not willingly let die such a work as this."—*N.Y. Sun*.

Two volumes, large 8vo. Boxed, \$8.50 net. Expressage extra
DODD, MEAD & COMPANY, Publishers New York

full orchestra with a new counter-figure in the bass. Passage-work develops into a subsidiary theme, which bears an intimate relation to the first motive. The second theme is but little more than a melodic variation of the first. So, too, the short conclusion theme—in oboes and bassoon, then in the strings—is only a variation of the first. The free fantasia is long for the period, and is contrapuntally elaborate. There is a short coda on the first theme.

II. *Largo*, D major, 3-4. A serious melody is sung by oboe and violoncellos to an accompaniment of violas, double-basses, bassoon, and horn. The theme is repeated with a richer accompaniment, and the first violins have a counter-figure. After a transitional passage the theme is repeated by a fuller orchestra, with the melody in first violins and flute, then in the oboe and violoncellos. The development is carried along on the same lines. There is a very short coda.

The menuetto, *allegretto*, G major, 3-4, with trio, is in the regular minuet form in its simplest manner.

The finale, *allegro con spirito*, G major, 2-4, is a rondo on the theme of a peasant country-dance, and it is fully developed. Haydn in his earlier symphonies adopted for the finale the form of his first movement. Later he preferred the rondo form, with its couplets and refrains, or repetitions of a short and frank chief theme. "In some finales of his last symphonies," says Brenet, "he gave freer reins to his fancy, and modified with greater independence the form of his first allegros; but his fancy, always prudent and moderate, is more like the clear, precise arguments of a great orator than the headlong inspiration of a poet. Moderation is one of the characteristics of Haydn's genius; moderation in the dimensions, in the sonority, in the melodic shape: the liveliness of his melodic thought never seems extravagant, its melancholy never induces sadness."

The symphony is scored for one flute, two oboes, two bassoons, two horns, two trumpets, kettledrums, and strings.

*
* *

Early in the eighteenth century there were no performances at the Opéra in Paris on certain solemn days of the Catholic Church,—the Festival of the Purification of the Virgin, the Annunciation, from Passion Sunday to the Monday of Quasimodo or Low Sunday, Ascension, Whitsunday, Corpus Christi, the Assumption of the Virgin, the Day of the Nativity (September 8), All Saints, Day of the Conception, Christmas Eve, and Christmas, etc. In 1725 Anne Danican Philidor, one of the famous family, obtained permission to give concerts on

	<i>Studio</i> <i>Tea Rooms</i>	130	<i>Breakfast</i>
		<i>West 57th Street</i>	<i>Luncheon</i>
			<i>Tea and</i>
			<i>Dinner</i>

those days. He agreed to pay a yearly sum of ten thousand livres.* He also agreed that no operatic music and no composition of any nature with French text should be performed, but this obligation was afterward annulled. Thus were the Concerts Spirituels founded. They were given in the Salle des Suisses at the Palace of the Tuileries. The first was on Passion Sunday, March 18, 1725; and the programme included a suite of airs for violin; a caprice; a motet, "Confitebor"; a motet, "Cantate Domino,"—all by Lalande; and the concerto, "Christmas Night," by Corelli. The concert lasted from 6 P.M. to 8 P.M. There were never more than twenty-four performances during the year. These concerts were maintained and were famous until 1791. The most distinguished singers,—as Farinelli, Raaff, Caffarelli, Agujari, Todi, Mara,—violinists, oboists, bassoonists, and all manner of players of instruments assisted in solo performances. Philidor gave up the management in 1728. There were changes in the character of the programmes and in the place of performance, but the fame of the concerts was firmly established. In 1750 there was a chorus of forty-eight with an orchestra of thirty-nine.

Dr. Burney gave an amusing account of one of these concerts which he heard in 1770 ("The Present State of Music in France and Italy," pp. 23-28). The performance was in the great hall of the Louvre. He disliked a motet by Lalande, applauded an oboe concerto played by Besozzi, the nephew of the famous oboe and bassoon players of Turin, disliked the screaming of Miss Delcambre, approved the violinist Traversa. "The whole was finished by 'Beatus Vir.' . . . The principal counter-tenor had a solo verse in it which he bellowed out with as much violence as if he had done it for life, while a knife was at his throat. But though this wholly stunned me, I plainly *saw*, by the smiles of ineffable satisfaction which were visible in the countenances of ninety-nine out of a hundred of the company, and *heard*, by the most violent applause that a ravished audience could bestow, that it was quite what their hearts felt and their souls loved. *C'est superbe!* was echoed from one to the other through the whole house. But the last chorus was a *finisher* with a vengeance! it surpassed all clamor, all the noises, I had ever heard in my life. I have frequently thought the choruses of our oratorios rather too loud and violent; but, compared with these, they are *soft music*, such as might soothe and lull to sleep the heroine of a tragedy."

The attack of this orchestra became a tradition. Parisians boasted of it everywhere. Raaff, the tenor, met one in Munich. The French-

* Some say the sum was six thousand livres.

JANET BULLOCK WILLIAMS

Teacher of Singing

1 2 2 C A R N E G I E H A L L

man said: "You have been in Paris?" "Yes," answered Raaff. "Were you at the Concert Spirituel?" "Yes." "What do you think about the *premier coup d'archet*? Did you hear the first attack?" "Yes, I heard the first and the last." "The last? What do you mean?" "I mean to say, I heard the first and the last, and the last gave me the greater pleasure."

CONCERTO NO. 2, IN F MINOR, FOR PIANOFORTE AND ORCHESTRA,
OP. 21 FRÉDÉRIC CHOPIN

(Born at Zelazowa-Wola, near Warsaw, February 22, 1810; * died at Paris, October 17, 1849.)

The Concerto in F minor was composed before the Concerto in E minor, Op. 11, but the latter was published in September, 1833, and the former was not published until April, 1836.

The first mention of this concerto was in a letter written by Chopin, October 3, 1829, to Titus Woyciechowski: "Do not imagine that I am thinking of Miss Blahetka, of whom I have written to you; I have—perhaps to my misfortune—already found my ideal, which I worship faithfully and sincerely. Six months have elapsed, and I have not yet exchanged a syllable with her of whom I dream every night. Whilst my thoughts were with her I composed the adagio † of my concerto." Chopin was then at Warsaw. This ideal was Constantia Gladkowska. Born in the palatinate of Masovia, she studied at the Warsaw Conservatory. Chopin was madly in love with her. Henriette Sontag heard her sing in 1830, and said that her voice was beautiful, but already somewhat worn, and she must change her method of singing if she did not wish to lose her voice within two years; but Chopin worshipped Constantia as a singer as well as woman. His sweetheart made her début at Warsaw as Agnese in Paër's opera in 1830. We learn from

* This is the date given by Riemann's *Musik-Lexikon* (1909), and the one observed for the recent centenary in Poland. Niecks, Huneke, and Grove's *Dictionary* (Revised Edition) prefer March 1, 1809. Elie Poierée in his excellent biography of Chopin (Paris, s. d., Henri Laurens' Series "Les Musiciens Célèbres") gives February 22, 1810.

† "The slow movements of Chopin's concertos are marked *Larghetto*. The composer uses here the word *Adagio* generically,—i.e., in the sense of slow movement generally."—NIECKS.

Mrs. Elizabeth Jennings Buckland

Studio:

THE FRANKLIN

204 WEST 94th STREET

Telephone - - - - 2488 Riverside

THE
RIVARDE
METHOD
of SINGING

Voice Placing a
Specialty

Chopin's letters that she looked better on the stage than in the parlor, that she was an admirable tragic play-actress, that she managed her voice excellently up to the high F and G, observed wonderfully the nuances. "No singer can easily be compared to Miss Gladkowska, especially as regards pure intonation and genuine warmth of feeling." In this same year he was sorely tormented by his passion, and some of his letters were steeped in gloom. At the concert October 11, 1830, she "wore a white dress and roses in her hair, and was charmingly beautiful. . . . She never sang so well as on that evening, except the aria in 'Agnese.' You know 'O! quante lagrime per te versai.' The 'tutto detesto' down to the lower B came out so magnificently that Zielinski declared this B alone was worth a thousand ducats." In 1831 he dined eagerly with Mrs. Beyer in Vienna because her name was Constantia: "It gives me pleasure when even one of her pocket handkerchiefs or napkins marked 'Constantia' comes into my hands." In a letter he says of the young woman at Warsaw: "If W. loves you as heartily as I love you, then would Con— No, I cannot complete the name, my hand is too unworthy. Ah! I could tear out my hair when I think that I could be forgotten by her!" The next year he was still in love, although he let his whiskers grow only on the right side. "On the left side they are not needed at all, for one sits always with the right side turned to the public." Constantia married Joseph Grabowski, a merchant of Warsaw, in 1832. Count Wodzinski tells another story,— that she married a country gentleman and afterward became blind. In 1836 Chopin asked Maria Wodzinska to marry him. She refused him, and said that she could not act in opposition to the wishes of her parents. Some time in the winter of 1836-37 Chopin met George Sand.

Chopin wrote, October 20, 1829: "Elsner has praised the Adagio of the concerto. He says there is something new in it. As for the Rondo, I do not yet wish to hear a judgment, for I am not satisfied with it myself." This Finale was not completed until November 14.

A Most Effectual Throat Relief

Hoarseness, coughs, inflammation of the throat, bronchial and asthmatic troubles are relieved promptly by the use of

BROWN'S BRONCHIAL TROCHES

For over half a century recognized throughout the world as the staple throat remedy. Especially convenient to carry in purse or pocket ready for use whenever required to check a cough or give relief in any throat trouble.

Entirely free from opiates in any form. Fine for singers and speakers to clear the voice. Sold everywhere in boxes—never in bulk.

Price 25c, 50c and \$1.00
Sample sent free on request

JOHN I. BROWN & SON, BOSTON, MASS.

BROWN'S

CAMPHORATED
SAPONACEOUS

DENTIFRICE

is an article of superior merit. Used daily, will keep the teeth sound, prevent accumulation of tartar, and give firmness to the gums. It leaves a particularly clean and pleasant feeling in the mouth. For sale by druggists and dealers in toilet articles, or sent on receipt of price, 25 cents. Sample sent on request.

Manufactured by JOHN I. BROWN & SON

CURTIS & BROWN
MFG. CO., Ltd.

NEW YORK, N.Y.

SUITE FOR ORCHESTRA, OP. 9 GEORGES ENESCO (ENESCOU).

(Born at Cordaremi, Roumania, August 7, 1881; now living in Paris.)

The first performance of this suite, dedicated to Camille Saint-Saëns, in the United States was by the Philharmonic Orchestra of New York, January 3, 1911. The first performance in Boston was at a concert of the Boston Symphony Orchestra, April 1, 1911.

The suite is in four movements:—

I. *Prélude à l'unisson*. *Modérément*, C major, 3-4. This prelude is for strings with kettledrum tuned in G, and the strings are employed almost always in unison. The prelude leads into the second movement.

II. *Menuet lent*. *Mouvement du précédent*, C major, 3-4. The slow minuet is scored for two flutes, oboe, English horn, two clarinets, two bassoons, two horns, kettledrums, solo violin, solo violoncello, and the usual strings. The chief theme is first announced by the solo instruments.

III. *Intermède*. *Gravement*, A major, 2-4. This movement is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, harp, and the usual strings.

IV. *Final*. *Vif*, C minor (C major), 6-8 (3-4). It is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets; three trombones, kettledrums, cymbals, and the usual strings.

The music cannot be characterized as ultra-modern, and the structure of the movements requires no analysis.

* * *

Enesco's father was a farmer. The boy at the age of three asked him to bring him a fiddle from the town where he sold his produce. The father brought him one, but it had only three strings, and the boy

HOTEL LENOX

2 minutes from Back Bay Stations

Fireproof Modern Convenient

250 Rooms; 125 with Private Bath

Superior Cuisine and Service

**Boylston and Exeter Streets
BOSTON**

was disgusted: "I wanted a fiddle, not a plaything." A real violin was obtained, and Georges soon played the tunes he heard at village weddings, and made up tunes of his own. A wandering musician, staying in the village, taught him his notes, and Georges began to compose before he had seen any treatise on harmony. Another musician persuaded the father to take the boy to Vienna. Joseph Hellmesberger, the elder, was then at the head of the Vienna Conservatory and conductor at the Royal Opera House. He was at first unwilling to admit the seven-year-old boy: "The Conservatory is not a cradle." But the father pleaded earnestly. Hellmesberger heard the boy, admitted him to the Conservatory, and took him into his own family where he lived for four years. Georges took the first prizes for violin and harmony when he was eleven.

The father was wise. He did not exploit the boy as a prodigy, but took him to Paris. The class of Massenet, who took a great interest in Georges, was then conducted by Gabriel Fauré. Georges studied the violin with Martin Marsick. In 1897 Enescu, as he was then known, took a second *accessit* for fugue and counterpoint. In 1899 he won a first prize for violin playing.

In 1897 (June 11) a concert of his works was given in Paris by Miss Eva Holland, violinist, assisted by several. The programme included a sonata for violin and pianoforte; Suite dans le Style ancien for pianoforte; songs, "Le Saphir" and "Les deux différentes manières d'aimer"; Nocturne and Saltarello for violoncello; quintet for pianoforte and strings. This quintet showed the influence of Brahms.

Édouard Colonne heard the violin sonata played at the house of the Princess Bibesco, who had befriended the boy praised by Fauré, Massenet, and Saint-Saëns. He asked if Enesco had not composed an orchestral work. He was shown the "Poème Roumain," which he produced at a Châtelet concert, February 6, 1898. Enesco became at once known to the public. He was soon heard as a violinist, and as a virtuoso he has gained an enviable reputation through Europe. He is court violinist to the Queen of Roumania.

Among his chief works are:—

"Poème Roumain," Op. 1.

Sonata for violin and pianoforte, Op. 2.

Sonata for violin and pianoforte, Op. 6.

Pastorale Fantaisie for orchestra (Châtelet concert, February 19, 1899).

Symphony for two flutes, oboe, English horn, two clarinets, two horns, two bassoons.

HOTEL PURITAN

COMMONWEALTH AVENUE

100 yards from Massachusetts Avenue car lines

The Distinctive Boston House



One of the most attractive Hotels in the World for Transient and Permanent Guests who demand the best. Several desirable rooms and suites at modest prices.

Afternoon tea daily, with music, in the Sun Parlor

Symphony for orchestra (Châtelet concert, January 21, 1906).
Symphonie concertante for violoncello and orchestra (Lamoureux concert, March, 1909, J. Salmon violoncellist).

* * *

These compositions by Enesco have been played in Boston:—
"Poème Roumain." Orchestral Club, January 7, 1902, Mr. Longy conductor.

Suite for orchestra, Op. 9. Boston Symphony Orchestra, April 1, 1911.

Symphony for wind instruments. Longy Club, February 8, 1909.

Sonata in F minor for violin and pianoforte, Op. 6. Mr. and Mrs. David Mannes, December 13, 1910.

* * *

Enesco's symphony for orchestra was performed in New York by the New York Symphony Orchestra in February, 1911; the Suite, Op. 9, at a concert of the Philharmonic Orchestra, January 3, 1911; the Dixture for wind instruments by the Barrière Ensemble, January 9, 1911. This "Dixture" is the same composition as "Symphony for wind instruments," played in Boston by the Longy Club.

MINUET OF WILL-O'-THE-WISPS, BALLET OF SYLPHS, AND RÁKÓCZY MARCH, FROM "THE DAMNATION OF FAUST." HECTOR BERLIOZ

(Born at la Côte Saint-André, December 11, 1803; died at Paris, March 9, 1869.)

Gérard de Nerval published his translation into French of Goethe's "Faust" in November, 1827. Berlioz, reading it, was intoxicated. "The marvellous book," he wrote, "fascinated me at once; I could not put it down; I read it constantly, at my meals, in the theatre, in the street, everywhere. This translation in prose contained some versified fragments, songs, hymns, etc. I yielded to the temptation

FAELTEN PIANOFORTE SCHOOL

CARL FAELTEN, Director
30 HUNTINGTON AVENUE, BOSTON

Professional training for



Pianists and Music Teachers. Special department for children. Call or write for information.

DE MERITTE SCHOOL

815 BOYLSTON STREET, BOSTON
Twelfth Year

A preparatory school for boys who want an education.

The **Upper Grade** prepares for college and the scientific schools.

The **Lower Grade** gives to boys from ten to fourteen years of age a careful training for the work of the upper grade.

EDWIN DE MERITTE, A. B., Prin.

VICTOR S. FLECHTER

Rare Old Violins, Violas. Cellos,
Finest Italian Strings, Bows,
Boxes, Highest Grade Repairing

23 UNION SQUARE, NEW YORK

Telephone

of setting music to them. Hardly had I finished this difficult task,—and I had not heard a note of the score,—I committed the folly of having the score engraved—at my expense.”

At least two translations into French of “Faust” had been published before de Nerval’s, but Berlioz was apparently unacquainted with them. De Nerval in his preface wrote: “‘Faust’ is about to be performed in all the theatres of Paris, and those who will see the performances will no doubt be curious to consult at the same time the German masterpiece.” The *Figaro* of November 30, 1827, referred to the translation published “at a moment when the chief theatres purpose to represent the very bizarre and marvellous adventures of Dr. Faust.” A “Faust” by Théaulon and Gandolier, with music by the orchestral leader, Béancourt, was performed with great success at the Nouveautés. Stapfer’s “Faust,” illustrated by Delacroix, was published in March, 1828. “Faust,” with Frédéric Lemaître as the hero, was produced at the Porte-Saint-Martin, October 29, 1828.

Berlioz had left Paris, August 30, 1827, to visit his parents after an absence of three years. In September he wrote from Grenoble, begging Humbert Ferrand to visit him. “We’ll read ‘Hamlet’ and ‘Faust’ together. Shakespeare and Goethe, the mute confidants of my life. . . . I made yesterday, in a carriage, the ballad of ‘The King of Thule’ in the Gothic style. I’ll give it to you to put in your ‘Faust,’ if you have a copy.” Back in Paris, he dreamed of turning “Faust” into a “descriptive symphony.” He also thought of composing music for a ballet “Faust” of which Bohain was the author, for production at the Opéra. “If the superintendent * wishes to know my claims for the task, here they are: my head is full of ‘Faust,’ and, if nature

* The Vicomte Sosthène de La Rochefoucauld, Superintendent of Fine Arts. Lesueur certified to him that his pupil, Berlioz, would be “a painter in his art.”

HARRIET THORBURN 703 Carnegie Hall

The Art of Singing

Pupil of Frank King Clark, Berlin, and Carl Scheidemantel, Dresden,
Isidor Luckstone, New York

The Elinor Comstock Music School

A resident and day school. Leschetizky method. Piano teachers all Leschetizky pupils. Vocal, Harmony, Ensemble playing, Sight reading, Lectures on current operas and concerts. Classes arranged in French, Classic Dancing, Literature and History of Art. Catalogues.

Miss ELINOR COMSTOCK, 1000 Madison Ave., New York City

has endowed me with any imagination, it is impossible for me to find a subject on which my imagination can exercise itself with greater advantage." Although Bohain was then the manager of *Figaro* and of the Nouveautés theatre, his ballet was not accepted. Berlioz, nevertheless, composed the work entitled "Huit Scènes de Faüst," which, engraved in 1829, is now extremely rare. There is a copy in the Brown collection in the Boston Public Library.

The eight scenes were as follows: (1) "Songs of the Easter Festival," a number which is, as far as the first part is concerned, identical with the Easter Hymn in "The Damnation of Faust" and varies only slightly in the second part; (2) "Peasants under the Lime Trees," the Peasant Song in the later work, but written a tone higher and without the concluding presto in 2-4; (3) "Concert of Sylphs," which is practically the same as in "The Damnation of Faust," but is now sung by chorus and not by "six solo voices"; (4) "Echo of a Jovial Companion," Brander's song; (5) "The Song of Mephistopheles," the "Song of the Flea"; (6) "The King of Thule," Marguerite's "Gothic Song,"—the version in "The Damnation of Faust" is a tone lower, and the characteristic syncopation in the initial phrase is added; (7a) "Marguerite's Romance," as in the later version; (7b) "Soldiers' Chorus," revised for "The Damnation of Faust"; (8) "Mephistopheles' Serenade," accompanied at first only by a guitar. The music of Mephistopheles was composed for a tenor; so the Serenade was lowered for "The Damnation of Faust," but the "Song of the Flea" remains in the original key. Berlioz inserted in the "Eight Scenes" descriptive mottoes, chosen from Shakespeare's "Hamlet" and "Romeo and Juliet," quotations from Goethe and Thomas Moore, and singular annotation of his own.

The "Eight Scenes" were dedicated to the Vicomte de La Rochefoucauld, but Adolphe Boschot represents Berlioz as saying: "These scenes were not written for him, but for F. H. S., that is, for Harriet Smithson!"

The "Concert of Sylphs" was sung by pupils of the Royal School of Music at a concert given by Berlioz in Paris, November 1, 1829. The other scenes were not performed.

M R. C. M. C H A S E

Teacher of PIANOFORTE PLAYING

ASSISTED BY

MILDRED HARLOWE COOK and others

RECITAL given by Miss COOK last season

AT STEINERT HALL, BOSTON

PROGRAM

- | | |
|---|---|
| 1. (a) Rhapsody, Op. 79, No. 1 Brahms | 3. (a) Voiles C. Debussy |
| (b) Gnômes, Op. 30, No. 1 } H. Farjeon | (b) Arabesque, No. 1 } Paganini-Liszt |
| (c) Mercury, Op. 13, No. 4 } | (c) La Campanella |
| (For the first time in Boston) | 4. (a) "Ladore," A major (first time) C. M. Chase |
| (d) Ende vom Lied, Op. 12 Schumann | (b) Scherzando, Op. 103, No. 3 C. Sinding |
| 2. (a) Nocturne, Op. 15, No. 2 } Chopin | (First time in Boston) |
| (b) Impromptu, Op. 66, C-sharp minor } | (c) Caprice Espagnol M. Moszkowski |
| (c) Polonaise, Op. 40, No. 1 } | |

Steinert Hall Annex, Boston

500 Carnegie Hall, New York, Wednesday

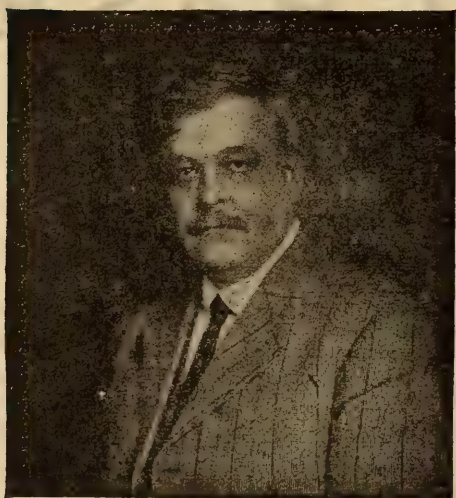
Berlioz sent, April 10, 1829, a copy of the score to Goethe with a letter in which he addressed him as "Monseigneur." Ferdinand Hiller asked Eckermann how Goethe received it. Eckermann said: "Goethe showed me the score and tried to read the music by the eye. He had a lively desire to hear it performed. There was also a very well written letter from M. Berlioz, which Goethe also gave me to read. Its elevated and most respectful tone gave us a common joy. He will certainly answer, if he has not already done so." * But Goethe, according to his custom whenever there was question about music, wished the opinion of Zelter in Berlin. He sent the score to him, and received no reply for a couple of months. When the reply came, it was as follows: "Certain persons make their presence of mind understood only by coughing, snoring, croaking, and expectoration. M. Hector Berlioz seems to be one of this number. The smell of sulphur which Mephistopheles emits seizes him, and makes him sneeze and explode in such a way that he makes all the orchestral instruments rain and spit without disturbing a hair of Faust's head. Nevertheless, I thank you for sending it to me."

Goethe never answered Berlioz's letter, never acknowledged the gift.

* * *

The revisions of these "Scenes" were made and the other portions of "The Damnation of Faust" composed in 1845-46. The first performance of "The Damnation of Faust" was at the Opéra-Comique, Paris, December 6, 1846. The singers were Mrs. Duflot-Maillard, Roger, Léon, Henri. The first performance in the United States was at New York, under Dr. Leopold Damrosch, February 12, 1880, with Amy Sherwin, Jules Jordan, Franz Remmert, Bourne. The first performance in Boston was under Mr. Lang, May 14, 1880, with Mrs. Humphrey-Allen, W. J. Winch, Clarence Hay, and "an Amateur" (S. B. Schlesinger). The first performance of the work as an opera was at Monte Carlo, February 18, 1893, with Miss d'Alba, Jean de Reszke, Melchissédec, and Illy.

* For a copy of Berlioz's letters see the "Goethe-Jahrbuch" of 1890, pp. 99, 100, and Prodhomme's "Berlioz," pp. 70, 71 (Paris, s. d.).



Edward B. Kinney

Vocal Specialist

780 WEST END AVENUE
S.E. Corner 98th STREET
NEW YORK

Phone, 1404 River

As organist and choirmaster of one of New York's large churches, and a producer of light operas, Mr. Kinney gives his pupils unusual chances.

He not only places the voice, but prepares the young artist for a career. His experience in caring for and restoring abused and apparently lost voices is invaluable. Examination by appointment.

The Minuet of Will-o'-the-wisps is a species of instrumental serenade, given by ignes fatui under Marguerite's window at night by the command of Mephistopheles. The movement begins moderato, D major, 3-4, with a minuet theme, played in full harmony by wood-wind and brass. The minuet is developed by strings and wind; the latter instruments have the more important part. There is a shorter trio in D minor, with a cantabile melody for strings, accompanied by "continual light-flickerings in the higher wood-wind; ever and anon come great fire-flashes in the full orchestra, an effect produced by sudden crescendos from piano to fortissimo in all the strings (in tremolo) and brass, ending in a shriek of the higher wood-wind." The return of the minuet, after the trio, is shortened, and it leads to a presto, D major, 2-2. Flute, piccolos, and oboes burlesque Mephistopheles' own serenade to Marguerite. The minuet theme returns twice more, "until its light is suddenly blown out, and the whole ends in a dying flicker of the first violins." The minuet is scored for two piccolos, one flute, two oboes, two clarinets, one bass clarinet, four bassoons, four horns, two trumpets, two cornets-à-pistons, three trombones, two pairs of kettledrums, triangle, cymbals, and strings.

The Waltz of Sylphs, allegro, mouvement de valse, D major, 3-8, is a short orchestral movement, during which the sylphs dance through the air after they have sung, in obedience to Mephistopheles, the praise of Marguerite's beauty to Faust as he is asleep on the banks of the Elbe. The first violins develop a waltz melody over a drone-bass in the violoncellos and double-basses "and light, breezy puffs" in

CARNEGIE HALL

Saturday Afternoon, January 27, at 2.30

JOSEF HOFMANN

ONLY PIANO RECITAL

Tickets, 75c., \$1.00, \$1.50, \$2.00, on sale at hall

Management . . . QUINLAN INTERNATIONAL MUSICAL AGENCY

THE STEINWAY PIANO USED

the second violins and violas. "Through it all come little scintillations in the wood-wind and harps." The waltz is scored for one piccolo, two flutes, two clarinets, two harps, kettledrums, and strings.

Berlioz, early in 1846, was about to leave Vienna for Budapest. He wrote the Rákóczy March the night before his departure. "A Viennese amateur, who knew well the manners of the country I was to visit, came to me some days before with a volume of old airs. 'If you wish to please the Hungarians,' he said, 'write a piece on one of their national airs. They will be enraptured, and you in turn will give me, when you are back, news of their *Elien* (hurrah!) and applause. Here is a collection, and you have only to choose.' I took his advice and chose the Rákóczy tune."

The march was played for the first time at Budapest, and the description of the reception of it by the Hungarians is familiar. "The extraordinary effect it produced tempted me to introduce it in my score of 'Faust.' I took the liberty of putting my hero in Hungary at the beginning of the action, and making him witness the passage of an Hungarian army across the plain where he is walking, buried in thought, A German critic found it exceedingly strange that I had made Faust travel to such a place. I do not see why I should not, and I should not have hesitated the least in the world to take him anywhere else, if it would have helped my score. I had not bound myself to follow Goethe's plan, and the most eccentric travels may be attributed to a character like Faust without any shock to probability. Other German critics took up this singular thesis later, and attacked me with still greater violence for the changes I made in Goethe's plan! As if there were no other 'Fausts' than Goethe's! . . . I have often wondered why those same critics never reproached me for the libretto of my 'Romeo and Juliet' symphony, which is little like the immortal tragedy. No doubt, because *Shakespeare is not a German*. Patriotism! Fetishism! Cretinism!"

Christopher Marlowe pictures Faust as an accomplished traveller who was personally conducted by Mephistopheles. Faust says (scene vii.):—

Having now, my good Mephistophilis,
Passed with delight the stately town of Trier,
Environed round with airy mountain-tops,
With walls of flint, and deep entrenched lakes,
Not to be won by any conquering prince;
From Paris next, coasting the realm of France,

ANNOUNCEMENT of M. H. HANSON

437 FIFTH AVENUE, NEW YORK

For Spring, 1912. Available among others

MARIE RAPPOLD	} Metropo- itan Opera House	LUDWIG HESS, Famous Tenor
BERNICE DE PASQUALI		HENRI SCOTT, Basso, Chicago Opera
HENRIETTE WAKEFIELD		BORIS HAMBOURG, 'Cellist
MARGARETE MATZENAUER		

For 1912-13

GEORGE HENSCHER, Recitals to his own accompaniment

GOTTFRIED GALSTON, the sensational Munich pianist

LOUIS PERSINGER, American Violin Virtuoso of European fame

All the above artists, and others to be announced

CARNEGIE HALL . . .

NEW YORK

The Boston Symphony Orchestra

MAX FIEDLER, Conductor

FOURTH CONCERT

Thursday Evening, February 22

At 8.15

FOURTH MATINEE

Saturday Afternoon, February 24

At 2.30

We saw the river Maine fall into Rhine,
 Whose banks are set with groves of fruitful vines;
 Then up to Naples, rich Campania,
 Whose buildings fair and gorgeous to the eye,
 The streets straight forth, and paved with finest brick;
 Quarter the town in four equivalents.
 There saw we learned Maro's golden tomb,
 The way he cut, an English mile in length,
 Thorough a rock of stone in one night's space;
 From thence to Venice, Padua, and the rest,
 In one of which a sumptuous temple stands,
 That threatens the stars with her aspiring top.
 Thus hitherto has Faustus spent his time:
 But tell me, now, what resting place is this?
 Hast thou, as erst I did command,
 Conducted me within the walls of Rome?

Akos László gives this account of the origin of the Rákóczy March:—

When Prince Franz Rákóczy II. (1676-1735) entered in solemn state his town of Eperjes, bringing with him his young bride, the Princess Amalie Karoline, daughter of Duke Vanfried of Hesse, the leader of the gypsies, Michael Barna, court fiddler and favorite of the Prince, wrote a processional march in honor of the pair and played it with his band. The march was originally of a joyous nature, but Barna rewrote it. He learned that his master was about to revolt against the Austrian house, in spite of the treaty of Szatmár; and he threw himself at the feet of his master, and with tears he spoke from his heart: "Most gracious Prince! You abandon a pleasant life, to chase after nothing!" And to soothe the Prince he took his fiddle in his hand and played the rewritten tune, the tune with which he had greeted his happy master, who then blazed at the zenith of his might.

The Prince died exiled in Turkey, whither Barna had followed him.

The "Rákóczy Song" was popular among the Hungarian people and the wandering gypsy musicians. It was first put in notation by Karl Vaczek of Jászó, who died, very old, in 1828. He was an amateur who had played the flute before the Austrian court, and was known

FRANKLIN RIKER

Tenor and Composer

Vocal Instructor

In NEW YORK: Carnegie Hall, Mondays
 W. 86th Street Studios (Res.), Tuesdays,
 Fridays, Saturdays

In TORONTO, ONTARIO:
 Wednesdays and Thursdays

Under management of ANTONIA SAWYER, 1425 BROADWAY, NEW YORK

SMITH'S PHARMACY

formerly at 57th Street and 7th Avenue, directly
 opposite Carnegie Hall, is now located at 854
**SEVENTH AVENUE, one door South of
 55th Street.**

It will be a pleasure to serve you.

Huyler's Candies. Modern Soda Fountain,
 Headquarters for Dr. Dearborn's Cold Cream.
 Dr. Dearborn's Massage Cream.

Telephones, 3640 — 5164 Columbus.

REUBEN R. SMITH.

E. SHEFFIELD MARSH

Tenor

Tone production and preparation for
 public work

Studio, 815 Carnegie Hall
 New York City

as one learned in music. He learned the Rákóczy tune from a grand-child of Michael Barna, a woman renowned throughout all Hungary for her beauty and fiddling; and her name was Panna Czinka.

Vaczek wrote the tune on paper and gave the manuscript to a fiddler named Ruzsitska, who made of it a greater work, for he broadened it into a march and battle music.

The original melody of Barna was preferred by the Hungarians. Berlioz in his transcription used portions of Ruzsitska's version; he took the true "Rákóczy song" and also Ruzsitska's battle music.

Panna Czinka was educated musically by a German Kapellmeister at Rozsnyo. When she was fourteen, she married a gypsy who played the "Viola da Gampa," and with her husband and her two brothers went here and there in Hungary. Their performance of the Rákóczy March was sensational. Before her death her band was composed wholly of her sons. When she died, her beloved Amati, which had been given her by the Archbishop of Czáky, was buried with her; for she had asked this.

* * *

When "The Damnation of Faust" was first performed, Wagner's "Tannhäuser" was not a year old on the stage; Verdi's greatest opera was then "Ernani"; Schumann had still ten years to live; Tschai-kowsky was six years old; Brahms was a student of thirteen years.

* * *

The romantic Berlioz, who was especially romantic in statements of fact, gave an account in his Memoirs of the composition of "The Damnation of Faust." We quote from Mr. William F. Apthorp's translation:—

"It was in the course of this trip to Austria, Hungary, Bohemia, and Silesia,* that I began the composition of my legend of 'Faust,' over the plan of which I had long been ruminating. As soon as I had made up my mind to undertake it, I had also to resolve to write

* Berlioz, leaving Paris in October, 1845, with Marie Recio, who afterward became his second wife, arrived at Vienna, November 3. He returned to Paris in May of the next year.—Ed.

CRUDUP VESEY, *Voice Specialist*

EIGHTY-SIXTH STREET STUDIOS

257 WEST EIGHTY-SIXTH STREET

JOHN C. DEMPSEY, *Bass-Baritone* TEACHER OF SINGING

Conductor and Coach for Amateur or Professional Opera Clubs

Choirmaster of St. Mark's P. E. Church, New York City

Musical Director of the St. Cecilia Society of Flushing

Musical Director of St. Cecilia Choral Club of Long Island City

nearly the whole of the libretto myself; the fragments from the French translation of Goethe's 'Faust' by Gérard de Nerval, which I had already set to music twenty years before, and counted on introducing in my new score, after remodelling them, and two or three other scenes, written according to my directions by M. Gandonnière * before I left Paris, did not amount to the sixth part of the work.

"So I tried, while rolling along in my old German post-chaise, to write the verses intended for my music. I began with Faust's invocation to Nature, trying neither to translate nor even to imitate the masterpiece, but merely to draw inspiration from it and to extract what musical substance it contained. . . . Once started, I wrote the verses I needed just as my musical ideas came to me, and I wrote my score with an ease that I have seldom experienced with my other works. I wrote when and where I could,—in my carriage, on the railway, on steamboats, and even in cities, in spite of the various cares occasioned by the concerts I had to give. Thus, in an inn at Passau, on the Bavarian frontier, I wrote the introduction: 'Le vieil hiver a fait place au printemps.' In Vienna I wrote the scene on the banks of the Elbe, Mephistopheles' air, 'Voici des roses,' and the Ballet of the Sylphs. . . . In Pesth, by the light of a gas-jet in a shop, I wrote the choral refrain of the Dance of Peasants, one night that I had lost my way in the town. In Prague I got up in the middle of the night to write a melody that I trembled for fear of forgetting, the chorus of angels in Marguerite's apotheosis:—

Remonte au ciel, âme naïve
Que l'amour égara.

"In Breslau I wrote the words and music of the Latin students' song:—

Jam nox stellata velamina pandit.

* Little is known of Almiré Gandonnière. He edited the *Archives de la Banlieue*, a journal of only two numbers, published in July and August, 1846, on the occasion of the elections, and in 1848 he was mentioned as the author of "Tour du Monde," a republican cantata.—Ed.

LILLIE MACHIN, *Vocal Teacher*

Certificated pupil of Luigi Vannuccini
Florence, Italy

1203, CARNEGIE STUDIOS
56th STREET and 7th AVENUE - - NEW YORK

Music teaches most exquisitely the art of development.—D'ISRAËLI

MUSIC EDUCATION

CALVIN B. CADY. Studios { Boston, 900 Beacon Street
New York, 15 Claremont Avenue

Pianoforte, Harmony, etc., and Normal Courses

Address Teachers College, Columbia University, New York, for Syllabus of Course in Music Education.

Address Clayton F. Summy Co., Chicago, Ill., for Poetic Folk Dances, Books I. and II., Folk Songs for Ten Fingers, First Home Studies, Music Education, An Outline, Books I. and II.

Summer Normal, Portland, Oregon, in July

"On my return to France, having gone to spend a few days near Rouen, at M. le Baron de Montville's country-seat, I composed the grand terzet:—

Ange adoré, dont le céleste image.

"The rest was written in Paris, but always on the spur of the moment,—at home, at a café, in the Tuileries garden, and even on a curb-stone of the boulevard du Temple. I did not look for my ideas, I let them come; and they presented themselves in the most unforeseen order. When at last the whole sketch of the score was finished, I set to working it all over, to polishing its various parts, to uniting them and welding them together with all the fury of diligence and patience of which I am capable, and to finishing the instrumentation, which had only been briefly indicated up to that time. I look upon this work as one of the best I have produced; the public, so far, seems to agree with me.

"It was nothing to have written it, I had to bring it out; and it was then that my troubles and misfortunes began. Copying the orchestral and vocal parts cost me a huge sum; then the numerous rehearsals I had with the performers and the exorbitant price of sixteen hundred francs I had to pay for the rent of the Opéra-Comique theatre, the only place that was then at my disposal, drew me into an enterprise that could not help ruining me. But I kept on, buoyed up by a specious argument that any one would have made in my place: 'When I gave "*Roméo et Juliette*" for the first time at the Conservatoire,' I said to myself, 'the eagerness of the public to come and hear it was such that we had to sell *lobby tickets* to give standing-room to the overflow when the hall was full; and, in spite of the enormous expense of the performance, a small profit was left for me. Since then my name has grown in public estimation, the noise of my successes abroad gives it, moreover, an authority which it formerly lacked; the subject of "*Faust*" is quite as famous as that of "*Roméo*," it is generally believed to be sympathetic to me, and that I have treated it well. So everything makes me hope that there will be a great curiosity to hear this new work, which is on a larger scale and more varied in tone than its predecessors, and that the expenses will at least be covered.' . . . Illusion! Years had gone by since the first performance of '*Roméo et Juliette*,' during which the indifference of the Paris public for everything concerning the arts and literature had made

CLARA TIPPETT

Teacher of Singing

Assistant, GRACE R. HORNE

312 Pierce Building
Copley Square, Boston

incredible progress. Already at this time it had so lost interest, especially in a musical work, that it refused to shut itself up by daylight (I could not give my concerts in the evening) in the Opéra-Comique theatre, to which the world of fashion hardly ever goes in any case. It was the end of November,* it was snowing, the weather was frightful; I had no fashionable singer to sing Marguerite; as for Roger, who sang Faust, and Herman Léon, who took the part of Mephistopheles, they were heard every day at that same theatre, and they were not *fashionable* either. The upshot was that I gave 'Faust' twice to half a house. The swell Paris public, the public that goes to concerts and is supposed to care for music, stayed quietly at home, with as little thought of my music as if I had been the most obscure pupil at the Conservatoire; and there was no more of an audience at the Opéra-Comique at these two performances than there would have been if the flimsiest opera in its repertory had been given."

The press, however, was not on the whole unfavorable.

Berlioz added: "I was ruined and I owed a considerable sum which I did not have." Bertin advanced him one thousand francs from the treasury of the *Journal des Débats*, of which Berlioz was the music critic; friends gave him money, some four hundred francs, some five hundred; Friedland and Sax advanced him twelve hundred francs apiece, and the publisher Hetzel one thousand, so that he could journey to Russia. Balzac said to him: "You will come back with one hundred and fifty thousand francs: I know the country; you cannot bring back less." Berlioz answered this in his Memoirs: "The reader will soon see that if my concerts at St. Petersburg and Moscow produced more than I had hoped, I *could*, however, bring back much less than the one hundred and fifty thousand francs predicted by Balzac."

* The first concert was announced for November 29, 1846. It did not take place till December 6.—Ed.

MUSICAL INSTRUCTION

NEW YORK

TEACHER OF SINGING

WALTER S. YOUNG

801-802 Carnegie Hall

NEW YORK

SOPRANO

Formerly of St. Patrick's Cathedral

KATHRIN HILKE

CONCERT, ORATORIO, RECITAL,
VOCAL INSTRUCTION

56 West 97th Street

'Phone, 6309 River

BARITONE

and TEACHER OF SINGING

TUESDAY AND FRIDAY MORNINGS

FREDERICK HASTINGS

Studio, 827 CARNEGIE HALL

MUSICAL INSTRUCTION

ELLA BACKUS-BEHR

PIANIST
Sixty-nine West Eighty-eighth Street
NEW YORK

As Vocal Coach refers to
Mme. Louise Homer Mr. Bechtal Alcock and
Mrs. Merle Tillotson-Alcock Mr. Frederic Martin

FRANCIS ROGERS

Management, LOUDON CHARLTON
868 Carnegie Hall, New York

B A R I T O N E

RECITAL, ORATORIO, CONCERT

Also a limited number of pupils in the art of singing
There is the real stuff in this singer.—PHILIP HALE.
Mr. Rogers is a true artist.—W. J. HENDERSON
(N. Y. Sun).

Address, 563 PARK AVENUE, NEW YORK

VIRGIL

Piano School and Conservatory

42 West 76th Street, New York

THE SCHOOL THAT MAKES
PLAYERS

RESULTS TELL

Catalogue on request

ARTHUR D. WOODRUFF

TEACHER OF SINGING

5 West 38th Street

NEW YORK CITY

MASTER MUSIC STUDIOS

2789 Broadway, New York

M. DUBLE-SCHEELE, Director

All Branches of Music Taught

CATALOG

Telephone Connection

STEINWAY PIANO USED

Mr. MAX HEINRICH

has charge of the department of
Voice Training, Oratorio, Opera, Classic Song
and Dramatic Reading to Singers

Accommodations for a New York residence ar-
ranged for out-of-town students

SUMMER CENTER

SCHLOSS ORT, GMUNDEN, AUSTRIA

Study of music is optional

Miss M. GRACE DASCHBACH

In charge of Vocal Department Teachers
College, Columbia University

S O P R A N O

TEACHER OF SINGING

401 Carnegie Hall . New York City

LESLEY MARTIN

Bel Canto

Studio: 1425 Broadway, New York

SINGERS—Suzanne Baker Watson, Cora Cross,
Nellie Hart, Willette Kershaw, Gertrude Hutcheson,
Ivy Scott, Marion Stanley, Estelle Ward, Mabel
Wilbur, Flora Zabelle, Edward Foley, George Gilbert,
John Hendricks, Andrew Mack, Dr. Eugene Walton
Marshall, Fiske O'Hara, Umberto Sacchetti, Ellis
Rhodes, Albert Wallerstedt, and many other singers
now before the public in operatic and church work

SIGHT PLAYING FOR PIANISTS

If you are a poor Sight Reader and have difficulty in reading
NEW MUSIC AT FIRST SIGHT

write for Booklet giving full particulars of our complete correspondence course
A Professor of Music in one of the largest Colleges in the United States, to whom reference is
permitted, says: "YOUR COURSE IS WORTH THE PRICE TO ME EVERY WEEK IN THE AMOUNT OF
TIME IT SAVES ME ALONE"

Address NEW YORK COLLEGE OF APPLIED MUSIC
9208 METROPOLITAN TOWER NEW YORK CITY

MUSICAL INSTRUCTION

Miss CLARA E. MUNGER

TEACHER OF SINGING

Century Building

177 Huntington Avenue, Boston

Miss PRISCILLA WHITE

TEACHER OF SINGING

602 Pierce Building

Copley Square, BOSTON

Miss KATHERINE LINCOLN

SOPRANO

Management, Mrs. PAUL SUTORIUS
1 West 34th Street, New York

TEACHER OF SINGING

514 Pierce Building
Copley Square, BOSTON

Saturdays and Mondays in New York
Representing Miss Clara E. Munger
Studio, 56 East 34th Street, New York City

BERTHA CUSHING CHILD

67 MOUNT VERNON STREET

TEACHING AT
LANG STUDIOS

6 NEWBURY STREET, BOSTON

WILLIAM ALDEN PAUL

TEACHER OF SINGING

312 PIERCE BUILDING, COPLEY SQUARE, BOSTON

Monday and Thursday P.M. and by appointment

Address, Instructor in Music, Episcopal Theological School

Telephone, 2816 R Cambridge

FREDERICK N. WATERMAN

BARITONE SOLOIST

and TEACHER OF SINGING

NEW CENTURY BUILDING

177 HUNTINGTON AVENUE • BOSTON
Room 10

Howell School of Lyric and
Dramatic Art

CAROLINE WOODS-HOWELL, Directress

De Reszke Method of
SINGING

30 Huntington Avenue, Boston
518 Main Street, Worcester

At Boston Studio, Tuesday, Friday, Saturday
At Worcester Studio, Monday, Wednesday, Thursday

Miss ANNA MILLER WOOD

Mezzo-Contralto, Soloist and Teacher

Soloist; Boston Symphony Orchestra
Chicago Symphony Orchestra
Kneisel Quartet, etc.

Studio, Pierce Building, Copley Square, Boston

ACADEMY OF MUSIC . . . BROOKLYN

Thirty-first Season, 1911-1912

Boston Symphony Orchestra

MAX FIEDLER, Conductor

Programme of the
THIRD CONCERT

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE



FRIDAY EVENING, JANUARY 12

AT 8.15

COPYRIGHT, 1911, BY C. A. ELLIS

PUBLISHED BY C. A. ELLIS, MANAGER

The Knabe

MIGNONETTE GRAND

In Fancy \$700
Mahogany



5 feet 2 inches

Where *others have failed* to build a
Small and Perfect Grand Piano
meeting with present-day requirements, the House of Knabe,
after *years of research and experiment*, has succeeded
in producing

The World's Best Grand Piano
as attested by many of the World's best musicians, grand
opera artists, stars, composers, etc. The Knabe Mignonette
Grand is *indispensable where space is limited*—desirable
in the highest degree where an abundance of space exists.

Wm. KNABE & Co.

5th Avenue and 39th Street - - NEW YORK CITY

Established 1837

Boston Symphony Orchestra

PERSONNEL

Thirty-first Season, 1911-1912

MAX FIEDLER, Conductor

VIOLINS.

Witek, A., <i>Concert-master.</i>	Roth, O. Kuntz, D.	Hoffmann, J. Krafft, F. W.	Theodorowicz, J. Mahn, F.
Noack, S.			
Strube, G.	Rissland, K.	Ribarsch, A.	Traupe, W.
Eichheim, H.	Bak, A.	Mullaly, J.	Goldstein, H.
Barleben, K.	Akeroyd, J.	Fiedler, B.	Berger, H.
Fiumara, P.	Currier, F.	Marble, E.	Eichler, J.
Tischer-Zeitz, H.	Kurth, R.	Fabrizio, C.	
Goldstein, S.	Werner, H.	Grünberg, M.	

VIOLAS.

Ferir, E.	Spoor, S.	Pauer, O. H.	Kolster, A.	VanWynbergen, C.
Gietzen, A.	Hoyer, H.	Kluge, M.	Forster, E.	Kautzenbach, W.

VIOLONCELLOS.

Schroeder, A.	Keller, J.	Barth, C.	Belinski, M.	Warnke, J.
Warnke, H.	Nagel, R.	Nast, L.	Hadley, A.	Smalley, R.

BASSES.

Kunze, M.	Agnesy, K.	Seydel, T.	Ludwig, O.
Gerhardt, G.	Jaeger, A.	Huber, E.	Schurig, R.

FLUTES.

Maquarre, A.
Brooke, A.
Battles, A.
Fox, P.

OBOES.

Longy, G.
Lenom, C.
Sautet, A.

CLARINETS.

Grisez, G.
Mimart, P.
Vannini, A.

BASSOONS.

Sadony, P.
Mueller, E.
Regestein, E.

ENGLISH HORN.

Mueller, F.

BASS CLARINET.

Stumpf, K.

CONTRA-BASSOON.

Mosbach, J.

HORNS.

Hess, M.
Lorbeer, H.
Hain, F.
Phair, J.

HORNS.

Wendler, G.
Gebhardt, W.
Hackebarth, A.
Schumann, C.

TRUMPETS.

Kloepfel, L.
Mann, J.
Heim, G.
Merrill, C.

TROMBONES.

Hampe, C.
Alloo, M.
Mäusebach, A.
Kenfield, L.

TUBA.

Lorenz, O.

HARP.

Schuecker, H.

TYMPANI.

Neumann, S.
Kandler, F.

PERCUSSION.

Rettberg, A.
Zahn, F.

Senia, T.
Burkhardt, H.

ORGAN.

Marshall, J. P.

LIBRARIAN.

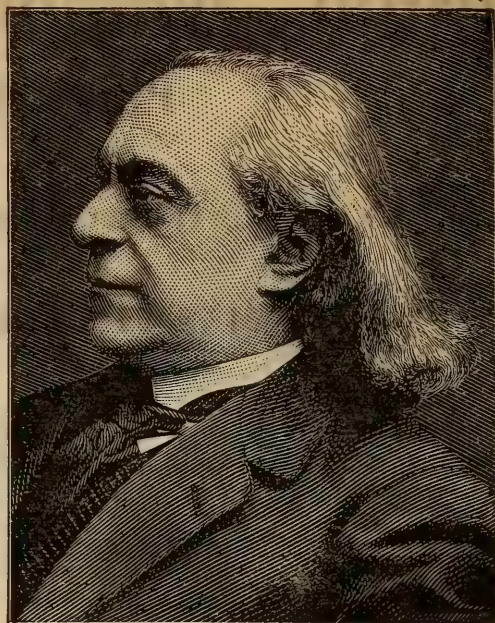
Sauerquell, J.

Vladimir De Pachmann

*The Greatest Pianist
Of the 20th Century*

ON TOUR
IN THE
UNITED STATES

SEASON: 1911-1912



For generations the appearance of new stars on the musical firmament has been announced—then they came with a temporary glitter—soon to fade and to be forgotten.

De Pachmann has outlived them all. With each return he won additional resplendence and to-day he is acknowledged by the truly artistic public to be the greatest exponent of the piano of the twentieth century. As Arthur Symons, the eminent British critic, says:

"Pachmann is the Verlaine or Whistler of the Pianoforte the greatest player of the piano now living."

Pachmann, as before, uses the BALDWIN PIANO for the expression of his magic art, the instrument of which he himself says:

" It cries when I feel like crying, it sings joyfully when I feel like singing. It responds—like a human being—to every mood. I love the Baldwin Piano."

Every lover of the highest type of piano music will, of course, go to hear Pachmann—to revel in the beauty of his music and to marvel at it.

It is the beautiful tone quality, the voice which is music itself, and the wonderfully responsive action of the Baldwin Piano, by which Pachmann's miraculous hands reveal to you the thrill, the terror and the ecstasy of a beauty which you had never dreamed was hidden in sounds.

The Baldwin Company

8 EAST 34th STREET, NEW YORK

Twenty-fourth Season in Brooklyn

Boston Symphony Orchestra

Thirty-first Season, 1911-1912

MAX FIEDLER, Conductor

THIRD CONCERT

FRIDAY EVENING, JANUARY 12

AT 8.15

PROGRAMME

Haydn Symphony in G major (Breitkopf and Härtel, No. 13)

- I. Adagio; Allegro.
- II. Largo.
- III. Menuetto; Trio.
- IV. Finale: Allegro con spirito.

Chopin Concerto No. 2, F minor, for Pianoforte and
Orchestra, Op. 21

- I. Maestoso.
- II. Larghetto.
- III. Allegro vivace.

Enesco Suite for Orchestra, Op. 9

- I. { Prélude à l'unisson.
- II. } Menuet lent.
- III. Intermède.
- IV. Final.

Berlioz Minuet of Will-o'-the-Wisps, Ballet of Sylphs, and
Rákóczy March, from "The Damnation of
Faust"

SOLOIST

JOSEF HOFMANN

Steinway Piano Used

There will be an intermission of ten minutes after the concerto

SYMPHONY IN G MAJOR (B. & H., No. 13) JOSEPH HAYDN

(Born at Rohrau, Lower Austria, March 31, 1732; died at Vienna, May 31, 1809.)

Haydn wrote a set of six symphonies for a society in Paris known as the "Concert de la Loge Olympique." They were ordered in 1784, when Haydn was living at Esterházy. Composed in the course of the years 1784-89, they are in C, G minor, E-flat, B-flat, D, A. No. 1, in C, has been entitled "The Bear"; No. 2, in G minor, has been entitled "The Hen"; and No. 4, in B-flat, is known as "The Queen of France."

The symphony played at this concert is the first of a second set, of which five were composed in 1787, 1788, 1790. If the sixth was written, it cannot now be identified. This one in G major was written in 1787, and is "Letter V" in the catalogue of the London Philharmonic Society, No. 13 in the edition of Breitkopf & Härtel, No. 8 in that of Peters, No. 29 in that of Sieber, No. 58 in the list of copied scores of Haydn's symphonies in the library of the Paris Conservatory of Music.

This symphony in G major is the first of the second series, and with the second, "Letter W," it was composed in 1787. The others are as follows: the third, "Letter R" (1788); the fourth, "The Oxford" (1788), so called because it was performed in the Sheldonian Theatre in Oxford when Haydn received his doctor's degree (1791); the fifth (1790),—the last symphony composed by Haydn before he left Vienna for London,—"Letter T."

The first movement opens with a short and slow introduction, adagio, G major, 3-4, which consists for the most part of strong staccato chords,

YOUR SAFEST PIANO STORE

is surely the one in which you can have not only the guarantee of responsible makers but also the guarantee of a responsible store.

Kranich and Bach Francis Bacon Estey
Gordon and Sons Bjur Brothers
PIANOS AND PLAYER-PIANOS

are sold exclusively at Loeser's in this vicinity, and the guarantee of this Store as well as of the makers is back of them.

No finer group of instruments could be brought together. No other instruments as fine are anywhere sold for as moderate prices.

TERMS OF PAYMENT TO SUIT YOU

Frederick Loeser & Co

In every detail the Leading Retail Establishment of Brooklyn.

which alternate with softer passages. The main body of the movement allegro, G major, begins with the first theme, a dainty one, announced piano by the strings without double-basses and repeated forte by the full orchestra with a new counter-figure in the bass. Passage-work develops into a subsidiary theme, which bears an intimate relation to the first motive. The second theme is but little more than a melodic variation of the first. So, too, the short conclusion theme—in oboes and bassoon, then in the strings—is only a variation of the first. The free fantasia is long for the period, and is contrapuntally elaborate. There is a short coda on the first theme.

II. Largo, D major, 3-4. A serious melody is sung by oboe and violoncellos to an accompaniment of violas, double-basses, bassoon, and horn. The theme is repeated with a richer accompaniment, and the first violins have a counter-figure. After a transitional passage the theme is repeated by a fuller orchestra, with the melody in first violins and flute, then in the oboe and violoncellos. The development is carried along on the same lines. There is a very short coda.

The menuetto, allegretto, G major, 3-4, with trio, is in the regular minuet form in its simplest manner.

The finale, allegro con spirito, G major, 2-4, is a rondo on the theme of a peasant country-dance, and it is fully developed. Haydn in his earlier symphonies adopted for the finale the form of his first movement. Later he preferred the rondo form, with its couplets and refrains, or repetitions of a short and frank chief theme. "In some finales of his last symphonies," says Brenet, "he gave freer reins to his fancy, and modified with greater independence the form of his first allegros; but his fancy, always prudent and moderate, is more like the clear, precise arguments of a great orator than the headlong inspiration of a poet. Moderation is one of the characteristics of Haydn's genius; moderation in the dimensions, in the sonority, in the melodic shape: the liveliness of his melodic thought never seems extravagant, its melancholy never induces sadness."

The symphony is scored for one flute, two oboes, two bassoons, two horns, two trumpets, kettledrums, and strings.

* * *

G. SCHIRMER (Inc.), 3 East 43d Street, NEW YORK

THREE OF THE SEASON'S OPERAS

MONA

Grand Opera in Three Acts

Libretto by

Brian Hooker

Music by

Horatio W. Parker

Vocal Score . . . Net \$4.00

Libretto . . . Net .35

**IL SEGRETO DI
SUZANNA**

(Suzanne's Secret)

By

Ermanno Wolf-Ferrari

Vocal Score (Eng.) Net \$2.50

Piano Score . . . Net 2.00

Libretto . . . Net .35

**LE DONNE
CURIOSÉ**

(The Inquisitive Women)

By

Ermanno Wolf-Ferrari

Vocal Score (Eng.) . Net \$5.00

Piano Score . . . Net 3.00

Libretto . . . Net .35

IN PREPARATION

I GIOJELLI DELLA MADONNA

By **ERMANNO WOLF-FERRARI**

English and Italian Texts

Vocal Score

Early in the eighteenth century there were no performances at the Opéra in Paris on certain solemn days of the Catholic Church,—the Festival of the Purification of the Virgin, the Annunciation, from Passion Sunday to the Monday of Quasimodo or Low Sunday, Ascension, Whitsunday, Corpus Christi, the Assumption of the Virgin, the Day of the Nativity (September 8), All Saints, Day of the Conception, Christmas Eve, and Christmas, etc. In 1725 Anne Danican Philidor, one of the famous family, obtained permission to give concerts on those days. He agreed to pay a yearly sum of ten thousand livres.* He also agreed that no operatic music and no composition of any nature with French text should be performed, but this obligation was afterward annulled. Thus were the Concerts Spirituels founded. They were given in the Salle des Suisses at the Palace of the Tuileries. The first was on Passion Sunday, March 18, 1725; and the programme included a suite of airs for violin; a caprice; a motet, "Confitebor"; a motet, "Cantate Domino,"—all by Lalande; and the concerto, "Christmas Night," by Corelli. The concert lasted from 6 P.M. to 8 P.M. There were never more than twenty-four performances during the year. These concerts were maintained and were famous until 1791. The most distinguished singers,—as Farinelli, Raaff, Caffarelli, Agujari, Todi, Mara,—violinists, oboists, bassoonists, and all manner of players of instruments assisted in solo performances. Philidor gave up the management in 1728. There were changes in the character of the programmes and in the place of performance, but the fame of the concerts was firmly established. In 1750 there was a chorus of forty-eight with an orchestra of thirty-nine.

Dr. Burney gave an amusing account of one of these concerts which he heard in 1770 ("The Present State of Music in France and Italy," pp. 23-28). The performance was in the great hall of the Louvre. He disliked a motet by Lalande, applauded an oboe concerto played by Besozzi, the nephew of the famous oboe and bassoon players of Turin, disliked the screaming of Miss Delcambre, approved the violinist Traversa. "The whole was finished by 'Beatus Vir.' . . . The principal counter-tenor had a solo verse in it which he bellowed out

* Some say the sum was six thousand livres.

Chandler Piano Co.

(F. H. CHANDLER)

Brooklyn's Old and Reliable Piano House

**IVERS AND POND,
AND OTHER PIANOS**

Every Instrument Fully Guaranteed

TUNING AND REPAIRING BY THE MOST SKILLED WORKMEN

Sheet music department in charge of Otto Ebel

222 LIVINGSTON STREET

with as much violence as if he had done it for life, while a knife was at his throat. But though this wholly stunned me, I plainly *saw*, by the smiles of ineffable satisfaction which were visible in the countenances of ninety-nine out of a hundred of the company, and *heard*, by the most violent applause that a ravished audience could bestow, that it was quite what their hearts felt and their souls loved. *C'est superbe!* was echoed from one to the other through the whole house. But the last chorus was a *finisher* with a vengeance! it surpassed all clamor, all the noises, I had ever heard in my life. I have frequently thought the choruses of our oratorios rather too loud and violent; but, compared with these, they are *soft music*, such as might soothe and lull to sleep the heroine of a tragedy."

The attack of this orchestra became a tradition. Parisians boasted of it everywhere. Raaff, the tenor, met one in Munich. The Frenchman said: "You have been in Paris?" "Yes," answered Raaff. "Were you at the Concert Spirituel?" "Yes." "What do you think about the *premier coup d'archet*? Did you hear the first attack?" "Yes, I heard the first and the last." "The last? What do you mean?" "I mean to say, I heard the first and the last, and the last gave me the greater pleasure."

For this society Mozart, in 1778 and in Paris, composed a symphony in D (K. 297).

The success of the Concerts Spirituels incited others to rivalry. De La Haye, a farmer-general, who in 1770 looked after the excise duties on tobacco, and Rigoley, Baron d'Ogny, who had charge of post-horses and the postal service, were chiefly instrumental in the establishment of the Concert des Amateurs in 1769. The concerts were given in the grand salon of the Hôtel de Soubise, which then belonged to Charles de Rohan-Rohan, Prince of Soubise and d'Épinoy, peer, and Marshal of France, and is now occupied by the Dépôt des Archives Nationales. There were twelve concerts between December and March. They were subscription concerts. Composers were paid five louis d'or for



Mme. ADA SODER-HUECK

METROPOLITAN OPERA HOUSE, 1425 BROADWAY, NEW YORK

Voice Training for Opera and Song Repertoire
Speciality, the German Lied

ONLY SERIOUS STUDENTS ACCEPTED

MME. ADA SODER-HUECK instructs according to the Garcia Method, which is acknowledged as the most successful and scientific system which has ever been introduced to the world. In fact, the rapidity of progress is remarkable and successful results can be almost guaranteed.

GEO. HARRIS, JR., TENOR RECITAL, CONCERT, ORATORIO

Management M. H. HANSON, 437 5th Avenue

Pupil of Jean de Reszke, and authorized teacher of his method

A limited number of pupils accepted

31 W. 44th Street, NEW YORK CITY

a symphony, distinguished virtuosos were engaged, and the best players of the Opéra and of the King's Music were in the orchestra by the side of capable amateurs. Subscribers and orchestra were on most friendly terms, and Gossec, in the dedication of his "Requiem" to the managers of the Concert des Amateurs, praises them, and thanks them for their cordiality toward artists: "Of all the encouragements that you give them, the most powerful, I am not afraid to say, is the noble distinction with which you treat them. To uplift the soul of an artist is to work for the enlargement of art. This is something never known by those who usurp the title of protectors, more anxious to buy the title than to deserve it."

The orchestra of the Concert des Amateurs was the largest that had then been brought together in Paris. There were forty violins, twelve violoncellos, eight double-basses, and the usual number of flutes, oboes, clarinets, bassoons, horns, and trumpets. Symphonies and concertos were performed. There was no chorus, but there were excerpts from Italian and French operas. Gossec was the first conductor. He was succeeded by the Chevalier de Saint-Georges. This society was dissolved in 1781.

It was replaced by the Concert de la Loge Olympique, which began by borrowing at the Palais Royal the house, the name, and the organization of a Masonic society. Subscribers were admitted only after a rigid examination, and they were admitted solemnly at a lodge meeting. Each subscriber paid two louis a year, and received a silver lyre on a sky-blue background, which was worn to gain entrance. In 1786 the society began to give its concerts in the Salle des Gardes in the Tuileries. The Queen and the Princes were often present, and the

The Finer Music is Better Appreciated Through Repetition

The child by constantly hearing the rolls which produce the scores of the operas quickly learns to love only the better, the deeper, more intellectually inspiring music. We sell these rolls at about half the price charged by other music stores. Piano player rolls are a specialty here.

Fourth Floor, West Building

ABRAHAM AND STRAUS

subscribers were in *grande toilette*. The musicians wore embroidered coats, with lace ruffles; they played with swords by their side and with plumed hats on the benches. Viotti often directed. The Bastille fell July 14, 1789, and in December of that year the Concert de la Loge Olympique ceased to exist. There was to be wilder music in Paris, songs and dances in the streets and in the shadow of the guillotine.

Haydn had been known and appreciated in Paris for some years before he received his commission from the Concert de la Loge Olympique. A symphony, "del Signor Heyden" (*sic*), was announced March 26, 1764, by the publisher Vénier; but it is said that Haydn's symphonic works were first made known in Paris in 1779, by Fonteski, a Pole by birth, who was an orchestral player. This "symphony" published by Vénier was really a quartet, for the term "sinfonia" then was applied loosely to any piece of music in which at least three concerting instruments were busied. Fétis says that the symphonies were first introduced by the publisher Sieber in the Concert des Amateurs.

However this may have been, Haydn wrote Artaria (May 27, 1781): "Monsieur Le Gros (*sic*) director of the Concert Spirituel, writes me much that is uncommonly pleasant about my 'Stabat Mater,' which has been performed there four times with greatest success. The members of the Society ask permission to publish the same. They propose to publish to my advantage all my future works, and they are surprised that I am so pleasing in vocal composition; but I am not at all surprised, for they have not yet heard them; if they could only hear my operetta, 'L' Isola disabitata,' and my last opera, 'La fedeltà premi-

AN INSTANT SUCCESS—FIRST EDITION EXHAUSTED



A UNIQUE VOLUME
**One Hundred Folksongs
of All Nations**

Edited by GRANVILLE BANTOCK

FOR MEDIUM VOICE

Bound in paper, cloth back - - - \$1.50, postpaid
In full cloth, gilt - - - 2.50, postpaid

Musicians everywhere, particularly those who are students of the development of music, are vitally interested in folksong, not of one, but of all countries whose music has racial characteristics. Herein, too, singers have found rare and curious examples with which to enrich the most artistic programs. In this volume of **The Musicians Library** the editor has drawn from the treasures found among European, Asiatic, African, and American races, making a most valuable and unique collection, which he has edited with skill. The accompaniments are musical and characteristic, and in addition to the **original language** or dialect an excellent English translation is in all cases given.

As desirable for children as adults

OLIVER DITSON COMPANY - - BOSTON
CHAS. H. DITSON & CO., NEW YORK
8-10-12 E. 34th Street

ata';* for I am sure that no such work has yet been heard in Paris, and perhaps not in Vienna. My misfortune is that I live in the country."

This Joseph Legros (1739-93) was one of the most famous high tenors ever heard in France. He made his début at the Opéra in 1764. At first he was a cold actor; but Gluck's music and theories of dramatic art taught him the necessity of action, and he was distinguished as Orpheus, Achilles, Pylades, Atys, Rinaldo. He was a good musician, and he composed. A handsome man, he grew excessively fat, so that he was obliged to leave the stage. He directed the Concerts Spirituels from 1777 to 1791. Mozart had much to say about him in his letters from Paris. There is a singular story about him in the "Correspondance Littéraire" of Grimm and Diderot: "M. Legros, leading screecher in counter-tenor at the Académie royale de Musique, who, by the way, is not bursting with intelligence, supped one night with the Abbé le Monnier. They sang in turn, and the Abbé said to him with a most serious air: 'In three months I shall sing much better, because I shall have three more tones in my voice.' Legros, curious to know how one could extend his voice at will, allowed himself to be persuaded that by trimming the uvula he could give his voice a higher range and make it more mellow and agreeable."

It was at the concerts of the Loge Olympique that Cherubini heard for the first time a symphony of Haydn, and was so affected by it that he ever afterward honored him as a father. The French were long

* "L' Isola disabitata" (Esterház, 1779); "La fedeltà premiata" (originally an Italian opera, but produced in Vienna, 1784, as "Die belohnte Treue").

MEHLIN PIANOS

always respond to the most exacting demands made upon them. For this reason they are preferred by musicians, in fact Mehlin Pianos are often called

"The Musicians' Ideal"

The Mehlin "Inverted Grand" is the only "Upright" built on the principle of the Grand. It has the Grand Scale, Sounding Board and Tone.

For Art Catalog and full particulars apply to

WAREROOMS, 27 Union Square, Broadway near 16th
Street, New York

loyal to Haydn. In 1789 a player of the baryton, one Franz, from the orchestra at Esterházy, played with great success at the Palais Royal pieces written for that instrument by Haydn. And it should not be forgotten that shortly before the composer's death he was cheered by his last visitor, a French officer, who sang to him "In Native Worth"; that French officers were among the mourners at his funeral; and that French soldiers were among the guard of honor around his coffin at the Schottenkirche.

Haydn gave the score of his first set of Paris symphonies to a Vienna banker, who paid him the promised sum of six hundred francs. After the performance in Paris the managers of the society sold the right of publication for one thousand or twelve hundred francs, and sent this sum to the composer as a token of the respect in which they held him.

Mr. Lionel de la Laurencie, in his invaluable work, "Le Goût Musical en France" (Paris, 1905), gives interesting details concerning the early appreciation of Haydn's music in Paris, though he does not quote the remark of Grétry in the "Mémoires, ou Essais sur la Musique" (Paris, 1797): "What lover of music has not been seized with admiration, hearing the beautiful symphonies of Haydn? A hundred times I have set to them the text which they seem to demand. And why not supply a text?"

Garaudé,* in his *Tablettes de Polymnie* (April, 1810), praised "the wise, elegant, correct plan" of these symphonies, and especially their "clearness, which is revealed even in passages that seem to be consecrated exclusively to science." We learn from Garaudé that it was the custom in his day to substitute in a concert performance of a symphony a favorite andante or adagio for the one in a less familiar work. "These substitutions are seldom happy, and they never complete the ensemble of ideas with which the composer wished to trace a great picture."

Another Parisian critic early in the nineteenth century was charmed by the "rhythmical good nature and joyous alacrity" of Haydn's

* Alexis de Garaudé was born at Nancy, March 21, 1779; he died at Paris, March 23, 1852. A pupil of Cambini, Reicha, Crescentini, and Garat, he was an imperial chamber singer from 1808 to 1830. He was professor of singing at the Paris Conservatory (1816-41). He wrote an opera, chamber music, a mass, songs, treatises on singing, and a description of his travels in Spain. He edited the *Tablettes* in 1810-11.

MASTER MUSIC STUDIOS

2789 Broadway at 108th Street, NEW YORK

M. DUBLE-SCHEELE, Director

All branches of music taught

Mr. MAX HEINRICH has charge of the department of Voice Training, Oratorio Opera, the Classic Song, and Dramatic Reading to Music

CHILDREN'S DEPARTMENT

CATALOG

STEINWAY PIANO USED

Telephone Connection

MARGUERITE HALL, Contralto

Oratorio, Concerts and Recitals

Voice Culture

STUDIO, 101 WEST 78th STREET - - NEW YORK

finales. "He is the only one who possesses the rare privilege of always charming. After him everything seems insipid and glacial."

Reichardt wrote, sojourning in Paris in 1802-1803: "I can only repeat what I said seventeen years ago about the 'Concert des Amateurs': Haydn should come to Paris to enjoy his symphonies in all their perfection." In like manner Richard Wagner was enthusiastic over the performance of Beethoven's Ninth Symphony by the orchestra of the Paris Conservatory with Habeneck as conductor. Yet Reichardt afterward reproached the French audiences for loving first of all mere noise: "The composer can never use too freely the trumpets and the drums; a forte is never too fortissimo for them. . . . In music they seem to feel only the most extreme, the most radically opposed contrasts." While he admitted that he had never heard tender passages played with greater precision, he stated that "the eloquent and emotional accents which bring tears to the hearer of the simplest phrases in Haydn's andantes and adagios pass unperceived and unsuspected."

Mr. JOSEF CASIMIR HOFMANN was born at Cracow, January 20, 1876.* (The date January 20, 1877, is also given.) He was the son of Casimir Hofmann, conductor, a composer of operettas, and teacher of harmony and counterpoint at the Warsaw Conservatory.† Josef's mother was a singer. The boy received his first music lessons from his father, and he played in public when he was six years old at a charity concert in Warsaw. When he was nine years old, he gave concerts in Germany, Denmark, Norway, Sweden. After he had appeared in Vienna, Paris, and London, he came to the United States, and made his first appearance in New York, November 29, 1887, when he played with orchestra Beethoven's First Concerto and solo pieces, among which were his own Berceuse and Waltz. He gave ten concerts in Boston that season.

* In Riemann's "Musik-Lexikon" (1909) the pianist's name is spelled "Joseph Hofmann."

† This statement is made by Grove's Dictionary. In Mme. Modjeska's Memoirs, Casimir Hofmann is referred to as "formerly the leader of the orchestra in Cracow." Riemann's "Musik-Lexikon" says merely that he was a conductor and composer of operettas. Mr. Hofmann died in 1911.

WILFRIED KLAMROTH

TEACHER of SINGING IN ALL OF ITS
BRANCHES

RICCARDO MARTIN'S OPINION:

"He has the real secret and knows how to teach it."

Studio, 11 1-2 West 37th Street . . . NEW YORK

AMERICAN INSTITUTE OF APPLIED MUSIC

(METROPOLITAN COLLEGE OF MUSIC)

212 West 59th Street, New York City

Twenty-sixth year. Thorough instruction in all branches of music. **SPECIAL COURSE** for piano teachers in the Breithaupt Method by the foremost authorized exponents in America. Send for Circulars and Catalogue.

KATE S. CHITTENDEN - **Dean of the Faculty**

His first appearance was at Music Hall, December 23, 1887. Helene Hastreiter, Nettie Carpenter, Mrs. Sacconi, Theo. Björkstén, and De Anna were associated with him. It is said that he gave fifty-two concerts in two months and a half. Young Hofmann was then withdrawn from public life, chiefly through the agency of the late Alfred Corning Clark, and went to Berlin, where he rested for a time and studied counterpoint with Urban, the pianoforte with Moszkowski. He then studied with Rubinstein at Dresden for two years and a half, until the death of that master. He also took lessons of d'Albert. In 1894 he played in Dresden, London, and other cities, and in 1897 began a concert tour of Europe and America.

He revisited Boston with the Chicago Orchestra, led by Theodore Thomas, March 27, 1898, and played Rubinstein's concerto in D minor and a group of solo pieces. He gave recitals in Music Hall, March 28 and April 21, 1898. His next recital was on March 6, 1901, in Symphony Hall.

His first appearance with the Boston Symphony Orchestra in Boston was on November 30, 1901, when he played Rubinstein's concerto and a group of solo pieces.

RECITALS in Boston since the last-named date:—

1901, December 5 and 7, in Chickering Hall.

1904, November 5 and 15, in Steinert Hall.

1910, November 14, in Symphony Hall.

CHAMBER CONCERTS:—

1902, March 29, with Messrs. Kreisler and Gerardy, in Symphony Hall (Rubinstein's Trio in B-flat, Op. 52, and solo pieces); April 5, with the same colleagues (Beethoven's Trio in B-flat major and solo pieces).

1904, December 6, Kneisel Quartet concert (Brahms's piano quintet in F minor).

He played at a concert of the Boston Symphony Orchestra in Boston, December 17, 1910, Rubinstein's concerto in D minor; and at a concert in aid of the Pension Fund of the Boston Symphony Orchestra April 9, 1911 (Beethoven's concerto in G major, No. 4).

HERMAN EPSTEIN

PIANIST

SCHOOL OF MUSIC

All Branches Excellent Faculty

CARNEGIE HALL - NEW YORK

The NEW YORK TRIO

Violin, ALEXANDER SASLAVSKY

'Cello, WLADIMIR DUBINSKY

Piano, HERMAN EPSTEIN

Address, HERMAN EPSTEIN

CARNEGIE HALL - NEW YORK

The Elinor Comstock Music School

A resident and day school. Leschetizky method. Piano teachers all Leschetizky pupils. Vocal, Harmony, Ensemble playing, Sight reading, Lectures on current operas and concerts. Classes arranged in French, Classic Dancing, Literature and History of Art. Catalogues.

Miss ELINOR COMSTOCK, 1000 Madison Ave., New York City

Mr. Hofmann has composed several piano concertos and smaller piano pieces. He played the concerto in A minor, No. 3, with the Philharmonic Society of New York, February 28, 29, 1908. He has contributed to various periodicals, and published a book about piano technic.

**CONCERTO NO. 2, IN F MINOR, FOR PIANOFORTE AND ORCHESTRA,
OP. 21 FRÉDÉRIC CHOPIN**

(Born at Zelazowa-Wola, near Warsaw, February 22, 1810; * died at Paris, October 17, 1849.)

The Concerto in F minor was composed before the Concerto in E minor, Op. 11, but the latter was published in September, 1833, and the former was not published until April, 1836.

The first mention of this concerto was in a letter written by Chopin, October 3, 1829, to Titus Woyciechowski: "Do not imagine that I am thinking of Miss Blahetka, of whom I have written to you; I have—perhaps to my misfortune—already found my ideal, which I worship faithfully and sincerely. Six months have elapsed, and I have not yet exchanged a syllable with her of whom I dream every night. Whilst my thoughts were with her I composed the adagio † of my concerto." Chopin was then at Warsaw. This ideal was Constantia Gladkowska. Born in the palatinate of Masovia, she studied at the Warsaw Conservatory. Chopin was madly in love with her. Henriette Sontag heard her sing in 1830, and said that her voice was beautiful, but already somewhat worn, and she must change her method of singing if she did not wish to lose her voice within two years; but Chopin worshipped Constantia as a singer as well as woman. His sweetheart made her début at Warsaw as Agnese in Paër's opera in 1830. We learn from

* This is the date given by Riemann's *Musik-Lexikon* (1909), and the one observed for the recent centenary in Poland. Niecks, Huneke, and Grove's *Dictionary* (Revised Edition) prefer March 1, 1809. *Élie Poierée* in his excellent biography of Chopin (Paris, s. d., Henri Laurens' Series "Les Musiciens Célèbres") gives February 22, 1810.

† "The slow movements of Chopin's concertos are marked *Larghetto*. The composer uses here the word *Adagio* generically,—i.e., in the sense of slow movement generally."—NIECKS.

A Most Effectual Throat Relief

Hoarseness, coughs, inflammation of the throat, bronchial and asthmatic troubles are relieved promptly by the use of

BROWN'S BRONCHIAL TROCHES

For over half a century recognized throughout the world as the staple throat remedy. Especially convenient to carry in purse or pocket ready for use whenever required to check a cough or give relief in any throat trouble.

Entirely free from opiates in any form. Fine for singers and speakers to clear the voice. Sold everywhere in boxes—never in bulk.

Price 25c, 50c and \$1.00
Sample sent free on request

JOHN I. BROWN & SON, BOSTON, MASS.

BROWN'S

CAMPHORATED
SAPONACEOUS

DENTIFRICE

is an article of superior merit. Used daily, will keep the teeth sound, prevent accumulation of tartar, and give firmness to the gums. It leaves a particularly clean and pleasant feeling in the mouth.

For sale by druggists and dealers in toilet articles, or sent on receipt of price, 25 cents. Sample sent on request.

Manufactured by JOHN I. BROWN & SON

CURTIS & BROWN
MFG. CO., Ltd.

NEW YORK, N. Y.

Chopin's letters that she looked better on the stage than in the parlor, that she was an admirable tragic play-actress, that she managed her voice excellently up to the high F and G, observed wonderfully the nuances. "No singer can easily be compared to Miss Gladkowska, especially as regards pure intonation and genuine warmth of feeling." In this same year he was sorely tormented by his passion, and some of his letters were steeped in gloom. At the concert October 11, 1830, she "wore a white dress and roses in her hair, and was charmingly beautiful. . . . She never sang so well as on that evening, except the aria in 'Agnese.' You know 'O! quante lagrime per te versai.' The 'tutto detesto' down to the lower B came out so magnificently that Zielinski declared this B alone was worth a thousand ducats." In 1831 he dined eagerly with Mrs. Beyer in Vienna because her name was Constantia: "It gives me pleasure when even one of her pocket handkerchiefs or napkins marked 'Constantia' comes into my hands." In a letter he says of the young woman at Warsaw: "If W. loves you as heartily as I love you, then would Con— No, I cannot complete the name, my hand is too unworthy. Ah! I could tear out my hair when I think that I could be forgotten by her!" The next year he was still in love, although he let his whiskers grow only on the right side. "On the left side they are not needed at all, for one sits always with the right side turned to the public." Constantia married Joseph Grabowski, a merchant of Warsaw, in 1832. Count Wodzinski tells another story,—that she married a country gentleman and afterward became blind. In 1836 Chopin asked Maria Wodzinska to marry him. She refused him, and said that she could not act in opposition to the wishes of her parents. Some time in the winter of 1836-37 Chopin met George Sand.

Chopin wrote, October 20, 1829: "Elsner has praised the Adagio of the concerto. He says there is something new in it. As for the Rondo, I do not yet wish to hear a judgment, for I am not satisfied with it myself." This Finale was not completed until November 14.

HOTEL LENOX

2 minutes from Back Bay Stations

Fireproof Modern Convenient

250 Rooms; 125 with Private Bath

Superior Cuisine and Service

**Boylston and Exeter Streets
BOSTON**

SUITE FOR ORCHESTRA, OP. 9 GEORGES ENESCO (ENESCOU)

(Born at Cordaremi, Roumania, August 7, 1881; now living in Paris.)

The first performance of this suite, dedicated to Camille Saint-Saëns, in the United States was by the Philharmonic Orchestra of New York, January 3, 1911. The first performance in Boston was at a concert of the Boston Symphony Orchestra, April 1, 1911.

The suite is in four movements:—

I. *Prélude à l'unisson*. *Modérément*, C major, 3-4. This prelude is for strings with kettledrum tuned in G, and the strings are employed almost always in unison. The prelude leads into the second movement.

II. *Menuet lent*. *Mouvement du précédent*, C major, 3-4. The slow minuet is scored for two flutes, oboe, English horn, two clarinets, two bassoons, two horns, kettledrums, solo violin, solo violoncello, and the usual strings. The chief theme is first announced by the solo instruments.

III. *Intermède*. *Gravement*, A major, 2-4. This movement is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, harp, and the usual strings.

IV. *Final*. *Vif*, C minor (C major), 6-8 (3-4). It is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettledrums, cymbals, and the usual strings.

The music cannot be characterized as ultra-modern, and the structure of the movements requires no analysis.

* * *

Enesco's father was a farmer. The boy at the age of three asked him to bring him a fiddle from the town where he sold his produce. The father brought him one, but it had only three strings, and the boy was disgusted: "I wanted a fiddle, not a plaything." A real violin was obtained, and Georges soon played the tunes he heard at village weddings, and made up tunes of his own. A wandering musician, staying in the village, taught him his notes, and Georges began to

Claude Maitland Griffeth

Piano Instruction

Studio, 133 Carnegie Hall - NEW YORK

Mon. and Thurs. Afternoons, Pouch Gallery - Brooklyn

SEND FOR CIRCULAR

EUGENE HEFFLEY

PIANIST and TEACHER

CARNEGIE HALL - - NEW YORK

compose before he had seen any treatise on harmony. Another musician persuaded the father to take the boy to Vienna. Joseph Hellmesberger, the elder, was then at the head of the Vienna Conservatory and conductor at the Royal Opera House. He was at first unwilling to admit the seven-year-old boy: "The Conservatory is not a cradle." But the father pleaded earnestly. Hellmesberger heard the boy, admitted him to the Conservatory, and took him into his own family where he lived for four years. Georges took the first prizes for violin and harmony when he was eleven.

The father was wise. He did not exploit the boy as a prodigy, but took him to Paris. The class of Massenet, who took a great interest in Georges, was then conducted by Gabriel Fauré. Georges studied the violin with Martin Marsick. In 1897 Enescu, as he was then known, took a second *accessit* for fugue and counterpoint. In 1899 he won a first prize for violin playing.

In 1897 (June 11) a concert of his works was given in Paris by Miss Eva Holland, violinist, assisted by several. The programme included a sonata for violin and pianoforte; Suite dans le Style ancien for pianoforte; songs, "Le Saphir" and "Les deux différentes manières d'aimer"; Nocturne and Saltarello for violoncello; quintet for pianoforte and strings. This quintet showed the influence of Brahms.

Édouard Colonne heard the violin sonata played at the house of the Princess Bibesco, who had befriended the boy praised by Fauré, Massenet, and Saint-Saëns. He asked if Enesco had not composed an orchestral work. He was shown the "Poème Roumain," which he produced at a Châtelet concert, February 6, 1898. Enesco became at once known to the public. He was soon heard as a violinist, and as a virtuoso he has gained an enviable reputation through Europe. He is court violinist to the Queen of Roumania.

Among his chief works are:—

"Poème Roumain," Op. 1.

Sonata for violin and pianoforte, Op. 2.

Sonata for violin and pianoforte, Op. 6.

Pastorale Fantaisie for orchestra (Châtelet concert, February 19, 1899).

Studio

130

West 57th Street

Breakfast

Luncheon

Tea and

Dinner

Tea Rooms

Music teaches most exquisitely the art of development.—D'ISRAELI

MUSIC EDUCATION

CALVIN B. CADY. Studios { Boston, 900 Beacon Street
New York, 15 Claremont Avenue
Pianoforte, Harmony, etc., and Normal Courses

Address Teachers College, Columbia University, New York, for Syllabus of Course in Music Education.

Address Clayton F. Summy Co., Chicago, Ill., for Poetic Folk Dances, Books I. and II., Folk Songs for Ten Fingers, First Home Studies, Music Education, An Outline, Books I. and II.

Summer Normal, Portland, Oregon, in July

Symphony for two flutes, oboe, English horn, two clarinets, two horns, two bassoons.

Symphony for orchestra (Châtelet concert, January 21, 1906).

Symphonie concertante for violoncello and orchestra (Lamoureux concert, March, 1909, J. Salmon violoncellist).

* * *

These compositions by Enesco have been played in Boston:—

"Poème Roumain." Orchestral Club, January 7, 1902, Mr. Longy conductor.

Suite for orchestra, Op. 9. Boston Symphony Orchestra, April 1, 1911.

Symphony for wind instruments. Longy Club, February 8, 1909.

Sonata in F minor for violin and pianoforte, Op. 6. Mr. and Mrs. David Mannes, December 13, 1910.

* * *

Enesco's symphony for orchestra was performed in New York by the New York Symphony Orchestra in February, 1911; the Suite, Op. 9, at a concert of the Philharmonic Orchestra, January 3, 1911; the Dixtuor for wind instruments by the Barrière Ensemble, January 9, 1911. This "Dixtuor" is the same composition as "Symphony for wind instruments," played in Boston by the Longy Club.

MINUET OF WILL-O'-THE-WISPS, BALLET OF SYLPHS, AND RÁKÓCZY MARCH, FROM "THE DAMNATION OF FAUST." HECTOR BERLIOZ

(Born at la Côte Saint-André, December 11, 1803; died at Paris, March 9, 1869.)

Gérard de Nerval published his translation into French of Goethe's "Faust" in November, 1827. Berlioz, reading it, was intoxicated. "The marvellous book," he wrote, "fascinated me at once; I could

CARL E. DUFFT

=====BASSO=====

Vocal Instruction

1 East 40th Street - New York City

JOHN C. DEMPSEY, *Bass-Baritone*
TEACHER OF SINGING

Conductor and Coach for Amateur or Professional Opera Clubs

Choirmaster of St. Mark's P. E. Church, New York City

Musical Director of the St. Cecilia Society of Flushing

Musical Director of St. Cecilia Choral Club of Long Island City

not put it down; I read it constantly, at my meals, in the theatre, in the street, everywhere. This translation in prose contained some versified fragments, songs, hymns, etc. I yielded to the temptation of setting music to them. Hardly had I finished this difficult task,—and I had not heard a note of the score,—I committed the folly of having the score engraved—at my expense.”

At least two translations into French of “Faust” had been published before de Nerval’s, but Berlioz was apparently unacquainted with them. De Nerval in his preface wrote: “‘Faust’ is about to be performed in all the theatres of Paris, and those who will see the performances will no doubt be curious to consult at the same time the German masterpiece.” The *Figaro* of November 30, 1827, referred to the translation published “at a moment when the chief theatres purpose to represent the very bizarre and marvellous adventures of Dr. Faust.” A “Faust” by Théaulon and Gandolier, with music by the orchestral leader, Béancourt, was performed with great success at the Nouveautés. Stapfer’s “Faust,” illustrated by Delacroix, was published in March, 1828. “Faust,” with Frédéric Lemaître as the hero, was produced at the Porte-Saint-Martin, October 29, 1828.

Berlioz had left Paris, August 30, 1827, to visit his parents after an absence of three years. In September he wrote from Grenoble, begging Humbert Ferrand to visit him. “We’ll read ‘Hamlet’ and ‘Faust’ together. Shakespeare and Goethe, the mute confidants of my life. . . . I made yesterday, in a carriage, the ballad of ‘The King of Thule’ in the Gothic style. I’ll give it to you to put in your ‘Faust,’ if you have a copy.” Back in Paris, he dreamed of turning “Faust” into a “descriptive symphony.” He also thought of composing music for a ballet “Faust” of which Bohain was the author, for production at the Opéra. “If the superintendent * wishes to know my claims for

* The Vicomte Sosthène de La Rochefoucauld, Superintendent of Fine Arts. Lesueur certified to him that his pupil, Berlioz, would be “a painter in his art.”

ARTHUR L. LAWRASON

PROMINENT STUDENTS

REGINA VICARINO, Phenomenal Colorature

SALLIE FISHER

LINA ABARBANELL

322 W. 57th Street

Columbus 8945

NEW YORK

LILLIE MACHIN, *Vocal Teacher*

Certificated pupil of Luigi Vannuccini

Florence, Italy

1203, CARNEGIE STUDIOS

56th STREET and 7th AVENUE - - NEW YORK

the task, here they are: my head is full of 'Faust,' and, if nature has endowed me with any imagination, it is impossible for me to find a subject on which my imagination can exercise itself with greater advantage." Although Bohain was then the manager of *Figaro* and of the Nouveautés theatre, his ballet was not accepted. Berlioz, nevertheless, composed the work entitled "Huit Scènes de Faust," which, engraved in 1829, is now extremely rare. There is a copy in the Brown collection in the Boston Public Library.

The eight scenes were as follows: (1) "Songs of the Easter Festival," a number which is, as far as the first part is concerned, identical with the Easter Hymn in "The Damnation of Faust" and varies only slightly in the second part; (2) "Peasants under the Lime Trees," the Peasant Song in the later work, but written a tone higher and without the concluding presto in 2-4; (3) "Concert of Sylphs," which is practically the same as in "The Damnation of Faust," but is now sung by chorus and not by "six solo voices"; (4) "Echo of a Jovial Companion," Brander's song; (5) "The Song of Mephistopheles," the "Song of the Flea"; (6) "The King of Thule," Marguerite's "Gothic Song,"—the version in "The Damnation of Faust" is a tone lower, and the characteristic syncopation in the initial phrase is added; (7a) "Marguerite's Romance," as in the later version; (7b) "Soldiers' Chorus," revised for "The Damnation of Faust"; (8) "Mephistopheles' Serenade," accompanied at first only by a guitar. The music of Mephistopheles was composed for a tenor; so the Serenade was lowered for "The Damnation of Faust," but the "Song of the Flea" remains in the original key. Berlioz inserted in the "Eight Scenes" descriptive mottoes, chosen from Shakespeare's "Hamlet" and "Romeo and Juliet," quotations from Goethe and Thomas Moore, and singular annotation of his own.

The "Eight Scenes" were dedicated to the Vicomte de La Roche-

JANET BULLOCK WILLIAMS

Teacher of Singing

1 2 2 C A R N E G I E H A L L

FRANKLIN RIKER

Tenor and Composer

Vocal Instructor

In NEW YORK: Carnegie Hall, Mondays
W. 86th Street Studios (Res.), Tuesdays,
Fridays, Saturdays

In TORONTO, ONTARIO:
Wednesdays and Thursdays

Under management of ANTONIA SAWYER, 1425 BROADWAY, NEW YORK

foucauld, but Adolphe Boschot represents Berlioz as saying: "These scenes were not written for him, but for F. H. S., that is, for Harriet Smithson!"

The "Concert of Sylphs" was sung by pupils of the Royal School of Music at a concert given by Berlioz in Paris, November 1, 1829. The other scenes were not performed.

Berlioz sent, April 10, 1829, a copy of the score to Goethe with a letter in which he addressed him as "Monseigneur." Ferdinand Hiller asked Eckermann how Goethe received it. Eckermann said: "Goethe showed me the score and tried to read the music by the eye. He had a lively desire to hear it performed. There was also a very well written letter from M. Berlioz, which Goethe also gave me to read. Its elevated and most respectful tone gave us a common joy. He will certainly answer, if he has not already done so." * But Goethe, according to his custom whenever there was question about music, wished the opinion of Zelter in Berlin. He sent the score to him, and received no reply for a couple of months. When the reply came, it was as follows: "Certain persons make their presence of mind understood only by coughing, snoring, croaking, and expectoration. M. Hector Berlioz seems to be one of this number. The smell of sulphur which Mephistopheles emits seizes him, and makes him sneeze and explode in such a way that he makes all the orchestral instruments rain and spit without disturbing a hair of Faust's head. Nevertheless, I thank you for sending it to me."

Goethe never answered Berlioz's letter, never acknowledged the gift.

* For a copy of Berlioz's letters see the "Goethe-Jahrbuch" of 1890, pp. 99, 100, and Prodhomme's "Berlioz," pp. 70, 71 (Paris, s. d.).

Mrs. Elizabeth Jennings Buckland

Studio:

THE FRANKLIN

204 WEST 94th STREET

Telephone - - - - - 2488 Riverside

**THE
RIVARDE
METHOD
of SINGING**

**Voice Placing a
Specialty**

ANNOUNCEMENT of M. H. HANSON

437 FIFTH AVENUE, NEW YORK

For Spring, 1912. Available among others

MARIE RAPPOLD	} Metropo- itan Opera House	LUDWIG HESS, Famous Tenor
BERNICE DE PASQUALI		HENRI SCOTT, Basso, Chicago Opera
HENRIETTE WAKEFIELD		BORIS HAMBOURG, 'Cellist
MARGARETE MATZENAUER		

For 1912-13

GEORGE HENSCHER, Recitals to his own accompaniment

GOTTFRIED GALSTON, the sensational Munich pianist

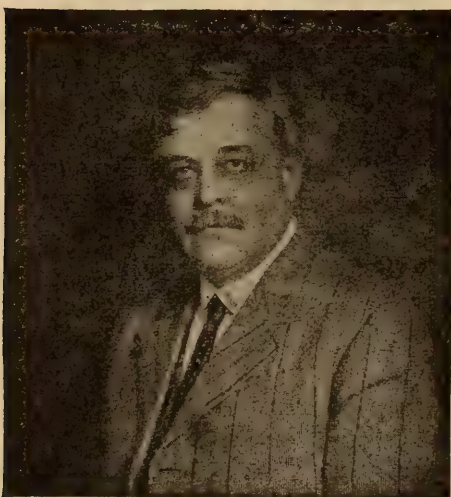
LOUIS PERSINGER, American Violin Virtuoso of European fame

All the above artists, and others to be announced

The revisions of these "Scenes" were made and the other portions of "The Damnation of Faust" composed in 1845-46. The first performance of "The Damnation of Faust" was at the Opéra-Comique, Paris, December 6, 1846. The singers were Mrs. Duflot-Maillard, Roger, Léon, Henri. The first performance in the United States was at New York, under Dr. Leopold Damrosch, February 12, 1880, with Amy Sherwin, Jules Jordan, Franz Remmert, Bourne. The first performance in Boston was under Mr. Lang, May 14, 1880, with Mrs. Humphrey-Allen, W. J. Winch, Clarence Hay, and "an Amateur" (S. B. Schlesinger). The first performance of the work as an opera was at Monte Carlo, February 18, 1893, with Miss d'Alba, Jean de Reszké, Melchissédec, and Illy.

The Minuet of Will-o'-the-wisps is a species of instrumental serenade, given by ignes fatui under Marguerite's window at night by the command of Mephistopheles. The movement begins moderato, D major, 3-4, with a minuet theme, played in full harmony by wood-wind and brass. The minuet is developed by strings and wind; the latter instruments have the more important part. There is a shorter trio in D minor, with a cantabile melody for strings, accompanied by "continual light-flickerings in the higher wood-wind; ever and anon come great fire-flashes in the full orchestra, an effect produced by sudden crescendos from piano to fortissimo in all the strings (in tremolo) and brass, ending in a shriek of the higher wood-wind." The return of the minuet, after the trio, is shortened, and it leads to a presto, D major, 2-2. Flute, piccolos, and oboes burlesque Mephistopheles' own serenade to Marguerite. The minuet theme returns twice more, "until its light is suddenly blown out, and the whole ends in a dying flicker of the first violins." The minuet is scored for two piccolos, one flute, two oboes, two clarinets, one bass clarinet, four bassoons, four horns, two trumpets, two cornets-à-pistons, three trombones, two pairs of kettledrums, triangle, cymbals, and strings.

The Waltz of Sylphs, allegro, mouvement de valse, D major, 3-8, is a short orchestral movement, during which the sylphs dance through the air after they have sung, in obedience to Mephistopheles, the



Edward B. Kinney

Vocal Specialist

780 WEST END AVENUE
S.E. Corner 98th STREET
NEW YORK

Phone, 1404 River

As organist and choirmaster of one of New York's large churches, and a producer of light operas, Mr. Kinney gives his pupils unusual chances.

He not only places the voice, but prepares the young artist for a career. His experience in caring for and restoring abused and apparently lost voices is invaluable. Examination by appointment.

praise of Marguerite's beauty to Faust as he is asleep on the banks of the Elbe. The first violins develop a waltz melody over a drone-bass in the violoncellos and double-basses "and light, breezy puffs" in the second violins and violas. "Through it all come little scintillations in the wood-wind and harps." The waltz is scored for one piccolo, two flutes, two clarinets, two harps, kettledrums, and strings.

Berlioz, early in 1846, was about to leave Vienna for Budapest. He wrote the Rákóczy March the night before his departure. "A Viennese amateur, who knew well the manners of the country I was to visit, came to me some days before with a volume of old airs. 'If you wish to please the Hungarians,' he said, 'write a piece on one of their national airs. They will be enraptured, and you in turn will give me, when you are back, news of their *Elie* (hurrah!) and applause. Here is a collection, and you have only to choose.' I took his advice and chose the Rákóczy tune."

The march was played for the first time at Budapest, and the description of the reception of it by the Hungarians is familiar. "The extraordinary effect it produced tempted me to introduce it in my score of 'Faust.' I took the liberty of putting my hero in Hungary at the beginning of the action, and making him witness the passage of an Hungarian army across the plain where he is walking, buried in thought, A German critic found it exceedingly strange that I had made Faust travel to such a place. I do not see why I should not, and I should not have hesitated the least in the world to take him anywhere else, if it would have helped my score. I had not bound myself to follow Goethe's plan, and the most eccentric travels may be attributed to a character like Faust without any shock to probability. Other German critics took up this singular thesis later, and attacked me with still greater violence for the changes I made in Goethe's plan! As if there were no other 'Fausts' than Goethe's! . . . I have often wondered why those same critics never reproached me for the libretto of my 'Romeo and Juliet' symphony, which is little like the immortal tragedy. No doubt, because *Shakespeare is not a German*. Patriotism! Fetishism! Cretinism!"

Christopher Marlowe pictures Faust as an accomplished traveller

Unquestionably the Greatest Book in Years

MY LIFE

The Autobiography of

RICHARD WAGNER

One of the great, if not *the greatest book of this generation*, worthy to take its place side by side with the world's immortal biographies. The mere publication of an autobiography of a man of Wagner's rank would be a great event even though it were a conventional and dull production; *but MY LIFE* "tells one of the most thrilling and dramatic stories in the history of modern art."—*Springfield Republican*.

"Will rank among the great autobiographies of literature. . . . The world will not willingly let die such a work as this."—*N.Y. Sun*.

Two volumes, large 8vo. Boxed, \$8.50 net. Expressage extra
DODD, MEAD & COMPANY, Publishers New York

who was personally conducted by Mephistopheles. Faust says (scene vii.):—

Having now, my good Mephistophilis,
Passed with delight the stately town of Trier,
Environed round with airy mountain-tops,
With walls of flint, and deep entrenched lakes,
Not to be won by any conquering prince;
From Paris next, coasting the realm of France,
We saw the river Maine fall into Rhine,
Whose banks are set with groves of fruitful vines;
Then up to Naples, rich Campania,
Whose buildings fair and gorgeous to the eye,
The streets straight forth, and paved with finest brick;
Quarter the town in four equivalents.
There saw we learnèd Maro's golden tomb,
The way he cut, an English mile in length,
Thorough a rock of stone in one night's space;
From thence to Venice, Padua, and the rest,
In one of which a sumptuous temple stands,
That threatens the stars with her aspiring top.
Thus hitherto has Faustus spent his time:
But tell me, now, what resting place is this?
Hast thou, as erst I did command,
Conducted me within the walls of Rome?

Akos László gives this account of the origin of the Rákóczy March:—

When Prince Franz Rákóczy II. (1676–1735) entered in solemn state his town of Eperjes, bringing with him his young bride, the Princess Amalie Karoline, daughter of Duke Vanfried of Hesse, the leader of the gypsies, Michael Barna, court fiddler and favorite of the Prince, wrote a processional march in honor of the pair and played it with his band. The march was originally of a joyous nature, but Barna rewrote it. He learned that his master was about to revolt against the Austrian house, in spite of the treaty of Szatmár; and he threw himself at the feet of his master, and with tears he spoke from his heart: "Most gracious Prince! You abandon a pleasant life, to chase after nothing!" And to soothe the Prince he took his fiddle in his hand and played the

HOTEL PURITAN

COMMONWEALTH AVENUE

100 yards from Massachusetts Avenue car lines



The Distinctive Boston House

One of the most attractive Hotels in the World for Transient and Permanent Guests who demand the best. Several desirable rooms and suites at modest prices.

Afternoon tea daily, with music, in the Sun Parlor

LOUIS ARTHUR RUSSELL CARNEGIE HALL

SUITE 853

SPECIAL LECTURE COURSES

English Diction. January 9, 12, and 16. The Course, One Dollar.
Philosophy of Fundamental Pianoforte Study } During February
The Problems of the Modern Singing Teacher } and March.

Classes and Private Instruction in Singing, Pianoforte, Sight Reading, Theory, Pedagogy.

THE NORMAL INSTITUTE OF MUSIC = = CARNEGIE HALL

Literature. Recital and Lecture. Tickets on request to Secretary

rewritten tune, the tune with which he had greeted his happy master, who then blazed at the zenith of his might.

The Prince died exiled in Turkey, whither Barna had followed him.

The "Rákóczy Song" was popular among the Hungarian people and the wandering gypsy musicians. It was first put in notation by Karl Vaczek of Jászó, who died, very old, in 1828. He was an amateur who had played the flute before the Austrian court, and was known as one learned in music. He learned the Rákóczy tune from a grandchild of Michael Barna, a woman renowned throughout all Hungary for her beauty and fiddling; and her name was Panna Czinka.

Vaczek wrote the tune on paper and gave the manuscript to a fiddler named Ruzsitska, who made of it a greater work, for he broadened it into a march and battle music.

The original melody of Barna was preferred by the Hungarians. Berlioz in his transcription used portions of Ruzsitska's version; he took the true "Rákóczy song" and also Ruzsitska's battle music.

Panna Czinka was educated musically by a German Kapellmeister at Rozsnyo. When she was fourteen, she married a gypsy who played the "Viola da Gampa," and with her husband and her two brothers went here and there in Hungary. Their performance of the Rákóczy March was sensational. Before her death her band was composed wholly of her sons. When she died, her beloved Amati, which had been given her by the Archbishop of Czáky, was buried with her; for she had asked this.

* *

When "The Damnation of Faust" was first performed, Wagner's "Tannhäuser" was not a year old on the stage; Verdi's greatest opera was then "Ernani"; Schumann had still ten years to live; Tschai-kowsky was six years old; Brahms was a student of thirteen years.

* *

The romantic Berlioz, who was especially romantic in statements of fact, gave an account in his Memoirs of the composition of "The Damnation of Faust." We quote from Mr. William F. Apthorp's translation:—

FAELTEN PIANOFORTE SCHOOL

CARL FAELTEN, Director
30 HUNTINGTON AVENUE, BOSTON

Professional training for



Pianists and
Music Teachers. Special de-
partment for
children. Call or
write for infor-
mation.

DE MERITTE SCHOOL

815 BOYLSTON STREET, BOSTON
Twelfth Year

A preparatory school for boys who want
an education.

The **Upper Grade** prepares for college and
the scientific schools.

The **Lower Grade** gives to boys from ten
to fourteen years of age a careful training
for the work of the upper grade.

EDWIN DE MERITTE, A. B., Prin.

VICTOR S. FLECHTER

Rare Old Violins, Violas, Cellos,
Finest Italian Strings, Bows,
Boxes, Highest Grade Repairing

23 UNION SQUARE, NEW YORK

Telephone

The Refinements of Our Work



Are most apparent when compared with the work of ordinary cleaners. Unexcelled facilities up-to-the-minute equipment and years of experience in



Cleansing and Dyeing

make our work distinctive in its thoroughness

ARTICLES RETURNED IN A SHORT TIME

CURTAINS

GOWNS

MENS CLOTHES

BLANKETS

WAISTS

OVERCOATS

DRAPERIES

SASHES

SUITS GLOVES

Carefully cleansed properly finished and inspected before returning

LEWANDOS

New York Shop

557 FIFTH AVENUE

Telephones { 6941 } Bryant
 { 6942 }

BOSTON SHOPS

284 Boylston Street

17 Temple Place

Albany
Rochester
Providence

Philadelphia
Baltimore
Washington

Worcester
Springfield
Newport

Hartford
Bridgeport
New Haven

Roxbury
Cambridge

Watertown
South Boston
Portland

Salem
Lynn

Bundles called for and delivered by our own teams and motors

EXECUTIVE OFFICES 286 BOYLSTON STREET BOSTON U S A

ACADEMY OF MUSIC - - BROOKLYN

FOURTH CONCERT

BY THE

BOSTON

SYMPHONY ORCHESTRA

MAX FIEDLER, Conductor

Friday Evening, February 23

AT 8.15

"It was in the course of this trip to Austria, Hungary, Bohemia, and Silesia,* that I began the composition of my legend of 'Faust,' over the plan of which I had long been ruminating. As soon as I had made up my mind to undertake it, I had also to resolve to write nearly the whole of the libretto myself; the fragments from the French translation of Goethe's 'Faust' by Gérard de Nerval, which I had already set to music twenty years before, and counted on introducing in my new score, after remodelling them, and two or three other scenes, written according to my directions by M. Gandonnière † before I left Paris, did not amount to the sixth part of the work.

"So I tried, while rolling along in my old German post-chaise, to write the verses intended for my music. I began with Faust's invocation to Nature, trying neither to translate nor even to imitate the masterpiece, but merely to draw inspiration from it and to extract what musical substance it contained. . . . Once started, I wrote the verses I needed just as my musical ideas came to me, and I wrote my score with an ease that I have seldom experienced with my other works. I wrote when and where I could,—in my carriage, on the railway, on steamboats, and even in cities, in spite of the various cares occasioned by the concerts I had to give. Thus, in an inn at Passau, on the Bavarian frontier, I wrote the introduction: 'Le vieil hiver a fait place au printemps.' In Vienna I wrote the scene on the banks of the Elbe, Mephistopheles' air, 'Voici des roses,' and the Ballet of the Sylphs. . . . In Pesth, by the light of a gas-jet in a shop, I wrote the choral refrain of the Dance of Peasants, one night that I had lost my way in the town. In Prague I got up in the middle of the night to write a melody that I trembled for fear of forgetting, the chorus of angels in Marguerite's apotheosis:—

Remonte au ciel, âme naïve
Que l'amour égara.

* Berlioz, leaving Paris in October, 1845, with Marie Recio, who afterward became his second wife, arrived at Vienna, November 3. He returned to Paris in May of the next year.—Ed.

† Little is known of Almiré Gandonnière. He edited the *Archives de la Banlieue*, a journal of only two numbers, published in July and August, 1846, on the occasion of the elections, and in 1848 he was mentioned as the author of "Tour du Monde," a republican cantata.—Ed.

CRUDUP VESEY, *Voice Specialist*

EIGHTY-SIXTH STREET STUDIOS

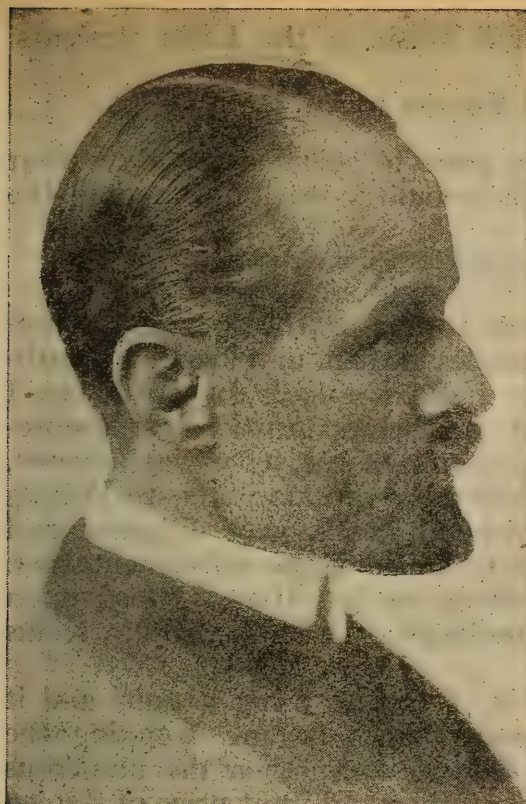
257 WEST EIGHTY-SIXTH STREET

MADAM JOSEFA MIDDECKE

Voice Culture—Perfect Tone Production

Only students who wish to study seriously desired

THE ORLEANS, 100 West 80th Street, NEW YORK. 'Phone, 7480 Schuyler



BURTON HOLMES

TRAVELOGUES

At Carnegie Hall

Sunday Evenings

At 8.30

Monday Matinees

At 3.00

MAGNIFICENTLY ILLUSTRATED
COLORED VIEWS AND MOTION PICTURES

GLIMPSES OF

Spain and Portugal

Sunday Eve. at 8.30

Monday Mat. at 3.00

Jan. 14-15

THE CRUISE TO

South America

Sunday Eve. at 8.30

Monday Mat. at 3.00

Jan. 21-22

THE AMERICAN PARIS

Buenos Aires

Sunday Eve. at 8.30

Monday Mat. at 3.00

Jan. 28-29

Over the Andes

Sunday Eve. at 8.30

Monday Mat. at 3.00

Feb. 4-5

ARGENTINA TO CHILE

BEAUTIFUL BRAZIL

Rio de Janeiro

Sunday Eve. at 8.30

Monday Mat. at 3.00

Feb. 11-12

RESERVED SEATS, \$1.50, \$1.00 and 75c., on Sale FRIDAY, JANUARY 12.

BOXES (containing 6 seats each), LOWER TIER, \$2.00 per seat for single Travelogue.

UPPER TIER, \$1.50 per seat for single Travelogue.

UNRESERVED SEATS, 50c., on sale on days of each Travelogue.

"In Breslau I wrote the words and music of the Latin students' song:—

Jam nox stellata velamina pandit.

"On my return to France, having gone to spend a few days near Rouen, at M. le Baron de Montville's country-seat, I composed the grand terzet:—

Ange adoré, dont le céleste image.

"The rest was written in Paris, but always on the spur of the moment,—at home, at a café, in the Tuileries garden, and even on a curb-stone of the boulevard du Temple. I did not look for my ideas, I let them come; and they presented themselves in the most unforeseen order. When at last the whole sketch of the score was finished, I set to working it all over, to polishing its various parts, to uniting them and welding them together with all the fury of diligence and patience of which I am capable, and to finishing the instrumentation, which had only been briefly indicated up to that time. I look upon this work as one of the best I have produced; the public, so far, seems to agree with me.

"It was nothing to have written it, I had to bring it out; and it was then that my troubles and misfortunes began. Copying the orchestral and vocal parts cost me a huge sum; then the numerous rehearsals I had with the performers and the exorbitant price of sixteen hundred francs I had to pay for the rent of the Opéra-Comique theatre, the only place that was then at my disposal, drew me into an enter-

CARNEGIE HALL

Saturday Afternoon, January 27, at 2.30

JOSEF HOFMANN

ONLY PIANO RECITAL

Tickets, 75c., \$1.00, \$1.50, \$2.00, on sale at hall

Management . QUINLAN INTERNATIONAL MUSICAL AGENCY

THE STEINWAY PIANO USED

prise that could not help ruining me. But I kept on, buoyed up by a specious argument that any one would have made in my place: 'When I gave "Roméo et Juliette" for the first time at the Conservatoire,' I said to myself, 'the eagerness of the public to come and hear it was such that we had to sell *lobby tickets* to give standing-room to the overflow when the hall was full; and, in spite of the enormous expense of the performance, a small profit was left for me. Since then my name has grown in public estimation, the noise of my successes abroad gives it, moreover, an authority which it formerly lacked; the subject of "Faust" is quite as famous as that of "Roméo," it is generally believed to be sympathetic to me, and that I have treated it well. So everything makes me hope that there will be a great curiosity to hear this new work, which is on a larger scale and more varied in tone than its predecessors, and that the expenses will at least be covered.' . . . Illusion! Years had gone by since the first performance of 'Roméo et Juliette,' during which the indifference of the Paris public for everything concerning the arts and literature had made incredible progress. Already at this time it had so lost interest, especially in a musical work, that it refused to shut itself up by daylight (I could not give my concerts in the evening) in the Opéra-Comique theatre, to which the world of fashion hardly ever goes in any case. It was the end of November,* it was snowing, the weather was frightful; I had no fashionable singer to sing Marguerite; as for Roger, who sang Faust, and Herman Léon, who took the part of Mephistopheles, they were heard every day at that same theatre, and they were not *fashionable* either. The upshot was that I gave 'Faust' twice to half a house. The swell Paris public, the public that goes to concerts and is supposed to care for music, stayed quietly at home, with as little thought of my music as if I had been the most obscure pupil at the Conservatoire; and there was no more of an audience at the Opéra-Comique at these two performances than there would have been if the flimsiest opera in its repertory had been given."

The press, however, was not on the whole unfavorable.

Berlioz added: "I was ruined and I owed a considerable sum which I did not have." Bertin advanced him one thousand francs from the treasury of the *Journal des Débats*, of which Berlioz was the music critic; friends gave him money, some four hundred francs, some five

* The first concert was announced for November 29, 1846. It did not take place till December 6.—Ed.

CLARA TIPPETT

Teacher of Singing

Assistant, GRACE R. HORNE

312 Pierce Building
Copley Square, Boston

hundred; Friedland and Sax advanced him twelve hundred francs apiece, and the publisher Hetzel one thousand, so that he could journey to Russia. Balzac said to him: "You will come back with one hundred and fifty thousand francs: I know the country; you cannot bring back less." Berlioz answered this in his Memoirs: "The reader will soon see that if my concerts at St. Petersburg and Moscow produced more than I had hoped, I *could*, however, bring back much less than the one hundred and fifty thousand francs predicted by Balzac."

MUSICAL INSTRUCTION

NEW YORK

TEACHER OF SINGING

WALTER S. YOUNG

801-802 Carnegie Hall

NEW YORK

BARITONE

FREDERICK HASTINGS

and TEACHER OF SINGING

TUESDAY AND FRIDAY MORNINGS

Studio, 827 CARNEGIE HALL

PIANIST

ELLA BACKUS-BEHR

Sixty-nine West Eighty-eighth Street

NEW YORK

As Vocal Coach refers to

Mme. Louise Homer Mr. Bechtal Alcock and
Mrs. Merle Tillotson-Alcock Mr. Frederic Martin

BARITONE

FRANCIS ROGERS

RECITAL, ORATORIO, CONCERT

Also a limited number of pupils in the art of singing

There is the real stuff in this singer.—PHILIP HALE.

Mr. Rogers is a true artist.—W. J. HENDERSON
(N. Y. Sun).

Address, 563 PARK AVENUE, NEW YORK

Management, LOUDON CHARLTON

868 Carnegie Hall, New York

VIRGIL

Piano School and Conservatory

THE SCHOOL THAT MAKES
PLAYERS

RESULTS TELL

42 West 76th Street, New York

Catalogue on request

BARITONE

PERRY AVERILL

Prepares Singers for the profession

Studio, 220 West 59th Street

'Phone 1097 Col.

TEACHER OF SINGING

ARTHUR D. WOODRUFF

5 West 38th Street

NEW YORK CITY

MUSICAL INSTRUCTION

MASTER MUSIC STUDIOS

2789 Broadway, New York

M. DUBLE-SCHEELE, Director

All Branches of Music Taught

CATALOG

Telephone Connection

STEINWAY PIANO USED

Mr. MAX HEINRICH

has charge of the department of
Voice Training, Oratorio, Opera, Classic Song
and Dramatic Reading to Music

Accommodations for a New York residence ar-
ranged for out-of-town students

SUMMER CENTER

SCHLOSS ORT, GMUNDEN, AUSTRIA

Study of music is optional

Miss M. GRACE DASCHBACH

In charge of Vocal Department Teachers
College, Columbia University

S O P R A N O

TEACHER OF SINGING

401 Carnegie Hall . New York City

LESLEY MARTIN

Bel Canto

Studio: 1425 Broadway, New York

SINGERS—Suzanne Baker Watson, Cora Cross,
Nellie Hart, Willette Kershaw, Gertrude Hutcheson,
Ivy Scott, Marion Stanley, Estelle Ward, Mabel
Wilbur, Flora Zabelle, Edward Foley, George Gilbert,
John Hendricks, Andrew Mack, Dr. Eugene Walton
Marshall, Fiske O'Hara, Umberto Sacchetti, Ellis
Rhodes, Albert Wallerstedt, and many other singers
now before the public in operatic and church work

E. SHEFFIELD MARSH

T E N O R

Tone production and preparation for
public work

Studio, 815 Carnegie Hall . New York City

LIONEL HAYES-ROBSARTE

Former Opera Tenor

Voice Specialist

Voices tried gratis by appointment

Residence Studio - Hotel Woodward, N.Y.

'PHONE, 5000 COLUMBUS

For Six Years Associate Instructor with de Trabadelo,
Paris, teacher of Garden, Farrar, Eames, Gayarre, etc.
From tone work to artistic finish. Traditions and ac-
tion of full opera repertoire—Concert and oratorio.
Teacher of Mme. Jungman, Prima Donna Contralto,
Hofopera, Vienna; Mlle. Lillian Grenville, Prima
Donna Soprano, Milan, St. Petersburg, Nice, Chicago
Opera Co.; Signor Jacoletti, now singing in Naples;
Miss Helene Travis, Mascagni Opera Co., etc.

SIGHT PLAYING FOR PIANISTS

If you are a poor Sight Reader and have difficulty in reading

NEW MUSIC AT FIRST SIGHT

write for Booklet giving full particulars of our complete correspondence course

A Professor of Music in one of the largest Colleges in the United States, to whom reference is
permitted, says: "YOUR COURSE IS WORTH THE PRICE TO ME EVERY WEEK IN THE AMOUNT OF
TIME IT SAVES ME ALONE"

Address **NEW YORK COLLEGE OF APPLIED MUSIC**

9208 METROPOLITAN TOWER

NEW YORK CITY

MUSICAL INSTRUCTION

TEACHER OF SINGING

Miss CLARA E. MUNGER

Century Building

177 Huntington Avenue, Boston

MUSICAL INSTRUCTION

Miss PRISCILLA WHITE

TEACHER OF SINGING

602 Pierce Building
Copley Square, BOSTON

Miss KATHERINE LINCOLN

SOPRANO

Management, Mrs. PAUL SUTORIUS
1 West 34th Street, New York

TEACHER OF SINGING

514 Pierce Building
Copley Square, BOSTON
Saturdays and Mondays in New York
Representing Miss Clara E. Munger
Studio, 56 East 34th Street, New York City

BERTHA CUSHING CHILD

67 MOUNT VERNON STREET

TEACHING AT
LANG STUDIOS

6 NEWBURY STREET, BOSTON

WILLIAM ALDEN PAUL

TEACHER OF SINGING

312 PIERCE BUILDING, COPLEY SQUARE, BOSTON

Monday and Thursday P.M. and by appointment
Address, Instructor in Music, Episcopal Theological School
Telephone, 2816 R Cambridge

FREDERICK N. WATERMAN

BARITONE SOLOIST

and TEACHER OF SINGING

NEW CENTURY BUILDING
177 HUNTINGTON AVENUE • BOSTON
Room 10

Howell School of Lyric and
Dramatic Art

CAROLINE WOODS-HOWELL, Directress

De Reszke Method of
SINGING

30 Huntington Avenue, Boston
518 Main Street, Worcester
At Boston Studio, Tuesday, Friday, Saturday
At Worcester Studio, Monday, Wednesday, Thursday

Miss ANNA MILLER WOOD

Mezzo-Contralto, Soloist and Teacher

Soloist; Boston Symphony Orchestra
Chicago Symphony Orchestra
Kneisel Quartet, etc.

Studio, Pierce Building, Copley Square, Boston

MR. C. M. CHASE

TEACHER OF PIANOFORTE PLAYING

Assisted by MILDRED HARLOWE COOK and others

STUDIOS, STEINERT HALL ANNEX, BOSTON

500 CARNEGIE HALL, NEW YORK, WEDNESDAYS

PARSONS THEATRE . . . HARTFORD

Thirty-first Season, 1911-1912

Boston Symphony Orchestra

MAX FIEDLER, Conductor

Programme of the SECOND CONCERT

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE



MONDAY EVENING, JANUARY 15

AT 8.15

COPYRIGHT, 1911, BY C. A. ELLIS

PUBLISHED BY C. A. ELLIS, MANAGER

Pianos that Appeal to Musicians



OUR pianos have the very highest reputation with musical people, for every piano, from the highest-priced to the least expensive we offer, has not merely the essentials of tone and touch, but also exquisite refinements of quality which delight the musician.

We invite you to inspect our stocks, which are at once the largest, the most varied, and most interesting to be found in New England.

We call particular attention to the following pianos:

STEINWAY pianos, the instruments of highest prestige among music lovers everywhere—through their incomparable tone the choice of royalty and of all connoisseurs.

In all regular styles and also in special art cases exhibiting the perfection of artistry.

HUME pianos, the best made in New England—distinguished by wonderful richness and nobility of tone.

JEWETT pianos, the favorite pianos of New England, where more are sold each year than of any other make of equal cost.

THE PIANOLA PIANOS,—the complete line of five pianos. The Steinway, the Weber, and the Steck Pianola Pianos are shown in both grand and upright forms.

M. STEINERT & SONS CO.

STEINERT HALL, 162 BOYLSTON STREET, BOSTON
313 MAIN STREET, SPRINGFIELD
777 CHAPEL STREET, NEW HAVEN

Stores in all Principal Cities of New England

Thirty-sixth Concert in Hartford

Boston Symphony Orchestra

Thirty-first Season, 1911-1912

MAX FIEDLER, Conductor

SECOND CONCERT**MONDAY EVENING, JANUARY 15****AT 8.15****PROGRAMME**

Franck Symphony in D minor

- I. Lento: Allegro non troppo.
- II. Allegretto.
- III. Allegro non troppo.

Schumann Concerto in A minor, for Pianoforte and
Orchestra, Op. 54

- I. Allegro affettuoso.
- II. Intermezzo: Andantino grazioso.
- III. Allegro vivace.

Debussy Iberia: "Images" pour Orchestre, No. 2

- I. Par les rues et par les chemins.
- II. } Les parfums de la nuit.
- III. } Le matin d'un jour de fête.

Berlioz Rákóczy March, from "The Damnation of Faust"

SOLOIST**Mr. HAROLD BAUER**

Mason & Hamlin Piano Used

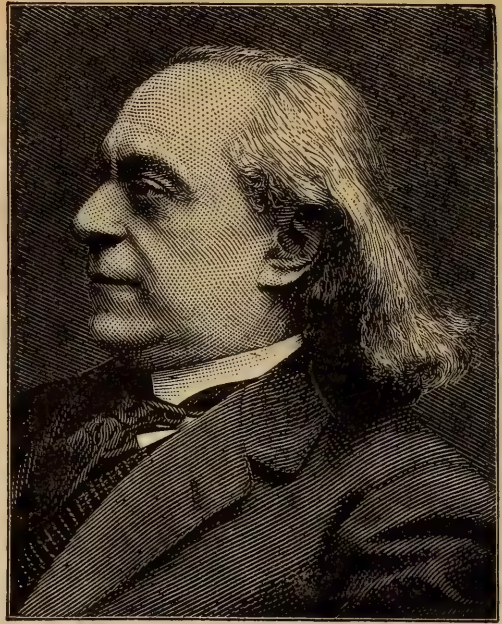
There will be an intermission of ten minutes after the concerto

Vladimir De Pachmann

*The Greatest Pianist
Of the 20th Century*

ON TOUR
IN THE
UNITED STATES

SEASON: 1911-1912



For generations the appearance of new stars on the musical firmament has been announced—then they came with a temporary glitter—soon to fade and to be forgotten.

De Pachmann has outlived them all. With each return he won additional resplendence and to-day he is acknowledged by the truly artistic public to be the greatest exponent of the piano of the twentieth century. As Arthur Symons, the eminent British critic, says:

"Pachmann is the Verlaine or Whistler of the
Pianoforte the greatest player
of the piano now living."

Pachmann, as before, uses the **BALDWIN PIANO** for the expression of his magic art, the instrument of which he himself says:

" It cries when I feel like crying, it sings
joyfully when I feel like singing. It responds
—like a human being—to every mood. I
love the Baldwin Piano."

Every lover of the highest type of piano music will, of course, go to hear Pachmann—to revel in the beauty of his music and to marvel at it.

It is the beautiful tone quality, the voice which is music itself, and the wonderfully responsive action of the Baldwin Piano, by which Pachmann's miraculous hands reveal to you the thrill, the terror and the ecstasy of a beauty which you had never dreamed was hidden in sounds.

The Baldwin Company

8 EAST 34th STREET, NEW YORK

SYMPHONY IN D MINOR, FOR ORCHESTRA CÉSAR FRANCK

(Born at Liège, Belgium, on December 10, 1822; died at Paris on November 8, 1890.)

This symphony was produced at the Conservatory, Paris, February 17, 1889.* It was composed in 1888 and completed August 22 of that year. It was performed for the first time in Boston at a concert of the Boston Symphony Orchestra on April 15, 1899, and it was also played at its concerts on December 23 of that year, February 11 and April 22, 1905, and January 29, 1910. It was played also at the benefit concert to Mr. Wilhelm Gericke, April 24, 1906.

The symphony, dedicated to Henri Duparc, is scored for two flutes, two oboes, one English horn, two clarinets, one bass clarinet, two bassoons, four horns, two trumpets, two cornets-à-piston, three trombones, one bass tuba, a set of three kettledrums, harp, and strings.

Vincent d'Indy in his *Life of Franck* † gives some particulars about the first performance of the *Symphony in D minor*. "The performance was quite against the wish of most members of the famous orchestra, and was only pushed through thanks to the benevolent obstinacy of the conductor, Jules Garcin. The subscribers could make neither head nor tail of it, and the musical authorities were much in the same position. I inquired of one of them—a professor at the Conservatoire, and a kind of factotum on the committee—what he thought of the work. 'That, a symphony?' he replied in contemptuous tones. 'But, my dear sir, who ever heard of writing for the *cor anglais* in a symphony? Just mention a single symphony by Haydn or Beethoven

* Franck wrote a symphony for orchestra and chorus, "*Psyché*," text by Sicard and Fourcaud, which was composed in 1887 and produced at a concert of the National Society, March 10, 1888. He also wrote in his earlier years a symphony, "*The Sermon on the Mount*," after the manner of Liszt's symphonic poems. The manuscript exists, but the work was never published.

† Translated by Mrs. Newmarch.

The **MUSICAL CLUB of HARTFORD**

Presents the following Schedule for the Season of 1911-1912

SONATA RECITAL

Mr. and Mrs. DAVID MANNES

VIOLIN and PIANO

UNITY HALL, WEDNESDAY EVENING, DECEMBER 6, AT 8.15 O'CLOCK

LECTURE RECITAL

Mr. WM. J. HENDERSON

Assisted by Mrs. LUCIA LILLY DUNHAM

"Russian Folk Song in its Relation to Russian Music"

UNITY HALL, TUESDAY EVENING, JANUARY 30, AT 8.15 O'CLOCK

E. T. Slattery Co.

OPPOSITE BOSTON COMMON
154 and 155 TREMONT STREET

EXCLUSIVE STYLES IN

Suits, Gowns

Coats and Hats

For the Horse Show,
Opera and other social
functions.

MANY people of refinement who have ample means to purchase abroad, prefer to make their selections from the already carefully chosen assortments of E. T. Slattery Company, where they can be assured of a perfect fit in any garment.



introducing the cor anglais. 'There, well, you see—your Franck's music may be whatever you please, but it will certainly never be a symphony!' This was the attitude of the Conservatoire in the year of grace 1889.

"At another door of the concert hall, the composer of 'Faust' escorted by a train of adulators, male and female, fulminated a kind of papal decree to the effect that this symphony was the affirmation of incompetence pushed to dogmatic lengths. For sincerity and disinterestedness we must turn to the composer himself, when, on his return from the concert, his whole family surrounded him, asking eagerly for news. 'Well, were you satisfied with the effect on the public? Was there plenty of applause?' To which 'Father' Franck, thinking only of his work, replied with a beaming countenance: 'Oh, it sounded well, just as I thought it would!'"

The following analysis is based, in a measure, on a synopsis prepared by César Franck for the first performance at the Paris Conservatory concert:—

I. Lento, D minor, 4-4. There is first a slow and sombre introduction, which begins with the characteristic figure, the thesis of the first theme of the movement ('cellos and basses). This phrase is developed for some thirty measures, and leads into the Allegro, or first movement proper. Allegro non troppo, D minor, 2-2. The theme is given out by all the strings and developed with a new antithesis. Mr. Apthorp remarks in his analysis of this symphony: "It is noticeable that, whenever this theme comes in slow tempo, it has a different antithesis from when it comes in rapid tempo. The characteristic figure (thesis) reminds one a little, especially by its rhythm and general rise and fall, of the '*Muss es sein?*' (Must it be?) theme in Beethoven's last quartet, in F major." There is a short development, and the opening slow pas-

PARSONS THEATRE

Tuesday Evening, November 28, 1911

The Choral Club of Hartford

80 MALE VOICES

RALPH L. BALDWIN, Conductor

Soloist, FRITZ BRUCH, Violoncellist

Reserved Seats, 75c., \$1.00, and \$1.50, on sale Monday, November 20, at John M. Gallup & Co.'s Music Store.

sage returns, now in F minor, which leads to a resumption of the Allegro non troppo, now also in F minor. This leads to the appearance of the second theme, molto cantabile, F major, for the strings, which in turn is followed by a third theme of a highly energetic nature, which is much used in the ensuing development, and also reappears in the Finale. The free fantasia is long and elaborate. Then there is a return of the theme of the introduction, which is now given out fortissimo and in canonic imitation between the bass (trombones, tuba, and basses) and a middle voice (trumpets and cornets) against full harmony in the rest of the orchestra. The theme of the Allegro non troppo is resumed, and leads to the end of the first movement.

II. Allegretto, B-flat minor, 3-4. The movement begins with pizzicato chords for the string orchestra and harp. The theme, of a gentle and melancholy character, is sung by the English horn. The first period is completed by clarinet, horn, and flute. The violins then announce a second theme, dolce cantabile, in B-flat major. The English horn and other wind instruments take up fragments of the first motive, in B-flat minor. Now comes a new part, which the composer himself characterizes as a scherzo. The theme, of lively nature, but pianissimo, is given to the first violins. Clarinets intone a theme against the restless figuration of the violins, and this is developed with various modulations until the opening theme returns, first in G minor, then in C minor. Then the whole opening section, announced by the English horn, is combined with the chief theme of the scherzo, given to the violins.

III. Finale: Allegro non troppo, 2-2. After a few energetic in-

MEHLIN PIANOS

always respond to the most exacting demands made upon them. For this reason they are preferred by musicians, in fact Mehlin Pianos are often called

"The Musicians' Ideal"

The Mehlin "Inverted Grand" is the only "Upright" built on the principle of the Grand. It has the Grand Scale, Sounding Board and Tone.

For Art Catalog and full particulars apply to

Wm. Wander & Sons

239 ASYLUM STREET
HARTFORD, CONN.

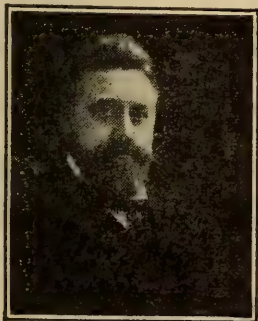
troductory measures the chief theme appears, dolce cantabile, in 'cellos and bassoons. After the first period of nearly sixty measures, a phrase in B major, announced by the brass, is answered by the strings. A more sombre motive follows in 'cellos and basses. The opening theme of the second movement now reappears (English horn), accompanied by a figure in triplets. The composer gives this description of the remainder of the movement: Development of the themes of the Finale. A marked retard in the tempo. A fragment of the opening theme of the second movement alternates with fragments of the sombre third theme of the Finale. Resumption of the original tempo, with a great crescendo, which ends in a climax,—the restatement of the opening D major theme with all possible sonority. The chief theme of the second movement returns, also with great sonority. The volume of tone subsides, and the third theme of the first movement reappears. This leads to a coda, constructed from the chief themes of the first movement in conjunction with the opening theme of the Finale.

* * *

Vincent d'Indy in his *Life of Franck*, which has been published by John Lane in an English translation by Mrs. Rosa Newmarch, says little about the structure of this symphony, although he devotes a chapter to Franck's string quartet.

Speaking of Franck's sonata for violin and piano, he calls attention to the fact that the first of its organic germs is used as the theme of the four movements of the work. "From this moment cyclical form,

AN INSTANT SUCCESS—FIRST EDITION EXHAUSTED



A UNIQUE VOLUME
**One Hundred Folksongs
of All Nations**

Edited by GRANVILLE BANTOCK

FOR MEDIUM VOICE

Bound in paper, cloth back - - - \$1.50, postpaid
In full cloth, gilt - - - 2.50, postpaid

Musicians everywhere, particularly those who are students of the development of music, are vitally interested in folksong, not of one, but of all countries whose music has racial characteristics. Herein, too, singers have found rare and curious examples with which to enrich the most artistic programs. In this volume of **The Musicians Library** the editor has drawn from the treasures found among European, Asiatic, African, and American races, making a most valuable and unique collection, which he has edited with skill. The accompaniments are musical and characteristic, and in addition to the **original language** or dialect an excellent English translation is in all cases given.

As desirable for children as adults

OLIVER DITSON COMPANY - - BOSTON
CHAS. H. DITSON & CO., NEW YORK
8-10-12 E. 34th Street

the basis of modern symphonic art, was created and consecrated." He then adds:—

"The majestic, plastic, and perfectly beautiful symphony in D minor is constructed on the same method. I purposely use the word *method* for this reason: after having long described Franck as an empiricist and an improviser—which is radically wrong—his enemies (of whom, in spite of his incomparable goodness, he made many) and his ignorant detractors suddenly changed their views and called him a musical mathematician, who subordinated inspiration and impulse to a conscientious manipulation of form. This, we may observe in passing, is a common reproach brought by the ignorant Philistine against the dreamer and the genius. Yet where can we point to a composer in the second half of the nineteenth century who could—and did—think as loftily as Franck, or who could have found in his fervent and enthusiastic heart such vast ideas as those which lie at the musical basis of the Symphony, the Quartet, and 'The Beatitudes'?"

"It frequently happens in the history of art that a breath passing through the creative spirits of the day incites them, without any previous mutual understanding, to create works which are identical in form, if not in significance. It is easy to find examples of this kind of artistic telepathy between painters and writers, but the most striking instances are furnished by the musical art.

"Without going back upon the period we are now considering, the years between 1884 and 1889 are remarkable for a curious return to pure symphonic form. Apart from the younger composers, and one or two unimportant representatives of the old school, three composers who had already made their mark—Lalo, Saint-Saëns, and Franck—produced true symphonies at this time, but widely different as regards external aspect and ideas.

"Lalo's Symphony in G minor,* which is on very classical lines, is remarkable for the fascination of its themes, and still more for charm

* Lalo's Symphony in G minor was performed for the first time, February 13, 1887, at Paris. The introduction to the first allegro, passages in the scherzo, and the theme of the slow movement were taken by Lalo from his opera "Fiesque," composed in 1867-68.—P. H.

THE MARVEOLA PLAYABLE THREE WAYS

The most marvelous piano the world has ever seen or heard is now on exhibition at the new and elegant warerooms of the BARKER PIANO COMPANY, 278 Asylum Street.

Demonstrations daily—any time, to suit the convenience of those interested.

The BARKER PIANO CO., 278 Asylum Street
Near Ann Street
HARTFORD, CONN.

Also sole representatives of the **Schomacker** (the favorite of the White House), Hazelton, Francis Bacon, Newby & Evans, Davenport & Treacy, **Christman**, and other makes of Pianos and Player-Pianos.

If you haven't already done so, visit our Subway Music Department.
Expert lady pianist in attendance.

THE BARKER PIANO CO., 278 ASYLUM STREET

and elegance of rhythm and harmony, distinctive qualities of the imaginative composer of 'Le Roi d'Ys.'

"The C minor Symphony of Saint-Saëns,* displaying undoubted talent seems like a challenge to the traditional laws of tonal structure; and although the composer sustains the combat with cleverness and eloquence, and in spite of the indisputable interest of the work—founded, like many others by this composer, upon a prose theme,† the *Dies Irae*—yet the final impression is that of doubt and sadness.

"Franck's Symphony, on the contrary, is a continual ascent towards pure gladness and life-giving light because its workmanship is solid, and its themes are manifestations of ideal beauty. What is there more joyous, more sanely vital, than the principal subject of the Finale, around which all the other themes in the work cluster and crystallize? While in the higher registers all is dominated by that motive which M. Ropartz has justly called 'the theme of faith.'

"This symphony was really *bound to come* as the crown of the artistic work latent during the six years to which I have been alluding."‡

* Saint-Saëns wrote his symphony in C minor for the London Philharmonic Society. The symphony was first performed at a concert of the society in London, May 19, 1886, when the composer conducted. It has been performed at concerts of the Boston Symphony Orchestra in Boston, February 16, 1901, and March 29, 1902, and it was performed in Boston at a concert given by the Boston Symphony Orchestra and Saint-Saëns, November 26, 1906, when Dr. Muck conducted it.—P. H.

† Mrs. Newmarch's translation is here not clear. D'Indy wrote: "Sur le thème de la prose: *Dies Irae*,"—on the theme of the prose, *Dies Irae*. Prose here means a piece of rhythmical or rhymed accentual verse, sung or said between the epistle and gospel at certain masses. It is also called a sequence. "Victimæ Paschali," "Veni, Sancte Spiritus," "Lauda Sion," "Dies Irae," are examples, but neither Le Brun nor Benedict XIV. recognized the "Stabat Mater" as a prose.—P. H.

‡ We must in justice deal with the erroneous view of certain misinformed critics who have tried to pass off Franck's Symphony as an offshoot (they do not say imitation, because the difference between the two works is so obvious) of Saint-Saëns's work in C minor. The question can be settled by bare facts. It is true that the Symphony with organ, by Saint-Saëns, was given for the first time in England in 1885 (*sic*), but it was not known or played in France until two (*sic*) years later (January 9, 1887, at the Conservatory); now at this time Franck's Symphony was completely finished.—V. d'I.

Mr. d'Indy is mistaken in the date of the performance in London; but his argument holds good.—P. H.

Mrs. FRANCIS A. SMITH

VOCAL TEACHER

Correct Breathing and Tone Production

Room 2, Guild & Root Bldg., corner Allen and High Streets
HARTFORD, CONN.

TELEPHONE, 2248

CONCERTO IN A MINOR, FOR PIANOFORTE, OP. 54.

ROBERT SCHUMANN

(Born at Zwickau, June 8, 1810; died at Endenich, July 29, 1856.)

Schumann wrote, after he had heard for the first time Mendelssohn play his own Concerto in G minor, that he should never dream of composing a concerto in three movements, each complete in itself. In January, 1839, and at Vienna, he wrote to Clara Wieck, to whom he was betrothed: "My concerto is a compromise between a symphony, a concerto, and a huge sonata. I see I cannot write a concerto for the virtuosos: I must plan something else."

It is said that Schumann began to write a pianoforte concerto when he was only seventeen, and ignorant of musical form, and that he made a second attempt at Heidelberg in 1830.

The first movement of the Concerto in A minor was written at Leipsic in the summer of 1841,—it was begun as early as May,—and it was then called "Phantasia in A minor." It was played for the first time by Clara Schumann, August 14, 1841, at a private rehearsal at the Gewandhaus. Schumann wished in 1843 or 1844 to publish the work as an "Allegro affettuoso" for pianoforte with orchestral accompaniment, "Op. 48," but he could not find a publisher. The Intermezzo and Finale were composed at Dresden, May-July, 1845.

The whole concerto was played for the first time by Clara Schumann at her concert, December 4, 1845, in the Hall of the Hôtel de Saxe, Dresden, from manuscript. Ferdinand Hiller conducted, and Schumann was present. At this concert the second version of Schumann's "Overture, Scherzo, and Finale" was played for the first time. The movements of the concerto were thus indicated: "Allegro affettuoso, Andantino, and Rondo."

The second performance was at Leipsic, January 1, 1846, when Clara Schumann was the pianist and Mendelssohn conducted. Verhulst attended a rehearsal, and said that the performance was rather poor; the passage in the Finale with the puzzling rhythms "did not go at all."

Miss WELTHIA DEWEY

DEALER IN

Latest Sheet Music and Music Books

Special attention given to teachers and pupils

ROOM 25, "THE GOODWIN" - - 17 HAYNES STREET

'Phone, Charter 593-3

The indications of the movements, "Allegro Affettuoso, Intermezzo, and Rondo Vivace" were printed on the programme of the third performance,—Vienna, January 1, 1847,—when Clara Schumann was the pianist and her husband conducted.

The orchestral parts were published in July, 1846; the score, in September, 1862.

Otto Dresel played the concerto in Boston at one of his chamber concerts, December 10, 1864, when a second pianoforte was substituted for the orchestra. S. B. Mills played the first movement with orchestra at a Parepa concert, September 26, 1866, and the two remaining movements at a concert a night or two later. The first performance in Boston to the whole concerto with orchestral accompaniment was by Otto Dresel at a concert of the Harvard Musical Association, November 23, 1866.

Mr. Mills played the concerto at a concert of the Philharmonic Society of New York as early as March 26, 1859.

The concerto has been played in Boston at concerts of the Boston Symphony Orchestra by Mr. Baermann (November 26, 1887), Mrs. Steiniger-Clark (January 11, 1890), Mr. Joseffy (April 17, 1897), Miss aus der Ohe (February 16, 1901), Mrs. Fanny Bloomfield-Zeisler (February 14, 1903), Mr. Ernest Schelling (February 25, 1905), Mr. Bauer (February 3, 1906). It was played by Mr. Paderewski at a concert for the benefit of members of the Symphony Orchestra, March 2, 1892.

* *

The orchestral part of the concerto is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, strings. The score is dedicated to Ferdinand Hiller.

I. Allegro affettuoso, A minor, 4-4. The movement begins, after a strong orchestral stroke on the dominant E, with a short and rigidly rhythmed pianoforte prelude, which closes in A minor. The first period of the first theme is announced by wind instruments. This thesis ends with a modulation to the dominant; and it is followed by the antithesis, which is almost an exact repetition of the thesis, played by the pianoforte. The final phrase ends in the tonic. Passage-work for the solo

G. SCHIRMER (Inc.), 3 East 43d Street, NEW YORK

THREE OF THE SEASON'S OPERAS

MONA

Grand Opera in Three Acts

Libretto by
Brian Hooker

Music by
Horatio W. Parker

Vocal Score . . . Net \$4.00
Libretto . . . Net .35

IL SEGRETO DI SUZANNA

(Suzanne's Secret)

By
Ermanno Wolf-Ferrari

Vocal Score (Eng.) Net \$2.50
Piano Score . . . Net 2.00
Libretto . . . Net .35

LE DONNE CURIOSE

(The Inquisitive Women)

By
Ermanno Wolf-Ferrari

Vocal Score (Eng.) . Net \$5.00
Piano Score . . . Net 3.00
Libretto . . . Net .35

IN PREPARATION

I GIOJELLI DELLA MADONNA

By ERMANNO WOLF-FERRARI

English and Italian Texts

Vocal Score

instrument follows. The contrasting theme appears at the end of a short climax as a tutti in F major. There is canonical development, which leads to a return of the first theme for the pianoforte and in the relative key, C major. The second theme is practically a new version of the first, and it may be considered as a new development of it; and the second contrasting theme is derived likewise from the first contrasting motive. The free fantasia begins andante espressivo in A-flat major, 6-4, with developments on the first theme between pianoforte and clarinet. There is soon a change in tempo to allegro. Imitative developments follow, based on the prelude passage at the beginning. There is a modulation back to C major and then a long development of the second theme. A fortissimo is reached, and there is a return of the first theme (wind instruments) in A minor. The third part is almost a repetition of the first. There is an elaborate cadenza for pianoforte; and in the coda, allegro molto, A minor, 2-4, there are some new developments on a figure from the first theme.

II. Intermezzo: Andante grazioso, F major, 2-4. The movement is in simple romanza form. The first period is made up of a dialogue between solo instrument and orchestra. The second contains more emotional phrases for 'cellos, violins, etc., accompanied in arpeggios by the pianoforte, and there are recollections of the first period, which is practically repeated. At the close there are hints at the first theme of the first movement, which lead directly to the Finale.

III. Allegro vivace, A major, 3-4. The movement is in sonata form. After a few measures of prelude based on the first theme the pianoforte announces the chief motive. Passage-work follows, and after a modulation to E major the second theme is given out by the pianoforte and continued in variation. This theme is distinguished by constantly syncopated rhythm. There is a second contrasting theme, which is developed in florid fashion by the pianoforte. The free fantasia begins with a short orchestral fugato on the first theme. The third part begins irregularly in D major with the first theme in orchestral tutti; and the part is a repetition of the first, except in some details of orchestration. There is a very long coda.

* *
* *

The first performance of this concerto in England was at the concert of the New Philharmonic Society, London, May 14, 1856. Clara Schumann, who then was making her first visit to England, was the pianist. She gave a recital on June 30, 1856, and the *Musical World*

HOTEL PURITAN

COMMONWEALTH AVENUE

100 yards from Massachusetts Avenue car lines



The Distinctive Boston House

One of the most attractive Hotels in the World for Transient and Permanent Guests who demand the best. Several desirable rooms and suites at modest prices.

Afternoon tea daily, with music, in the Sun Parlor

said gallantly: "The reception accorded to this accomplished lady on her first coming to England will no doubt encourage her to repeat her visit. Need we say, to make use of a homely phrase, that she will be 'welcome as the flowers in May'?" Far different was the spirit of the *Athenæum*: "That this lady is among the greatest female players who have ever been heard has been universally admitted. That she is past her prime may be now added without discourtesy, when we take leave of her, nor do we fancy that she would do wisely to adventure a second visit to England."

It was in the course of this visit that she attended a performance of her husband's "Paradise and the Peri" (June 23, 1856), the first performance in England. Her presence was not advantageous to the success of the work. We now quote from the Rev. John E. Cox's "Musical Recollections of the Last Half-century," vol. ii. pp. 303, 304 (London 1872). He speaks of the evening as "to all intents and purposes wasted. Mme. Schumann, who had appeared at the second concert as well as at the second matinée of the Musical Union, and proved herself to be a pianiste of the highest class, with a brilliant finger, * producing the richest and most even tone, and a facility of execution that was only equalled by her taste and style, was present on this occasion, not amongst the audience, where her presence would have obtained

* This use of the word "finger," to mean "skill in fingering a musical instrument" or "touch," was in fashion in England for over a century. In "Pamela" (1741): "Miss L. has an admirable finger upon the harpsichord," and this was apparently the first use of the term with this meaning in literature. When Miss Wirt, the governess, played to Thackeray's friend, Mr. Snob, at the Ponto's house, "The Evergreens," in Mangelwurzelshire, some variations on "Sich a Gettin' up Stairs," Mrs. Ponto exclaimed, "What a finger!" and Mr. Snob added: "And indeed it was a finger, as knotted as a turkey's drumstick, and splaying all over the piano."—Ed.

HARTFORD SCHOOL OF MUSIC

Twenty-second Season, 1911

Incorporated

BOARD OF MANAGERS

Mrs. J. P. ANDREWS
Miss ANDREWS
Mrs. T. B. BEACH
Miss MARY CLARK
Mrs. ANSEL G. COOK
Mrs. JULIUS GAY

Mrs. W. L. GOODWIN
Miss LUCY A. PERKINS
Mrs. S. B. ST. JOHN
Mrs. C. D. WARNER
Mrs. A. A. WELCH
Miss VILLA W. WHITE

FACULTY: WILLIAM L. WHITNEY (Boston), Voice Production, Interpretation

EDWARD NOYES (Boston), Piano Department

LILLIAN BISSELL, " "

JOSEPHINE P. WHEELER, " "

HAROLD WEBSTER, " "

FLORENCE A. ATKINS, " "

FRANZ MILCKE, Violin " "

ANNA G. WESTCOTT, " "

WALDO S. PRATT, Lecturer in Musical History

Apply to HARTFORD SCHOOL OF MUSIC, 8 Spring Street, Hartford, Conn.

for her both respect and sympathy, but actually upon the orchestra, immediately in front of the conductor, to whom she gave from time to time directions which he communicated at second hand to the orchestra and vocalists! If the lady herself were so devoid of good taste as not to have perceived that she was entirely out of place in this position, the directors at least ought to have saved her from herself by insisting upon her absence. If they had, however, requested her presence, they were doubly culpable. From this and various other circumstances, it was impossible for either band, principals, or chorus, to be at their ease. As for the conductor (Sterndale-Bennett), he was much more puzzled than complimented by an interference that suggested incompetency on his part and a positive inability to guide his forces without superior direction. . . . The coldness with which the entire performance was received was fearfully disheartening; but to no one could it have been more distressing than to Mme. Schumann herself, who could but be aware of 'the disappointment and aversion of the audience, whilst she had to endure the pain of witnessing a defeat' that would have been confirmed by the most vehement demonstrations of derision, had not the audience been restrained by the presence of Royalty."

"IBÉRIA": "IMAGES" POUR ORCHESTRE, No. 2.

CLAUDE ACHILLE DEBUSSY *

(Born at St. Germain (Seine et Oise), France, August 22, 1862; now living in Paris.)

"Ibéria" is the second in a series of three orchestral compositions by Debussy entitled "Images." The three were composed in 1909.

The first, "Gigue triste," has neither been performed nor published. The third, "Ronde des Printemps," was performed for the first time on March 2, 1910, at the third of the four "Concerts de Musique fran-

* He entered the Paris Conservatory as Achille Claude Debussy, and the title-page of the first edition of "Ariettes" composed in 1888 reads thus: "Ariettes: Paroles de P. Verlaine, Musique de Ach. Debussy."

HOTEL LENOX

2 minutes from Back Bay Stations

Fireproof Modern Convenient

250 Rooms; 125 with Private Bath

Superior Cuisine and Service

**Boylston and Exeter Streets
BOSTON**

gaïse," organized in Paris by the publishing house of Durand, and the first performance in America was at a concert of the Philharmonic Society of New York, conducted by Gustav Mahler, November 15, 1910. The first performance of the "Ronde" in Boston was at a concert of the Boston Symphony Orchestra, November 26, 1910. There was another performance by this orchestra, December 17, 1910.

"Ibéria" was played for the first time at a Colonne concert in Paris, February 20, 1910. It contains three movements,—*"Par les rues et par les chemins"*; *"Les parfums de la nuit"*; *"Le matin d'un jour de fête."* Mr. Boutarel wrote after the first performance that the hearers are supposed to be in Spain. The bells of horses and mules are heard, and the joyous sounds of wayfarers. The night falls; nature sleeps and is at rest until bells and aubades announce the dawn and the world awakens to life. "Debussy appears in this work to have exaggerated his tendency to treat music with means of expression analogous to those of the impressionistic painters. Nevertheless, the rhythm remains well defined and frank in 'Ibéria.' Do not look for any melodic design, nor any carefully woven harmonic web. The composer of 'Images' attaches importance only to tonal color. He puts his timbres side by side, adopting a process like that of the 'Tachistes' or the Stipplers in distributing coloring." The Debussyites and Peleastres wished "Ibéria" repeated, but, while the majority of the audience was willing to applaud, it did not long for a repetition. Repeated the next Sunday, "Ibéria" aroused "frenetic applause and vehement protestations."

The first performance in the United States was by the Philharmonic Society of New York, conducted by Gustav Mahler, on January 3, 1911.

The first performance in Boston was at a concert of the Boston Symphony Orchestra, April 22, 1911.

"Ibéria" is scored for these instruments: piccolo, three flutes (one interchangeable with a second piccolo), two oboes, English horn, three clarinets, three bassoons, double-bassoon, four horns, three trombones, bass tuba, kettledrums, side-drum, tambourine, castanets, xylophone, celesta, cymbals, three bells (F, G, A), two harps, and the usual strings.

A Most Effectual Throat Relief

Hoarseness, coughs, inflammation of the throat, bronchial and asthmatic troubles are relieved promptly by the use of

BROWN'S BRONCHIAL TROCHES

For over half a century recognized throughout the world as the staple throat remedy. Especially convenient to carry in purse or pocket ready for use whenever required to check a cough or give relief in any throat trouble.

Entirely free from opiates in any form. Fine for singers and speakers to clear the voice. Sold everywhere in boxes—never in bulk.

Price 25c, 50c and \$1.00
Sample sent free on request

JOHN I. BROWN & SON, BOSTON, MASS.

BROWN'S

CAMPHORATED
SAPONACEOUS

DENTIFRICE

is an article of superior merit. Used daily, will keep the teeth sound, prevent accumulation of tartar, and give firmness to the gums. It leaves a particularly clean and pleasant feeling in the mouth.

For sale by druggists and dealers in toilet articles, or sent on receipt of price, 25 cents. Sample sent on request.

Manufactured by JOHN I. BROWN & SON

CURTIS & BROWN
MFG. CO., Ltd.

NEW YORK, N.Y.

I. "Par les rues et par les chemins" ("In the streets and waysides"). Assez animé (dans une rythme alerte mais précis).

II. "Les parfums de la nuit" ("The odors of the night"). Lent et rêveur. This movement is connected with

III. "Le matin d'un jour de fête" ("The morning of a fête day"). Dans un rythme de marche lointaine, alerte et joyeuse.

* *
* *

"The river Hebre, yeelding such riches of trafficke and commerce by reason that it is naugable: which beginneth in the Cantabrians countrey, not far from the towne Inliobrica, and holdeth on his course 430 miles; and for 260 of them, euen from the town Varia, carrieth vessels of merchandise: in regard of which riuer, the Greekes named all Spaine Ibéria." Pliny's "Natural History," translated into English by Philemon Holland (1634).

The "Hebre," now the river Ebro, was the Iberus, Hiberus of the ancients, a name in which, according to Richard Ford, "Spaniards, who like to trace their pedigree to Noah, read that of their founder Heber. Bochart considers the word to signify 'the boundary.' Ibra, just as it is used in the sense of the 'other side' in Genesis xiv. 13; and this river was, in fact, long the boundary; first between the Celts and Iberians, and then between Romans and Carthaginians. Others contend that this river gave the name to the district, Iberia: Iber, Aber, Hebro, Havre, —signifying in Celtic 'water.' Thus the Celt-Iber would be the Celt of the River. Humboldt, however, whose critical etymology is generally correct, considers all this to be fanciful, and is of opinion that the Iberians gave their name to the river. It formed, in the early and uncertain Roman geography, the divisional line of Spain, which was parted by it into Citerior and Ulterior; when the Carthaginians were finally subdued, this apportionment was changed." Ford's "Handbook for Travellers in Spain," second edition (London, 1847).

ETHEL FLORENCE GRAY

VIOLINISTE

STUDIO, 721 MAIN STREET - - HARTFORD, CONN.

PUPIL OF WILLY HESS

Music teaches most exquisitely the art of development.—D'ISRAELI

MUSIC EDUCATION

CALVIN B. CADY. Studios { Boston, 900 Beacon Street
New York, 15 Claremont Avenue

Pianoforte, Harmony, etc., and Normal Courses

Address Teachers College, Columbia University, New York, for Syllabus of Course in Music Education.

Address Clayton F. Summy Co., Chicago, Ill., for Poetic Folk Dances, Books I. and II., Folk Songs for Ten Fingers, First Home Studies, Music Education, An Outline, Books I. and II.

Summer Normal, Portland, Oregon, in July

(Born at la Côte Saint-André, December 11, 1803; died at Paris, March 9, 1869.)

Gérard de Nerval published his translation into French of Goethe's "Faust" in November, 1827. Berlioz, reading it, was intoxicated. "The marvellous book," he wrote, "fascinated me at once; I could not put it down; I read it constantly, at my meals, in the theatre, in the street, everywhere. This translation in prose contained some versified fragments, songs, hymns, etc. I yielded to the temptation of setting music to them. Hardly had I finished this difficult task,—and I had not heard a note of the score,—I committed the folly of having the score engraved—at my expense."

At least two translations into French of "Faust" had been published before de Nerval's, but Berlioz was apparently unacquainted with them. De Nerval in his preface wrote: "'Faust' is about to be performed in all the theatres of Paris, and those who will see the performances will no doubt be curious to consult at the same time the German masterpiece." The *Figaro* of November 30, 1827, referred to the translation published "at a moment when the chief theatres purpose to represent the very bizarre and marvellous adventures of Dr. Faust." A "Faust" by Théaulon and Gandolier, with music by the orchestral leader, Béancourt, was performed with great success at the Nouveautés. Stapfer's "Faust," illustrated by Delacroix, was published in March, 1828. "Faust," with Frédéric Lemaître as the hero, was produced at the Porte-Saint-Martin, October 29, 1828.

Berlioz had left Paris, August 30, 1827, to visit his parents after an absence of three years. In September he wrote from Grenoble, begging Humbert Ferrand to visit him. "We'll read 'Hamlet' and 'Faust' together. Shakespeare and Goethe, the mute confidants of my life. . . . I made yesterday, in a carriage, the ballad of 'The King of Thule' in the Gothic style. I'll give it to you to put in your 'Faust,' if you have a copy." Back in Paris, he dreamed of turning "Faust" into a "descriptive symphony." He also thought of composing music

FAELTEN PIANOFORTE SCHOOL

CARL FAELTEN, Director
30 HUNTINGTON AVENUE, BOSTON

Professional training for
Pianists and
Music Teachers. Special department for children. Call or write for information.



VICTOR S. FLECHTER

Rare Old Violins, Violas, Cellos,
Finest Italian Strings, Bows,
Boxes, Highest Grade Repairing

23 UNION SQUARE, NEW YORK
Telephone

BOUND COPIES of the Boston Symphony Orchestra's PROGRAMME BOOKS

Containing Mr. Philip Hale's analytical and descriptive notes on all works performed during the season ("musically speaking, the greatest art annual of to-day,"—W. J. Henderson, *New York Sun*)
May be obtained by addressing

Price \$3.00 C. A. ELLIS
SYMPHONY HALL

for a ballet "Faust" of which Bohain was the author, for production at the Opéra. "If the superintendent * wishes to know my claims for the task, here they are: my head is full of 'Faust,' and, if nature has endowed me with any imagination, it is impossible for me to find a subject on which my imagination can exercise itself with greater advantage." Although Bohain was then the manager of *Figaro* and of the Nouveautés theatre, his ballet was not accepted. Berlioz, nevertheless, composed the work entitled "Huit Scènes de Faust," which, engraved in 1829, is now extremely rare. There is a copy in the Brown collection in the Boston Public Library.

The eight scenes were as follows: (1) "Songs of the Easter Festival," a number which is, as far as the first part is concerned, identical with the Easter Hymn in "The Damnation of Faust" and varies only slightly in the second part; (2) "Peasants under the Lime Trees," the Peasant Song in the later work, but written a tone higher and without the concluding presto in 2-4; (3) "Concert of Sylphs," which is practically the same as in "The Damnation of Faust," but is now sung by chorus and not by "six solo voices"; (4) "Echo of a Jovial Companion," Brander's song; (5) "The Song of Mephistopheles," the "Song of the Flea"; (6) "The King of Thule," Marguerite's "Gothic Song,"—the version in "The Damnation of Faust" is a tone lower, and the characteristic syncopation in the initial phrase is added; (7a) "Marguerite's Romance," as in the later version; (7b) "Soldiers' Chorus," revised for "The Damnation of Faust"; (8) "Mephistopheles' Serenade," accompanied at first only by a guitar. The music of Mephistopheles was composed for a tenor; so the Serenade was lowered for "The Damnation of Faust," but the "Song of the Flea" remains in the original key. Berlioz inserted in the "Eight Scenes" descriptive mottoes, chosen from Shakespeare's "Hamlet" and "Romeo and Juliet," quotations from Goethe and Thomas Moore, and singular annotation of his own.

The "Eight Scenes" were dedicated to the Vicomte de La Rochefoucauld, but Adolphe Boschot represents Berlioz as saying: "These scenes were not written for him, but for F. H. S., that is, for Harriet Smithson!"

The "Concert of Sylphs" was sung by pupils of the Royal School of Music at a concert given by Berlioz in Paris, November 1, 1829. The other scenes were not performed.

Berlioz sent, April 10, 1829, a copy of the score to Goethe with a letter in which he addressed him as "Monseigneur." Ferdinand Hiller

* The Vicomte Sosthène de La Rochefoucauld, Superintendent of Fine Arts. Lesueur certified to him that his pupil, Berlioz, would be "a painter in his art."



OPERA THEATRE BALL SOCIETY HAIR DRESSING All the Latest Styles in only first quality HAIR GOODS

Engagements booked, made by "Phone" or Mail
22325-22279 Oxford

Dr. RUDOLPH MERTIN, Inc.

564 Washington St., Opp. Adams House, Boston
Send for Free Circulars and Price List of our Toilet Preparations

asked Eckermann how Goethe received it. Eckermann said: "Goethe showed me the score and tried to read the music by the eye. He had a lively desire to hear it performed. There was also a very well written letter from M. Berlioz, which Goethe also gave me to read. Its elevated and most respectful tone gave us a common joy. He will certainly answer, if he has not already done so." * But Goethe, according to his custom whenever there was question about music, wished the opinion of Zelter in Berlin. He sent the score to him, and received no reply for a couple of months. When the reply came, it was as follows: "Certain persons make their presence of mind understood only by coughing, snoring, croaking, and expectoration. M. Hector Berlioz seems to be one of this number. The smell of sulphur which Mephistopheles emits seizes him, and makes him sneeze and explode in such a way that he makes all the orchestral instruments rain and spit without disturbing a hair of Faust's head. Nevertheless, I thank you for sending it to me."

Goethe never answered Berlioz's letter, never acknowledged the gift.

* * *

The revisions of these "Scenes" were made and the other portions of "The Damnation of Faust" composed in 1845-46. The first performance of "The Damnation of Faust" was at the Opéra-Comique, Paris, December 6, 1846. The singers were Mrs. Duflot-Maillard, Roger, Léon, Henri. The first performance in the United States was at New York, under Dr. Leopold Damrosch, February 12, 1880, with Amy Sherwin, Jules Jordan, Franz Remmert, Bourne. The first performance in Boston was under Mr. Lang, May 14, 1880, with Mrs. Humphrey-Allen, W. J. Winch, Clarence Hay, and "an Amateur" (S. B. Schlesinger). The first performance of the work as an opera was at Monte Carlo, February 18, 1893, with Miss d'Alba, Jean de Reszke, Melchissédec, and Illy.

The Minuet of Will-o'-the-wisps is a species of instrumental serenade, given by ignes fatui under Marguerite's window at night by the command of Mephistopheles. The movement begins moderato, D major, 3-4, with a minuet theme, played in full harmony by wood-wind and brass. The minuet is developed by strings and wind; the latter instruments have the more important part. There is a shorter trio in D minor, with a cantabile melody for strings, accompanied by "continual light-flickerings in the higher wood-wind; ever and anon come great fire-flashes in the full orchestra, an effect produced by sudden crescendos

* For a copy of Berlioz's letters see the "Goethe-Jahrbuch" of 1890, pp. 99, 100, and Prodhomme's "Berlioz," pp. 70, 71 (Paris, s. d.).

EDWARD F. LAUBIN

Teacher of Piano and Organ

Studio, Asylum Hill Congregational Church, HARTFORD, CONN.

MONDAYS and FRIDAYS

from piano to fortissimo in all the strings (in tremolo) and brass, ending in a shriek of the higher wood-wind." The return of the minuet, after the trio, is shortened, and it leads to a presto, D major, 2-2. Flute, piccolos, and oboes burlesque Mephistopheles' own serenade to Marguerite. The minuet theme returns twice more, "until its light is suddenly blown out, and the whole ends in a dying flicker of the first violins." The minuet is scored for two piccolos, one flute, two oboes, two clarinets, one bass clarinet, four bassoons, four horns, two trumpets, two cornets-à-pistons, three trombones, two pairs of kettledrums, triangle, cymbals, and strings.

The Waltz of Sylphs, allegro, mouvement de valse, D major, 3-8, is a short orchestral movement, during which the sylphs dance through the air after they have sung, in obedience to Mephistopheles, the praise of Marguerite's beauty to Faust-as he is asleep on the banks of the Elbe. The first violins develop a waltz melody over a drone-bass in the violoncellos and double-basses "and light, breezy puffs" in the second violins and violas. "Through it all come little scintillations in the wood-wind and harps." The waltz is scored for one piccolo, two flutes, two clarinets, two harps, kettledrums, and strings.

Berlioz, early in 1846, was about to leave Vienna for Budapest. He wrote the Rákóczy March the night before his departure. "A Viennese amateur, who knew well the manners of the country I was to visit, came to me some days before with a volume of old airs. 'If you wish to please the Hungarians,' he said, 'write a piece on one of their national airs. They will be enraptured, and you in turn will give me, when you are back, news of their *Elien* (hurrah!) and applause. Here is a collection, and you have only to choose.' I took his advice and chose the Rákóczy tune."

The march was played for the first time at Budapest, and the description of the reception of it by the Hungarians is familiar. "The extraordinary effect it produced tempted me to introduce it in my score of 'Faust.' I took the liberty of putting my hero in Hungary at the beginning of the action, and making him witness the passage of an Hungarian army across the plain where he is walking, buried in thought, A German critic found it exceedingly strange that I had made Faust travel to such a place. I do not see why I should not, and I should not have hesitated the least in the world to take him anywhere else, if it would have helped my score. I had not bound myself to follow Goethe's plan, and the most eccentric travels may be attributed to

ANNOUNCEMENT of M. H. HANSON

437 FIFTH AVENUE, NEW YORK

For Spring, 1912. Available among others

MARIE RAPPOLD	} Metropolitan itan Opera House	LUDWIG HESS, Famous Tenor
BERNICE DE PASQUALI		HENRI SCOTT, Basso, Chicago Opera
HENRIETTE WAKEFIELD		BORIS HAMBOURG, 'Cellist
MARGARETE MATZENAUER		

For 1912-13

GEORGE HENSCHER, Recitals to his own accompaniment

GOTTFRIED GALSTON, the sensational Munich pianist

LOUIS PERSINGER, American Violin Virtuoso of European fame

All the above artists, and others to be announced

a character like Faust without any shock to probability. Other German critics took up this singular thesis later, and attacked me with still greater violence for the changes I made in Goethe's plan! As if there were no other 'Fausts' than Goethe's! . . . I have often wondered why those same critics never reproached me for the libretto of my 'Romeo and Juliet' symphony, which is little like the immortal tragedy. No doubt, because *Shakespeare is not a German*. Patriotism! Fetishism! Cretinism!"

Christopher Marlowe pictures Faust as an accomplished traveller who was personally conducted by Mephistopheles. Faust says (scene vii.):—

Having now, my good Mephistophilis,
Passed with delight the stately town of Trier,
Environed round with airy mountain-tops,
With walls of flint, and deep entrenched lakes,
Not to be won by any conquering prince;
From Paris next, coasting the realm of France,
We saw the river Maine fall into Rhine,
Whose banks are set with groves of fruitful vines;
Then up to Naples, rich Campania,
Whose buildings fair and gorgeous to the eye,
The streets straight forth, and paved with finest brick;
Quarter the town in four equivalents.
There saw we learnèd Maro's golden tomb,
The way he cut, an English mile in length,
Thorough a rock of stone in one night's space;
From thence to Venice, Padua, and the rest,
In one of which a sumptuous temple stands,
That threatens the stars with her aspiring top.
Thus hitherto has Faustus spent his time:
But tell me, now, what resting place is this?
Hast thou, as erst I did command,
Conducted me within the walls of Rome?

Akos László gives this account of the origin of the Rákóczy March:—
When Prince Franz Rákóczy II. (1676–1735) entered in solemn state his town of Eperjes, bringing with him his young bride, the Princess Amalie Karoline, daughter of Duke Vanfried of Hesse, the leader of the gypsies, Michael Barna, court fiddler and favorite of the Prince, wrote a

Unquestionably the Greatest Book in Years

MY LIFE

The Autobiography of

RICHARD WAGNER

One of the great, if not *the greatest book of this generation*, worthy to take its place side by side with the world's immortal biographies. The mere publication of an autobiography of a man of Wagner's rank would be a great event even though it were a conventional and dull production; *but MY LIFE* "tells one of the most thrilling and dramatic stories in the history of modern art."—*Springfield Republican*.

"Will rank among the great autobiographies of literature. . . . The world will not willingly let die such a work as this."—*N.Y. Sun*.

Two volumes, large 8vo. Boxed, \$8.50 net. Expressage extra
DODD, MEAD & COMPANY, Publishers . . . New York

The Refinements of Our Work



Are most apparent when compared with the work of ordinary cleaners. Unexcelled facilities up-to-the-minute equipment and years of experience in



Cleansing and Dyeing

make our work distinctive in its thoroughness

ARTICLES RETURNED IN A SHORT TIME

CURTAINS

GOWNS

MENS CLOTHES

BLANKETS

WAISTS

OVERCOATS

DRAPERIES

SASHES

SUITS GLOVES

Carefully cleansed properly finished and inspected before returning

LEWANDOS

Hartford Shop

50 ASYLUM STREET

Telephone 526

BOSTON SHOPS

284 Boylston Street

17 Temple Place

New York City
Albany
Rochester

Philadelphia
Baltimore
Washington

Worcester
Springfield
Newport

Bridgeport
New Haven
Providence

Roxbury
Cambridge

Watertown
South Boston
Portland

Salem
Lynn

Bundles called for and delivered by our own teams and motors

EXECUTIVE OFFICES 286 BOYLSTON STREET BOSTON U S A

PARSONS THEATRE . . . HARTFORD

THIRD AND LAST CONCERT

BY THE

BOSTON

SYMPHONY ORCHESTRA

MAX FIEDLER, Conductor

Monday Evening, February 26

AT 8.15

SOLOIST

Miss KATHLEEN PARLOW

processional march in honor of the pair and played it with his band. The march was originally of a joyous nature, but Barna rewrote it. He learned that his master was about to revolt against the Austrian house, in spite of the treaty of Szatmár; and he threw himself at the feet of his master, and with tears he spoke from his heart: "Most gracious Prince! You abandon a pleasant life, to chase after nothing!" And to soothe the Prince he took his fiddle in his hand and played the rewritten tune, the tune with which he had greeted his happy master, who then blazed at the zenith of his might.

The Prince died exiled in Turkey, whither Barna had followed him.

The "Rákóczy Song" was popular among the Hungarian people and the wandering gypsy musicians. It was first put in notation by Karl Vaczek of Jászó, who died, very old, in 1828. He was an amateur who had played the flute before the Austrian court, and was known as one learned in music. He learned the Rákóczy tune from a grandchild of Michael Barna, a woman renowned throughout all Hungary for her beauty and fiddling; and her name was Panna Czinka.

Vaczek wrote the tune on paper and gave the manuscript to a fiddler named Ruzsitska, who made of it a greater work, for he broadened it into a march and battle music.

The original melody of Barna was preferred by the Hungarians. Berlioz in his transcription used portions of Ruzsitska's version; he took the true "Rákóczy song" and also Ruzsitska's battle music.

Panna Czinka was educated musically by a German Kapellmeister at Rozsnyo. When she was fourteen, she married a gypsy who played the "Viola da Gampa," and with her husband and her two brothers went here and there in Hungary. Their performance of the Rákóczy March was sensational. Before her death her band was composed wholly of her sons. When she died, her beloved Amati, which had been given her by the Archbishop of Czáky, was buried with her; for she had asked this.

* * *

When "The Damnation of Faust" was first performed, Wagner's "Tannhäuser" was not a year old on the stage; Verdi's greatest opera

WILFRIED KLAMROTH

TEACHER of SINGING IN ALL OF ITS
BRANCHES

RICCARDO MARTIN'S OPINION:

"He has the real secret and knows how to teach it."

Studio, 11 1-2 West 37th Street . . . NEW YORK

The Elinor Comstock Music School

A resident and day school. Leschetizky method. Piano teachers all Leschetizky pupils. Vocal, Harmony, Ensemble playing, Sight reading, Lectures on current operas and concerts. Classes arranged in French, Classic Dancing, Literature and History of Art. Catalogues.

Miss ELINOR COMSTOCK, 1000 Madison Ave., New York City

was then "Ernani"; Schumann had still ten years to live; Tschai-kowsky was six years old; Brahms was a student of thirteen years.

* * *

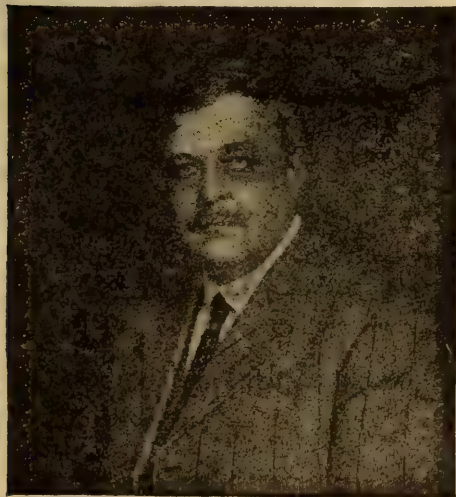
The romantic Berlioz, who was especially romantic in statements of fact, gave an account in his *Memoirs* of the composition of "The Damnation of Faust." We quote from Mr. William F. Apthorp's translation:—

"It was in the course of this trip to Austria, Hungary, Bohemia, and Silesia,* that I began the composition of my legend of 'Faust,' over the plan of which I had long been ruminating. As soon as I had made up my mind to undertake it, I had also to resolve to write nearly the whole of the libretto myself; the fragments from the French translation of Goethe's 'Faust' by Gérard de Nerval, which I had already set to music twenty years before, and counted on introducing in my new score, after remodelling them, and two or three other scenes, written according to my directions by M. Gandonnière † before I left Paris, did not amount to the sixth part of the work.

"So I tried, while rolling along in my old German post-chaise, to write the verses intended for my music. I began with Faust's invocation to Nature, trying neither to translate nor even to imitate the masterpiece, but merely to draw inspiration from it and to extract what musical substance it contained. . . . Once started, I wrote the verses I needed just as my musical ideas came to me, and I wrote my score with an ease that I have seldom experienced with my other works. I wrote when and where I could,—in my carriage, on the railway, on steamboats, and even in cities, in spite of the various cares occasioned by the concerts I had to give. Thus, in an inn at Passau, on the Bavarian frontier, I wrote the introduction: 'Le vieil hiver a fait place au printemps.' In Vienna I wrote the scene on the banks of the Elbe, Mephistopheles' air, 'Voici des roses,' and the Ballet of the Sylphs. . . . In Pesth, by the light of a gas-jet in a shop,

* Berlioz, leaving Paris in October, 1845, with Marie Recio, who afterward became his second wife, arrived at Vienna, November 3. He returned to Paris in May of the next year.—Ed.

† Little is known of Almiro Gandonnière. He edited the *Archives de la Banlieue*, a journal of only two numbers, published in July and August, 1846, on the occasion of the elections, and in 1848 he was mentioned as the author of "Tour du Monde," a republican cantata.—Ed.



Edward B. Kinney

Vocal Specialist

780 WEST END AVENUE

S.E. Corner 98th STREET

NEW YORK

Phone, 1404 River

As organist and choirmaster of one of New York's large churches, and a producer of light operas, Mr. Kinney gives his pupils unusual chances.

He not only places the voice, but prepares the young artist for a career. His experience in caring for and restoring abused and apparently lost voices is invaluable. Examination by appointment.

I wrote the choral refrain of the Dance of Peasants, one night that I had lost my way in the town. In Prague I got up in the middle of the night to write a melody that I trembled for fear of forgetting, the chorus of angels in Marguerite's apotheosis:—

Remonte au ciel, âme naïve
Que l'amour égara.

"In Breslau I wrote the words and music of the Latin students' song:—

Jam nox stellata velamina pandit.

"On my return to France, having gone to spend a few days near Rouen, at M. le Baron de Montville's country-seat, I composed the grand terzet:—

Ange adoré, dont le céleste image.

"The rest was written in Paris, but always on the spur of the moment,—at home, at a café, in the Tuileries garden, and even on a curb-stone of the boulevard du Temple. I did not look for my ideas, I let them come; and they presented themselves in the most unforeseen order. When at last the whole sketch of the score was finished, I set to working it all over, to polishing its various parts, to uniting them and welding them together with all the fury of diligence and patience of which I am capable, and to finishing the instrumentation, which had only been briefly indicated up to that time. I look upon this work as one of the best I have produced; the public, so far, seems to agree with me.

"It was nothing to have written it, I had to bring it out; and it was then that my troubles and misfortunes began. Copying the orchestral and vocal parts cost me a huge sum; then the numerous rehearsals I had with the performers and the exorbitant price of sixteen hundred francs I had to pay for the rent of the Opéra-Comique theatre, the only place that was then at my disposal, drew me into an enterprise that could not help ruining me. But I kept on, buoyed up by a specious argument that any one would have made in my place: 'When I gave "Roméo et Juliette" for the first time at the Conservatoire,' I said to myself, 'the eagerness of the public to come and hear it was such that we had to sell *lobby tickets* to give standing-room to the overflow when the hall was full; and, in spite of the enormous expense of the performance, a small profit was left for me. Since then my name has grown in public estimation, the noise of my successes abroad gives it, moreover, an authority which it formerly lacked; the subject of "Faust" is quite as famous as that of "Roméo," it is generally believed to be sympathetic to me, and that I have treated

ARTHUR L. LAWRASON

PROMINENT STUDENTS

REGINA VICARINO, Phenomenal Colorature

SALLIE FISHER .

LINA ABARBANELL

322 W. 57th Street

Columbus 8945

NEW YORK

if well. So everything makes me hope that there will be a great curiosity to hear this new work, which is on a larger scale and more varied in tone than its predecessors, and that the expenses will at least be covered.' . . . Illusion! Years had gone by since the first performance of 'Roméo et Juliette,' during which the indifference of the Paris public for everything concerning the arts and literature had made incredible progress. Already at this time it had so lost interest, especially in a musical work, that it refused to shut itself up by daylight (I could not give my concerts in the evening) in the Opéra-Comique theatre, to which the world of fashion hardly ever goes in any case. It was the end of November,* it was snowing, the weather was frightful; I had no fashionable singer to sing Marguerite; as for Roger, who sang Faust, and Herman Léon, who took the part of Mephistopheles, they were heard every day at that same theatre, and they were not *fashionable* either. The upshot was that I gave 'Faust' twice to half a house. The swell Paris public, the public that goes to concerts and is supposed to care for music, stayed quietly at home, with as little thought of my music as if I had been the most obscure pupil at the Conservatoire; and there was no more of an audience at the Opéra-Comique at these two performances than there would have been if the flimsiest opera in its repertory had been given."

The press, however, was not on the whole unfavorable.

Berlioz added: "I was ruined and I owed a considerable sum which I did not have." Bertin advanced him one thousand francs from the treasury of the *Journal des Débats*, of which Berlioz was the music critic; friends gave him money, some four hundred francs, some five hundred; Friedland and Sax advanced him twelve hundred francs apiece, and the publisher Hetzel one thousand, so that he could journey to Russia. Balzac said to him: "You will come back with one hundred and fifty thousand francs: I know the country; you cannot bring back less." Berlioz answered this in his Memoirs: "The reader will soon see that if my concerts at St. Petersburg and Moscow produced more than I had hoped, I *could*, however, bring back much less than the one hundred and fifty thousand francs predicted by Balzac."

* The first concert was announced for November 29, 1846. It did not take place till December 6.—Ed.

CLARA TIPPETT

Teacher of Singing

Assistant, GRACE R. HORNE

312 Pierce Building
Copley Square, Boston

MUSICAL INSTRUCTION

W. B. WATERMAN

TEACHER OF PIANO

ROOM 77

BROWN THOMPSON BUILDING
HARTFORD

Miss CLARA E. MUNGER

TEACHER OF SINGING

Century Building

177 Huntington Avenue, Boston

Miss PRISCILLA WHITE

TEACHER OF SINGING

602 Pierce Building

Copley Square, BOSTON

Miss KATHERINE LINCOLN

TEACHER OF SINGING

SOPRANO

514 Pierce Building

Copley Square, BOSTON

Management, Mrs. PAUL SUTORIUS
1 West 34th Street, New York

Saturdays and Mondays in New York
Representing Miss Clara E. Munger

Studio, 56 East 34th Street, New York City

BERTHA CUSHING CHILD

67 MOUNT VERNON STREET

TEACHING AT
LANG STUDIOS

6 NEWBURY STREET, BOSTON

WILLIAM ALDEN PAUL

TEACHER OF SINGING

312 PIERCE BUILDING, COPLEY SQUARE, BOSTON

Monday and Thursday P.M. and by appointment

Address, Instructor in Music, Episcopal Theological School

Telephone, 2816 R Cambridge

FREDERICK N. WATERMAN

BARITONE SOLOIST

and **TEACHER OF SINGING**

NEW CENTURY BUILDING

177 HUNTINGTON AVENUE • BOSTON
Room 10

**Howell School of Lyric and
Dramatic Art**

CAROLINE WOODS-HOWELL, Directress

**De Reszke Method of
SINGING**

30 Huntington Avenue, Boston
518 Main Street, Worcester

At Boston Studio, Tuesday, Friday, Saturday
At Worcester Studio, Monday, Wednesday, Thursday

MUSICAL INSTRUCTION

Miss ANNA MILLER WOOD

Mezzo-Contralto, Soloist and Teacher

Soloist; Boston Symphony Orchestra
Chicago Symphony Orchestra
Kneisel Quartet, etc.

Studio, Pierce Building, Copley Square, Boston

ELLA BACKUS-BEHR

PIANIST

Sixty-nine West Eighty-eighth Street
NEW YORK

As Vocal Coach refers to

Mme. Louise Homer Mr. Bechtal Alcock and
Mrs. Merle Tillotson-Alcock Mr. Frederic Martin

AMERICAN INSTITUTE OF
APPLIED MUSIC

METROPOLITAN COLLEGE OF MUSIC
212 West 59th Street, New York City

Thorough instruction in all branches of music.
Personal attention to individual pupils.
Twenty-sixth year began October 2, 1911.

KATE S. CHITTENDEN, Dean of the Faculty

FRANCIS ROGERS

Management, LOUDON CHARLTON
868 Carnegie Hall, New York

BARITONE

RECITAL, ORATORIO, CONCERT

Also a limited number of pupils in the art of singing
There is the real stuff in this singer.—PHILIP HALE.
Mr. Rogers is a true artist.—W. J. HENDERSON
(N. Y. Sun).

Address, 563 PARK AVENUE, NEW YORK

VIRGIL
Piano School and Conservatory

42 West 76th Street, New York

THE SCHOOL THAT MAKES
PLAYERS
RESULTS TELL

Catalogue on request

E. SHEFFIELD MARSH

TENOR

Tone production and preparation for
public work

Studio, 815 Carnegie Hall . New York City

LIONEL ROBSARTE

Former Opera Tenor

Voice Specialist

A. de Trabadelo, Paris, teacher of Melba, Garden, Farrar, Eames, Carasa, Gayarre, etc., says:
"I sincerely believe Mr. Robsarte has no equal among
American instructors."

Voices tried gratis by appointment

From tone work to artistic finish. Traditions and action of full opera repertoire—Concert and oratorio. Teacher of Mme. Jungman, Prima Donna Contralto, Hofopera, Vienna; Mlle. Lillian Grenville, Prima Donna Soprano, Milan, St. Petersburg, Nice, Chicago Opera Co.; Signor Jacoletti, now singing in Naples; Miss Helene Travis, Mascagni Opera Co.

Residence Studio - Hotel Woodward, N.Y.

'PHONE, 5000 COLUMBUS

SIGHT PLAYING FOR PIANISTS

If you are a poor Sight Reader and have difficulty in reading
NEW MUSIC AT FIRST SIGHT

write for Booklet giving full particulars of our complete correspondence course
A Professor of Music in one of the largest Colleges in the United States, to whom reference is permitted, says: "Your Course is worth the price to me every week in the amount of
TIME IT SAVES ME ALONE"

Address NEW YORK COLLEGE OF APPLIED MUSIC
9208 METROPOLITAN TOWER NEW YORK CITY

MUSICAL INSTRUCTION

PIANO INSTRUCTION

Claude Maitland Griffith

Studio, 133 Carnegie Hall, New York

Mon. and Thurs. Afternoons

Pouch Gallery, Brooklyn

SEND FOR CIRCULAR

BARITONE

PERRY AVERILL

Prepares Singers for the profession

Studio, 220 West 59th Street

'Phone 1097 Col.

TEACHER OF SINGING

ARTHUR D. WOODRUFF

5 West 38th Street

NEW YORK CITY

Miss M. GRACE DASCHBACH

In charge of Vocal Department Teachers
College, Columbia University

SOPRANO

TEACHER OF SINGING

401 Carnegie Hall . New York City

TENOR

GEORGE HARRIS, Jr.

Soloist with Boston Symphony Orchestra
Cecilia Society
and with New York Symphony Orchestra
Management:

M. H. HANSON, 437 5th Avenue, New York

MASTER MUSIC STUDIOS

2789 Broadway, New York

M. DUBLE-SCHEELE, Director

All Branches of Music Taught

CATALOG

Telephone Connection

STEINWAY PIANO USED

Mr. MAX HEINRICH

has charge of the department of

Voice Training, Oratorio, Opera, Classic Song
and Dramatic Reading to Music

Accommodations for a New York residence ar-
ranged for out-of-town students

SUMMER CENTER

SCHLOSS ORT, GMUNDEN, AUSTRIA

Study of music is optional

BASSO

CARL E. DUFFT

Vocal Instruction

1 East 40th Street . New York City

LESLEY MARTIN

Bel Canto

Studio: 1425 Broadway, New York

SINGERS—Suzanne Baker Watson, Cora Cross,
Nellie Hart, Willette Kershaw, Gertrude Hutcheson,
Ivy Scott, Marion Stanley, Estelle Ward, Mabel
Wilbur, Flora Zabelle, Edward Foley, George Gilbert,
John Hendricks, Andrew Mack, Dr. Eugene Walton
Marshall, Fiske O'Hara, Umberto Sacchetti, Ellis
Rhodes, Albert Wallerstedt, and many other singers
now before the public in operatic and church work

SANDERS THEATRE . . . CAMBRIDGE
HARVARD UNIVERSITY

Thirty-first Season, 1911-1912

Boston Symphony Orchestra

MAX FIEDLER, Conductor

Programme of the FOURTH CONCERT

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE



THURSDAY EVENING, JANUARY 18

AT 8.00

COPYRIGHT, 1911, BY C. A. ELLIS

PUBLISHED BY C. A. ELLIS, MANAGER

Pianos that Appeal to Musicians



OUR pianos have the very highest reputation with musical people, for every piano, from the highest-priced to the least expensive we offer, has not merely the essentials of tone and touch, but also exquisite refinements of quality which delight the musician.

We invite you to inspect our stocks, which are at once the largest, the most varied, and most interesting to be found in New England.

We call particular attention to the following pianos:

STEINWAY pianos, the instruments of highest prestige among music lovers everywhere—through their incomparable tone the choice of royalty and of all connoisseurs.

In all regular styles and also in special art cases exhibiting the perfection of artistry.

HUME pianos, the best made in New England—distinguished by wonderful richness and nobility of tone.

JEWETT pianos, the favorite pianos of New England, where more are sold each year than of any other make of equal cost.

THE PIANOLA PIANOS,—the complete line of five pianos. The Steinway, the Weber, and the Steck Pianola Pianos are shown in both grand and upright forms.

M. STEINERT & SONS CO.

Steinert Hall, 162 Boylston Street

Stores in all Principal Cities of New England

Boston Symphony Orchestra

Thirty-first Season, 1911-1912

MAX FIEDLER, Conductor

FOURTH CONCERT

THURSDAY EVENING, JANUARY 18

AT 8.00

PROGRAMME

Mozart Overture to "The Marriage of Figaro"

Haydn Symphony in G major (Breitkopf and Härtel, No. 13)

- I. Adagio; Allegro.
- II. Largo.
- III. Menuetto; Trio.
- IV. Finale: Allegro con spirito.

Chopin Concerto No. 2, F minor, for Pianoforte and
Orchestra, Op. 21

- I. Maestoso.
- II. Larghetto.
- III. Allegro vivace.

Debussy Iberia: "Images" pour Orchestre, No. 2

- I. Par les rues et par les chemins.
- II. } Les parfums de la nuit.
- III. } Le matin d'un jour de fête.

Berlioz Minuet of Will-o'-the-Wisps, Ballet of Sylphs, and
Rákóczy March, from "The Damnation of
Faust"

SOLOIST
JOSEF HOFMANN

Steinway Piano used

There will be an intermission of ten minutes after the concerto

OVERTURE TO THE OPERA "THE MARRIAGE OF FIGARO."

WOLFGANG AMADEUS MOZART

(Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791.)

"Le Nozze di Figaro: dramma giocoso in quadro atti; poesia di Lorenzo Da Ponte,* aggiustata dalla commedia del Beaumarchais, 'Le Mariage de Figaro'; musica di W. A. Mozart," was composed at Vienna in 1786 and produced there on May 1 of the same year. The cast was as follows: il Conte Almaviva, Mandini; la Contessa, Laschi; Susanna, Storace; Figaro, Benucci; Cherubino, Bussani; Marcellina, Mandini; Basilio and Don Curzio, Ochelly (so Mozart wrote Michael Kelly's name, but Kelly says in his "Reminiscences" that he was called OKelly in Italy); Bartolo and Antonio, Bussani; Barberina, Nannina Gottlieb (who later created the part of Pamina in Mozart's "Magic Flute," September 30, 1791). Mozart conducted. The *Wiener Zeitung* (No. 35, 1786) published this review: "On Monday, May 1, a new Italian *Singspiel* in four acts was performed for the first time. It is entitled 'Le Nozze di Figaro,' and arranged after the French comedy of Hrn. v. Beaumarchais by Hrn. Abb. Da Ponte, theatre-poet. The music to it is by Hrn. Kapellmeister Mozart. La Sign. Laschi, who came here again a little while ago, and la Sign. Bussani, a new singer, appeared in it for the first time as Countess and Page." The opera was performed nine times that year. Only Martin's "Burbero di buon cuore" had as many performances. But when Martin's "Cosa rara" met with overwhelming success on November 17, 1786, emperor and public forgot "The Marriage of Figaro," which was not performed in Vienna in 1787 and 1788, and was first heard thereafter on August 29, 1789.

The first performance in the United States was in Bishop's remodelled English version, in New York, on May 3, 1823.

The overture is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, and strings. It opens (Presto, D major, 4-4) immediately with the first theme. The first part of it is a running passage of seven measures in eighth notes (strings and bassoons in octaves), and the second part is given for four measures to wind instruments, with a joyous response of seven measures by full orchestra. This theme is repeated. A subsidiary theme follows, and the second theme appears in A major, a gay figure in the violins, with bassoon, afterwards flute. There is no free fantasia. There is a long coda.

* Lorenzo Da Ponte was born at Ceneda in 1749. He died at New York, August 17, 1838. His life was long, anxious, strangely checkered. "He had been *improvisatore*, professor of rhetoric, and politician in his native land; poet to the Imperial Theatre and Latin secretary to the Emperor in Austria; Italian teacher, operatic poet, littérateur, and bookseller in England; tradesman, teacher, opera manager, and bookseller in America." Even his name was not his own, and it is not certain that he ever took orders. He arrived in New York in 1805. See Mr. H. E. Krehbiel's entertaining chapter, "Da Ponte in New York" ("Music and Manners," New York, 1898).

SYMPHONY IN G MAJOR (B. & H., No. 13) JOSEPH HAYDN

(Born at Rohrau, Lower Austria, March 31, 1732; died at Vienna, May 31, 1809.)

Haydn wrote a set of six symphonies for a society in Paris known as the "Concert de la Loge Olympique." They were ordered in 1784, when Haydn was living at Esterházy. Composed in the course of the years 1784-89, they are in C, G minor, E-flat, B-flat, D, A. No. 1, in C, has been entitled "The Bear"; No. 2, in G minor, has been entitled "The Hen"; and No. 4, in B-flat, is known as "The Queen of France."

The symphony played at this concert is the first of a second set, of which five were composed in 1787, 1788, 1790. If the sixth was written, it cannot now be identified. This one in G major was written in 1787, and is "Letter V" in the catalogue of the London Philharmonic Society, No. 13 in the edition of Breitkopf & Härtel, No. 8 in that of Peters, No. 29 in that of Sieber, No. 58 in the list of copied scores of Haydn's symphonies in the library of the Paris Conservatory of Music.

This symphony in G major is the first of the second series, and with the second, "Letter W," it was composed in 1787. The others are as follows: the third, "Letter R" (1788); the fourth, "The Oxford" (1788), so called because it was performed in the Sheldonian Theatre in Oxford when Haydn received his doctor's degree (1791); the fifth (1790),—the last symphony composed by Haydn before he left Vienna for London,—"Letter T."

The first movement opens with a short and slow introduction, *adagio*, G major, 3-4, which consists for the most part of strong staccato chords, which alternate with softer passages. The main body of the movement *allegro*, G major, begins with the first theme, a dainty one, announced *piano* by the strings without double-basses and repeated *forte* by the full orchestra with a new counter-figure in the bass. Passage-work develops into a subsidiary theme, which bears an intimate relation to the first motive. The second theme is but little more than a melodic variation of the first. So, too, the short conclusion theme—in oboes and bassoon, then in the strings—is only a variation of the first. The free fantasia is long for the period, and is contrapuntally elaborate. There is a short coda on the first theme.

II. *Largo*, D major, 3-4. A serious melody is sung by oboe and violoncellos to an accompaniment of violas, double-basses, bassoon, and horn. The theme is repeated with a richer accompaniment, and the first violins have a counter-figure. After a transitional passage the theme is repeated by a fuller orchestra, with the melody in first violins and flute, then in the oboe and violoncellos. The development is carried along on the same lines. There is a very short coda.

The minuetto, *allegretto*, G major, 3-4, with trio, is in the regular minuet form in its simplest manner.

The finale, *allegro con spirito*, G major, 2-4, is a rondo on the theme of a peasant country-dance, and it is fully developed. Haydn in his earlier symphonies adopted for the finale the form of his first movement. Later he preferred the rondo form, with its couplets and refrains, or repetitions of a short and frank chief theme. "In some finales of his last symphonies," says Brenet, "he gave freer reins to his fancy, and modified with greater independence the form of his first *allegros*; but his fancy, always prudent and moderate, is more like the clear, precise arguments of a great orator than the headlong inspiration of a poet.

Moderation is one of the characteristics of Haydn's genius; moderation in the dimensions, in the sonority, in the melodic shape: the liveliness of his melodic thought never seems extravagant, its melancholy never induces sadness."

The symphony is scored for one flute, two oboes, two bassoons, two horns, two trumpets, kettledrums, and strings.

CONCERTO NO. 2, IN F MINOR, FOR PIANOFORTE AND ORCHESTRA,
OP. 21 FRÉDÉRIC CHOPIN

(Born at Zelazowa-Wola, near Warsaw, February 22, 1810; * died at Paris,
October 17, 1849.)

The Concerto in F minor was composed before the Concerto in E minor, Op. 11, but the latter was published in September, 1833, and the former was not published until April, 1836.

The first mention of this concerto was in a letter written by Chopin, October 3, 1829, to Titus Woyciechowski: "Do not imagine that I am thinking of Miss Blahetka, of whom I have written to you; I have—perhaps to my misfortune—already found my ideal, which I worship faithfully and sincerely. Six months have elapsed, and I have not yet exchanged a syllable with her of whom I dream every night. Whilst my thoughts were with her I composed the adagio † of my concerto." Chopin was then at Warsaw. This ideal was Constantia Gladkowska. Born in the palatinate of Masovia, she studied at the Warsaw Conservatory. Chopin was madly in love with her. Henriette Sontag heard her sing in 1830, and said that her voice was beautiful, but already somewhat worn, and she must change her method of singing if she did not wish to lose her voice within two years; but Chopin worshipped Constantia as a singer as well as woman. His sweetheart made her début at Warsaw as Agnese in Paër's opera in 1830. We learn from Chopin's letters that she looked better on the stage than in the parlor, that she was an admirable tragic play-actress, that she managed her voice excellently up to the high F and G, observed wonderfully the nuances. "No singer can easily be compared to Miss Gladkowska, especially as regards pure intonation and genuine warmth of feeling." In this same year he was sorely tormented by his passion, and some of his letters were steeped in gloom. At the concert October 11, 1830, she "wore a white dress and roses in her hair, and was charmingly beautiful. . . . She never sang so well as on that evening, except the aria in 'Agnese.' You know 'O! quante lagrime per te versai.' The 'tutto detesto' down to the lower B came out so magnificently that Zielinski declared this B alone was worth a thousand ducats." In 1831 he dined eagerly with Mrs. Beyer in Vienna because her name was Constantia: "It gives me pleasure when even one of her pocket handkerchiefs or napkins marked 'Constantia' comes into my hands." In a letter he says of the young woman at Warsaw: "If W. loves you as heartily as I love you, then would Con— No, I cannot complete the name, my hand is too unworthy. Ah! I could tear out my hair when I think

* This is the date given by Riemann's *Musik-Lexikon* (1900), and the one observed for the recent centenary in Poland. Niecks, Huneker, and Grove's Dictionary (Revised Edition) prefer March 1, 1809. Elie Poierée in his excellent biography of Chopin (Paris, s. d., Henri Laurens' Series "Les Musiciens Célèbres") gives February 22, 1810.

† "The slow movements of Chopin's concertos are marked *Larghetto*. The composer uses here the word *Adagio* generically,—i.e., in the sense of slow movement generally."—NIECKS.

that I could be forgotten by her!" The next year he was still in love, although he let his whiskers grow only on the right side. "On the left side they are not needed at all, for one sits always with the right side turned to the public." Constantia married Joseph Grabowski, a merchant of Warsaw, in 1832. Count Wodzinski tells another story,—that she married a country gentleman and afterward became blind. In 1836 Chopin asked Maria Wodzinska to marry him. She refused him, and said that she could not act in opposition to the wishes of her parents. Some time in the winter of 1836–37 Chopin met George Sand.

Chopin wrote, October 20, 1829: "Elsner has praised the Adagio of the concerto. He says there is something new in it. As for the Rondo, I do not yet wish to hear a judgment, for I am not satisfied with it myself." This Finale was not completed until November 14.

"IBÉRIA": "IMAGES" POUR ORCHESTRE, No. 2.

CLAUDE ACHILLE DEBUSSY*

(Born at St. Germain (Seine et Oise), France, August 22, 1862; now living in Paris.)

"Ibéria" is the second in a series of three orchestral compositions by Debussy entitled "Images." The three were composed in 1909.

The first, "Gigue triste," has neither been performed nor published. The third, "Ronde des Printemps," was performed for the first time on March 2, 1910, at the third of the four "Concerts de Musique française," organized in Paris by the publishing house of Durand, and the first performance in America was at a concert of the Philharmonic Society of New York, conducted by Gustav Mahler, November 15, 1910. The first performance of the "Ronde" in Boston was at a concert of the Boston Symphony Orchestra, November 26, 1910. There was another performance by this orchestra, December 17, 1910.

"Ibéria" was played for the first time at a Colonne concert in Paris, February 20, 1910. It contains three movements,—*"Par les rues et par les chemins"*; *"Les parfums de la nuit"*; *"Le matin d'un jour de fête."* Mr. Boutarel wrote after the first performance that the hearers are supposed to be in Spain. The bells of horses and mules are heard, and the joyous sounds of wayfarers. The night falls; nature sleeps and is at rest until bells and aubades announce the dawn and the world awakens to life. "Debussy appears in this work to have exaggerated his tendency to treat music with means of expression analogous to those of the impressionistic painters. Nevertheless, the rhythm remains well defined and frank in 'Ibéria.' Do not look for any melodic design, nor any carefully woven harmonic web. The composer of 'Images' attaches importance only to tonal color. He puts his timbres side by side, adopting a process like that of the 'Tachistes' or the Stipplers in distributing coloring." The Debussyites and Peleastres wished "Ibéria" repeated, but, while the majority of the audience was willing to applaud, it did not long for a repetition. Repeated the next Sunday, "Ibéria" aroused "frenetic applause and vehement protestations."

* He entered the Paris Conservatory as Achille Claude Debussy, and the title-page of the first edition of "Ariettes" composed in 1888 reads thus: "Ariettes: Paroles de P. Verlaine, Musique de Ach. Debussy."

The first performance in the United States was by the Philharmonic Society of New York, conducted by Gustav Mahler, on January 3, 1911.

The first performance in Boston was at a concert of the Boston Symphony Orchestra, April 22, 1911.

"Ibéria" is scored for these instruments: piccolo, three flutes (one interchangeable with a second piccolo), two oboes, English horn, three clarinets, three bassoons, double-bassoon, four horns, three trombones, bass tuba, kettledrums, side-drum, tambourine, castanets, xylophone, celesta, cymbals, three bells (F, G, A), two harps, and the usual strings.

I. "Par les rues et par les chemins" ("In the streets and waysides").
Assez animé (dans une rythme alerte mais précis).

II. "Les parfums de la nuit" ("The odors of the night"). Lent et rêveur. This movement is connected with

III. "Le matin d'un jour de fête" ("The morning of a fête day"). Dans un rythme de marche lointaine, alerte et joyeuse.

* * *

"The river Hebre, yeelding such riches of trafficke and commerce by reason that it is nauigable: which beginneth in the Cantabrians countrey, not far from the towne Inliobrica, and holdeth on his course 430 miles; and for 260 of them, euen from the town Varia, carrieth vessels of merchandise: in regard of which riuier, the Greekes named all Spaine Ibéria." Pliny's "Natural History," translated into English by Philemon Holland (1634).

The "Hebre," now the river Ebro, was the Iberus, Hiberus of the ancients, a name in which, according to Richard Ford, "Spaniards, who like to trace their pedigree to Noah, read that of their founder Heber. Bochart considers the word to signify 'the boundary.' Ibra, just as it is used in the sense of the 'other side' in Genesis xiv. 13; and this river was, in fact, long the boundary; first between the Celts and Iberians, and then between Romans and Carthaginians. Others contend that this river gave the name to the district, Iberia: Iber, Aber, Hebro, Havre, —signifying in Celtic 'water.' Thus the Celt-Iber would be the Celt of the River. Humboldt, however, whose critical etymology is generally correct, considers all this to be fanciful, and is of opinion that the Iberians gave their name to the river. It formed, in the early and uncertain Roman geography, the divisional line of Spain, which was parted by it into Citerior and Ulterior; when the Carthaginians were finally subdued, this apportionment was changed." Ford's "Hand-book for Travellers in Spain," second edition (London, 1847).

MINUET OF WILL-O'-THE-WISPS, BALLET OF SYLPHS, AND RÁKÓCZY MARCH, FROM "THE DAMNATION OF FAUST." HECTOR BERLIOZ

(Born at la Côte Saint-André, December 11, 1803; died at Paris, March 9, 1869.)

Gérard de Nerval published his translation into French of Goethe's "Faust" in November, 1827. Berlioz, reading it, was intoxicated. "The marvellous book," he wrote, "fascinated me at once; I could not put it down; I read it constantly, at my meals, in the theatre, in the street, everywhere. This translation in prose contained some

versified fragments, songs, hymns, etc. I yielded to the temptation of setting music to them. Hardly had I finished this difficult task,—and I had not heard a note of the score,—I committed the folly of having the score engraved—at my expense.”

At least two translations into French of “Faust” had been published before de Nerval’s, but Berlioz was apparently unacquainted with them. De Nerval in his preface wrote: “‘Faust’ is about to be performed in all the theatres of Paris, and those who will see the performances will no doubt be curious to consult at the same time the German masterpiece.” The *Figaro* of November 30, 1827, referred to the translation published “at a moment when the chief theatres purpose to represent the very bizarre and marvellous adventures of Dr. Faust.” A “Faust” by Théaulon and Gandolier, with music by the orchestral leader, Béancourt, was performed with great success at the Nouveautés. Stapfer’s “Faust,” illustrated by Delacroix, was published in March, 1828. “Faust,” with Frédéric Lemaître as the hero, was produced at the Porte-Saint-Martin, October 29, 1828.

Berlioz had left Paris, August 30, 1827, to visit his parents after an absence of three years. In September he wrote from Grenoble, begging Humbert Ferrand to visit him. “We’ll read ‘Hamlet’ and ‘Faust’ together. Shakespeare and Goethe, the mute confidants of my life. . . . I made yesterday, in a carriage, the ballad of ‘The King of Thule’ in the Gothic style. I’ll give it to you to put in your ‘Faust,’ if you have a copy.” Back in Paris, he dreamed of turning “Faust” into a “descriptive symphony.” He also thought of composing music for a ballet “Faust” of which Bohain was the author, for production at the Opéra. “If the superintendent * wishes to know my claims for the task, here they are: my head is full of ‘Faust,’ and, if nature has endowed me with any imagination, it is impossible for me to find a subject on which my imagination can exercise itself with greater advantage.” Although Bohain was then the manager of *Figaro* and of the Nouveautés theatre, his ballet was not accepted. Berlioz, nevertheless, composed the work entitled “Huit Scènes de Faust,” which, engraved in 1829, is now extremely rare. There is a copy in the Brown collection in the Boston Public Library.

The eight scenes were as follows: (1) “Songs of the Easter Festival,” a number which is, as far as the first part is concerned, identical with the Easter Hymn in “The Damnation of Faust” and varies only slightly in the second part; (2) “Peasants under the Lime Trees,” the Peasant Song in the later work, but written a tone higher and without the concluding presto in 2-4; (3) “Concert of Sylphs,” which is practically the same as in “The Damnation of Faust,” but is now sung by chorus and not by “six solo voices”; (4) “Echo of a Jovial Companion,” Brander’s song; (5) “The Song of Mephistopheles,” the “Song of the Flea”; (6) “The King of Thule,” Marguerite’s “Gothic Song,”—the version in “The Damnation of Faust” is a tone lower, and the characteristic syncopation in the initial phrase is added; (7a) “Marguerite’s Romance,” as in the later version; (7b) “Soldiers’

* The Vicomte Sosthène de La Rochefoucauld, Superintendent of Fine Arts. Lesueur certified to him that his pupil, Berlioz, would be “a painter in his art.”

Chorus," revised for "The Damnation of Faust"; (8) "Mephistopheles' Serenade," accompanied at first only by a guitar. The music of Mephistopheles was composed for a tenor; so the Serenade was lowered for "The Damnation of Faust," but the "Song of the Flea" remains in the original key. Berlioz inserted in the "Eight Scenes" descriptive mottoes, chosen from Shakespeare's "Hamlet" and "Romeo and Juliet," quotations from Goethe and Thomas Moore, and singular annotation of his own.

The "Eight Scenes" were dedicated to the Vicomte de La Rochefoucauld, but Adolphe Boschot represents Berlioz as saying: "These scenes were not written for him, but for F. H. S., that is, for Harriet Smithson!"

The "Concert of Sylphs" was sung by pupils of the Royal School of Music at a concert given by Berlioz in Paris, November 1, 1829. The other scenes were not performed.

*
* *

The Minuet of Will-o'-the-wisps is a species of instrumental serenade, given by ignes fatui under Marguerite's window at night by the command of Mephistopheles. The movement begins *moderato*, D major, 3-4, with a minuet theme, played in full harmony by wood-wind and brass. The minuet is developed by strings and wind; the latter instruments have the more important part. There is a shorter trio in D minor, with a cantabile melody for strings, accompanied by "continual light-flickerings in the higher wood-wind; ever and anon come great fire-flashes in the full orchestra, an effect produced by sudden crescendos from piano to fortissimo in all the strings (in tremolo) and brass, ending in a shriek of the higher wood-wind." The return of the minuet, after the trio, is shortened, and it leads to a *presto*, D major, 2-2. Flute, piccolos, and oboes burlesque Mephistopheles' own serenade to Marguerite. The minuet theme returns twice more, "until its light is suddenly blown out, and the whole ends in a dying flicker of the first violins." The minuet is scored for two piccolos, one flute, two oboes, two clarinets, one bass clarinet, four bassoons, four horns, two trumpets, two cornets-à-pistons, three trombones, two pairs of kettledrums, triangle, cymbals, and strings.

The Waltz of Sylphs, *allegro, mouvement de valse*, D major, 3-8, is a short orchestral movement, during which the sylphs dance through the air after they have sung, in obedience to Mephistopheles, the praise of Marguerite's beauty to Faust as he is asleep on the banks of the Elbe. The first violins develop a waltz melody over a drone-bass in the violoncellos and double-basses "and light, breezy puffs" in the second violins and violas. "Through it all come little scintillations in the wood-wind and harps." The waltz is scored for one piccolo, two flutes, two clarinets, two harps, kettledrums, and strings.

Berlioz, early in 1846, was about to leave Vienna for Budapest. He wrote the Rákóczy March the night before his departure. "A Viennese amateur, who knew well the manners of the country I was to visit, came to me some days before with a volume of old airs. 'If you wish to please the Hungarians,' he said, 'write a piece on one of their national airs. They will be enraptured, and you in turn will give me, when you are back, news of their *Elfen* (hurrah!) and applause. Here is a collection, and you have only to choose.' I took his advice and chose the Rákóczy tune."

The march was played for the first time at Budapest, and the description of the reception of it by the Hungarians is familiar. "The extraordinary effect it produced tempted me to introduce it in my score of 'Faust.' I took the liberty of putting my hero in Hungary at the beginning of the action, and making him witness the passage of an Hungarian army across the plain where he is walking, buried in thought, A German critic found it exceedingly strange that I had made Faust travel to such a place. I do not see why I should not, and I should not have hesitated the least in the world to take him anywhere else, if it would have helped my score. I had not bound myself to follow Goethe's plan, and the most eccentric travels may be attributed to a character like Faust without any shock to probability. Other German critics took up this singular thesis later, and attacked me with still greater violence for the changes I made in Goethe's plan! As if there were no other 'Fausts' than Goethe's! . . . I have often wondered why those same critics never reproached me for the libretto of my 'Romeo and Juliet' symphony, which is little like the immortal tragedy. No doubt, because *Shakespeare is not a German*. Patriotism! Fetishism! Cretinism!"

Akos László gives this account of the origin of the Rákóczy March:—

When Prince Franz Rákóczy II. (1676–1735) entered in solemn state his town of Eperjes, bringing with him his young bride, the Princess Amalie Karoline, daughter of Duke Vanfried of Hesse, the leader of the gypsies, Michael Barna, court fiddler and favorite of the Prince, wrote a processional march in honor of the pair and played it with his band. The march was originally of a joyous nature, but Barna rewrote it. He learned that his master was about to revolt against the Austrian house, in spite of the treaty of Szatmár; and he threw himself at the feet of his master, and with tears he spoke from his heart: "Most gracious Prince! You abandon a pleasant life, to chase after nothing!" And to soothe the Prince he took his fiddle in his hand and played the rewritten tune, the tune with which he had greeted his happy master, who then blazed at the zenith of his might.

The Prince died exiled in Turkey, whither Barna had followed him.

The "Rákóczy Song" was popular among the Hungarian people and the wandering gypsy musicians. It was first put in notation by Karl Vaczek of Jászó, who died, very old, in 1828. He was an amateur who had played the flute before the Austrian court, and was known as one learned in music. He learned the Rákóczy tune from a grandchild of Michael Barna, a woman renowned throughout all Hungary for her beauty and fiddling; and her name was Panna Czinka.

Vaczek wrote the tune on paper and gave the manuscript to a fiddler named Ruzsitska, who made of it a greater work, for he broadened it into a march and battle music.

The original melody of Barna was preferred by the Hungarians. Berlioz in his transcription used portions of Ruzsitska's version; he took the true "Rákóczy song" and also Ruzsitska's battle music.

Panna Czinka was educated musically by a German Kapellmeister at Rozsnyo. When she was fourteen, she married a gypsy who played the "Viola da Gampa," and with her husband and her two brothers went here and there in Hungary. Their performance of the Rákóczy March was sensational. Before her death her band was composed wholly of her sons. When she died, her beloved Amati, which had been given

her by the Archbishop of Czáky, was buried with her; for she had asked this.

* *

When "The Damnation of Faust" was first performed, Wagner's "Tannhäuser" was not a year old on the stage; Verdi's greatest opera was then "Ernani"; Schumann had still ten years to live; Tschai-kowsky was six years old; Brahms was a student of thirteen years.

* *

The romantic Berlioz, who was especially romantic in statements of fact, gave an account in his Memoirs of the composition of "The Damnation of Faust." We quote from Mr. William F. Apthorp's translation:—

"It was in the course of this trip to Austria, Hungary, Bohemia, and Silesia,* that I began the composition of my legend of 'Faust,' over the plan of which I had long been ruminating. As soon as I had made up my mind to undertake it, I had also to resolve to write nearly the whole of the libretto myself; the fragments from the French translation of Goethe's 'Faust' by Gérard de Nerval, which I had already set to music twenty years before, and counted on introducing in my new score, after remodelling them, and two or three other scenes, written according to my directions by M. Gandonnière † before I left Paris, did not amount to the sixth part of the work.

"So I tried, while rolling along in my old German post-chaise, to write the verses intended for my music. I began with Faust's invocation to Nature, trying neither to translate nor even to imitate the masterpiece, but merely to draw inspiration from it and to extract what musical substance it contained. . . . Once started, I wrote the verses I needed just as my musical ideas came to me, and I wrote my score with an ease that I have seldom experienced with my other works. I wrote when and where I could,—in my carriage, on the railway, on steamboats, and even in cities, in spite of the various cares occasioned by the concerts I had to give. Thus, in an inn at Passau, on the Bavarian frontier, I wrote the introduction: 'Le vieil hiver a fait place au printemps.' In Vienna I wrote the scene on the banks of the Elbe, Mephistopheles' air, 'Voici des roses,' and the Ballet of the Sylphs. . . . In Pesth, by the light of a gas-jet in a shop, I wrote the choral refrain of the Dance of Peasants, one night that

* Berlioz, leaving Paris in October, 1845, with Marie Recio, who afterward became his second wife, arrived at Vienna, November 3. He returned to Paris in May of the next year.—Ed.

† Little is known of Almere Gandonnière. He edited the *Archives de la Banlieue*, a journal of only two numbers, published in July and August, 1846, on the occasion of the elections, and in 1848 he was mentioned as the author of "Tour du Monde," a republican cantata.—Ed.

MISS GAFFNEY HYGIENIC TREATMENT OF HEAD, FACE AND NECK

Removing and preventing wrinkles and improving the complexion by restoring muscular tone and tissue building without the use of cosmetics or steaming. Head treated for congestion, falling hair and baldness.

The only method which grows new permanent hair in six treatments.

MANICURING AND SHAMPOOING

ADDRESS, 486 BOYLSTON STREET, ROOM 4

Telephone, Back Bay 3776 W

Testimonials from distinguished
men and women of Boston

STRICTLY PRIVATE TREATMENT
15 YEARS EXPERIENCE

I had lost my way in the town. In Prague I got up in the middle of the night to write a melody that I trembled for fear of forgetting, the chorus of angels in Marguerite's apotheosis:—

Remonte au ciel, âme naïve
Que l'amour égara.

"In Breslau I wrote the words and music of the Latin students' song:—

Jam nox stellata velamina pandit.

"On my return to France, having gone to spend a few days near Rouen, at M. le Baron de Montville's country-seat, I composed the grand terzet:—

Ange adoré, dont le céleste image.

"The rest was written in Paris, but always on the spur of the moment,—at home, at a café, in the Tuileries garden, and even on a curb-stone of the boulevard du Temple. I did not look for my ideas, I let them come; and they presented themselves in the most unforeseen order. When at last the whole sketch of the score was finished, I set to working it all over, to polishing its various parts, to uniting them and welding them together with all the fury of diligence and patience of which I am capable, and to finishing the instrumentation, which had only been briefly indicated up to that time. I look upon this work as one of the best I have produced; the public, so far, seems to agree with me.

"It was nothing to have written it, I had to bring it out; and it

AN INSTANT SUCCESS—FIRST EDITION EXHAUSTED

A UNIQUE VOLUME

One Hundred Folksongs
of All Nations

Edited by GRANVILLE BANTOCK

FOR MEDIUM VOICE



Bound in paper, cloth back - - - \$1.50, postpaid
In full cloth, gilt - - - 2.50, postpaid

Musicians everywhere, particularly those who are students of the development of music, are vitally interested in folksong, not of one, but of all countries whose music has racial characteristics. Herein, too, singers have found rare and curious examples with which to enrich the most artistic programs. In this volume of **The Musicians Library** the editor has drawn from the treasures found among European, Asiatic, African, and American races, making a most valuable and unique collection, which he has edited with skill. The accompaniments are musical and characteristic, and in addition to the **original language** or dialect an excellent English translation is in all cases given.

As desirable for children as adults

OLIVER DITSON COMPANY - - BOSTON

150 TREMONT STREET

was then that my troubles and misfortunes began. Copying the orchestral and vocal parts cost me a huge sum; then the numerous rehearsals I had with the performers and the exorbitant price of sixteen hundred francs I had to pay for the rent of the Opéra-Comique theatre, the only place that was then at my disposal, drew me into an enterprise that could not help ruining me. But I kept on, buoyed up by a specious argument that any one would have made in my place: 'When I gave "Roméo et Juliette" for the first time at the Conservatoire,' I said to myself, 'the eagerness of the public to come and hear it was such that we had to sell *lobby tickets* to give standing-room to the overflow when the hall was full; and, in spite of the enormous expense of the performance, a small profit was left for me. Since then my name has grown in public estimation, the noise of my successes abroad gives it, moreover, an authority which it formerly lacked; the subject of "Faust" is quite as famous as that of "Roméo," it is generally believed to be sympathetic to me, and that I have treated it well. So everything makes me hope that there will be a great curiosity to hear this new work, which is on a larger scale and more varied in tone than its predecessors, and that the expenses will at least be covered.' . . . Illusion! Years had gone by since the first performance of 'Roméo et Juliette,' during which the indifference of the Paris

WILLIAM ALDEN PAUL

Instructor in Music, Episcopal Theological School, Cambridge

Private Lessons in Voice Culture for Reading, Speaking and Singing

BOSTON

312 PIERCE BUILDING, COPLEY SQ.

Monday, Thursday, Saturday P.M.

CAMBRIDGE

25 WINTHROP HALL

Phillips Place

Telephone, 2816 R

DE MERITTE SCHOOL 815 BOYLSTON STREET BOSTON

TWELFTH YEAR

A preparatory school for boys who want an education.

The **Upper Grade** prepares for college and the scientific schools.

The **Lower Grade** gives to boys from ten to fourteen years of age a careful training for the work of the upper grade.

EDWIN DE MERITTE, A. B., Principal

COOK SHOP and LUNCH ROOM

All kinds of cooked food for sale. Food will be served in the lunch room at all hours of the day.

CATERING DEPARTMENT

TO ORDER

Ice Cream, Sherbets, etc. Croquettes, Salads, Sandwiches, Cakes and Salted Nuts for Luncheons and Teas.

Soup, Sandwiches and Doughnuts for School Lunches.

Also Furnished Rooms.

LAVINIA NOBLETON (Formerly of Jarvis Field House)

Telephone, Cambridge 1642-W

public for everything concerning the arts and literature had made incredible progress. Already at this time it had so lost interest, especially in a musical work, that it refused to shut itself up by daylight (I could not give my concerts in the evening) in the Opéra-Comique theatre, to which the world of fashion hardly ever goes in any case. It was the end of November,* it was snowing, the weather was frightful; I had no fashionable singer to sing Marguerite; as for Roger, who sang Faust, and Herman Léon, who took the part of Mephistopheles, they were heard every day at that same theatre, and they were not *fashionable* either. The upshot was that I gave 'Faust' twice to half a house. The swell Paris public, the public that goes to concerts and is supposed to care for music, stayed quietly at home, with as little thought of my music as if I had been the most obscure pupil at the Conservatoire; and there was no more of an audience at the Opéra-Comique at these two performances than there would have been if the flimsiest opera in its repertory had been given."

The press, however, was not on the whole unfavorable.

Berlioz added: "I was ruined and I owed a considerable sum which I did not have." Bertin advanced him one thousand francs from the treasury of the *Journal des Débats*, of which Berlioz was the music

* The first concert was announced for November 29, 1846. It did not take place till December 6.—Ed.

Miss ALICE M. RAYMOND

TELEPHONE 2899-3 CAMBRIDGE

TEACHER OF
Piano and Voice Culture

Pupil of Raoul Pugno of Paris

CLASS OR PRIVATE LESSONS

4 Exeter Park, Cambridge Off Mass. Ave.
Arlington car via Harvard Square

Mr. GEO. A. BURDICK

Teacher of Piano and Harmony

STUDIOS Cambridge - - 67A Dana Street
Boston, Tuesday and Wednesday P.M.
602 Huntington Chambers

TELEPHONE, 719-M CAMBRIDGE

BENEDICT FITZ GERALD

PIANIST and TEACHER

College Entrance Requirements

8 STEINERT HALL - - BOSTON

Tuesday and Friday

Mlle.

Caroline
MILLINERY

REDUCTION SALE

486 BOYLSTON STREET
BOSTON

In Block of Brunswick Hotel

critic; friends gave him money, some four hundred francs, some five hundred; Friedland and Sax advanced him twelve hundred francs apiece, and the publisher Hetzel one thousand, so that he could journey to Russia. Balzac said to him: "You will come back with one hundred and fifty thousand francs: I know the country; you cannot bring back less." Berlioz answered this in his Memoirs: "The reader will soon see that if my concerts at St. Petersburg and Moscow produced more than I had hoped, I *could*, however, bring back much less than the one hundred and fifty thousand francs predicted by Balzac."

	 Luncheon 11-3 Afternoon Tea 3.30-5.30	English Tea Room — 160 Tremont Street Over Moseley's — Between West and Boylston Streets	
---	---	---	--

GEORGE H. KENT

University Bookstore Harvard Square

Fine Stationery
For Every Occasion

Playing Cards—Score Cards
For Whist Parties

Ask to see
our **Plain White Backed Cards**

FOURTH CONCERT OF THE ELLIS COURSE
MECHANICS HALL . . . WORCESTER

Thirty-first Season, 1911-1912

Boston Symphony Orchestra

MAX FIEDLER, Conductor

Programme of the SECOND CONCERT

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE



TUESDAY EVENING, JANUARY 23
AT 8.00

COPYRIGHT, 1911, BY C. A. ELLIS

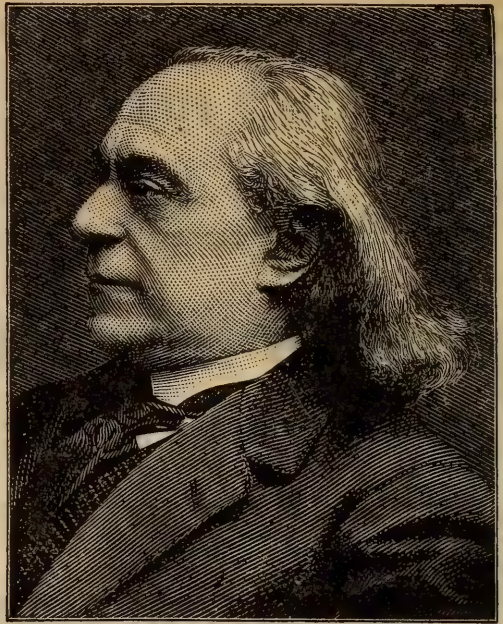
PUBLISHED BY C. A. ELLIS, MANAGER

Vladimir De Pachmann

*The Greatest Pianist
Of the 20th Century*

ON TOUR
IN THE
UNITED STATES

SEASON: 1911-1912



For generations the appearance of new stars on the musical firmament has been announced—then they came with a temporary glitter—soon to fade and to be forgotten.

De Pachmann has outlived them all. With each return he won additional resplendence and to-day he is acknowledged by the truly artistic public to be the greatest exponent of the piano of the twentieth century. As Arthur Symons, the eminent British critic, says:

"Pachmann is the Verlaine or Whistler of the Pianoforte the greatest player of the piano now living."

Pachmann, as before, uses the **BALDWIN PIANO** for the expression of his magic art, the instrument of which he himself says:

" It cries when I feel like crying, it sings joyfully when I feel like singing. It responds—like a human being—to every mood. I love the Baldwin Piano."

Every lover of the highest type of piano music will, of course, go to hear Pachmann—to revel in the beauty of his music and to marvel at it.

It is the beautiful tone quality, the voice which is music itself, and the wonderfully responsive action of the Baldwin Piano, by which Pachmann's miraculous hands reveal to you the thrill, the terror and the ecstasy of a beauty which you had never dreamed was hidden in sounds.

The Baldwin Company

8 EAST 34th STREET, NEW YORK

Boston Symphony Orchestra

Thirty-first Season, 1911-1912

MAX FIEDLER, Conductor

SECOND CONCERT

TUESDAY EVENING, JANUARY 23

AT 8.00

PROGRAMME

Wagner Prelude to "The Mastersingers of Nuremberg"

Franck Symphony in D minor
I. Lento: Allegro non troppo.
II. Allegretto.
III. Allegro non troppo.

Rubinstein Concerto for Piano and Orchestra in G major, No. 3

Berlioz Minuet of Will-o'-the-Wisps, Ballet of Sylphs, and
Rákóczy March, from "The Damnation of
Faust"

SOLOIST
JOSEF HOFMANN

Steinway Piano Used

There will be an intermission of ten minutes after the symphony

Pianos that Appeal to Musicians



OUR pianos have the very highest reputation with musical people, for every piano, from the highest-priced to the least expensive we offer, has not merely the essentials of tone and touch, but also exquisite refinements of quality which delight the musician.

We invite you to inspect our stocks, which are at once the largest, the most varied, and most interesting to be found in New England.

We call particular attention to the following pianos:

STEINWAY pianos, the instruments of highest prestige among music lovers everywhere—through their incomparable tone the choice of royalty and of all connoisseurs.

In all regular styles and also in special art cases exhibiting the perfection of artistry.

HUME pianos, the best made in New England—distinguished by wonderful richness and nobility of tone.

JEWETT pianos, the favorite pianos of New England, where more are sold each year than of any other make of equal cost.

THE PIANOLA PIANOS,—the complete line of five pianos. The Steinway, the Weber, and the Steck Pianola Pianos are shown in both grand and upright forms.

M. STEINERT & SONS CO.

308 Main Street, Worcester

Stores in all Principal Cities of New England

PRELUDE TO "THE MASTERSINGERS OF NUREMBERG."

RICHARD WAGNER

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

The Vorspiel to "Die Meistersinger von Nürnberg" was performed for the first time at Leipsic, November 1, 1862. The opera was first performed at Munich, June 21, 1868.

The idea of the opera occurred to Wagner at Marienbad in 1845, and he then sketched a scenario, which differed widely from the one finally adopted. It is possible that certain scenes were written while he was composing "Lohengrin," and there is a legend that the quintet was finished in 1845. Some add to the quintet the different songs of Sachs and Walther. Wagner wrote a friend, March 12, 1862: "To-morrow I at least hope to begin the composition of 'Die Meistersinger.'" The libretto was completed at Paris in 1861. He worked at Biebrich in 1862 on the music. In the fall of that year he wished the public to hear fragments of his new works, as yet not performed nor published,—fragments of "Siegfried," "Tristan," "Die Walküre,"—and he himself added to these the overture to "Die Meistersinger," the entrance of the mastersingers, and Pogner's address, from the same opera.

His friend, Wendelin Weissheimer (born 1838), opera conductor at Würzburg and Mainz, composer, teacher, essayist, organized a concert at Leipsic for the production of certain works. Von Bülow was interested in the scheme, and the concert was given in the hall of the Gewandhaus, November 1, 1862, as stated above.

The programme was as follows:—

PART I.

Prelude to "Die Meistersinger zu Nürnberg" (new)	<i>Wagner</i>
"Das Grab im Busento," Ballade for Bass, Male Chorus, and	
Orchestra	<i>Weissheimer</i>
Sung by Mr. RÜBSAMEN.	

Worcester County Music School

DAY BUILDING, 4 WALNUT STREET

Elevators, 4 Walnut Street and 306 Main Street

Fortieth school year

BRANCHES TAUGHT:

PIANOFORTE—ORGAN—VOICE—VIOLIN
HARMONY AND SIGHT READING

Pupils received at any time during school year, term beginning with first lesson.

The pupils have the benefit of a three-manual organ with full set of pedals and electric motor for lessons and practice. *Send for circular.*

For further information address

EDWARD L. SUMNER, Director,
Worcester, Mass.

Telephones: School, 5014; House, 1552-3

Concerto in A major (No. 2) for Piano Liszt
 Mr. v. BÜLOW.
 "O lieb' so lang du lieben kannst," Cantata for Mixed
 Chorus, Solo, and Orchestra Weissheimer

PART II.

"Ritter Toggenburg," Symphony in one movement (five
 sections) Weissheimer
 Chorus, "Trocknet nicht" Weissheimer
 "Chorus, "Frühlingslied" Weissheimer
 The duet sung by Miss LESSIAK and Mr. JOHN.
 Overture to the opera "Tannhäuser" Wagner

Wagner conducted the two overtures. The hall was nearly empty, and the concert was given at a pecuniary loss. This was naturally a sore disappointment to Wagner, who had written to Weissheimer, October 12, 1862: "Good! 'Tannhäuser' overture, then! That's all right for me. For what I now have in mind is to make an out-and-out sensation, so as to make money." Wagner had proposed to add the prelude and finale of "Tristan" to the prelude to "Die Meistersinger"; but his friends in Leipsic advised the substitution of the overture to "Tannhäuser." There was not the faintest applause when Wagner appeared to conduct. Yet the prelude to "Die Meistersinger" was received then with such favor that it was immediately played a second time.

* * *

I give in condensed and paraphrased form Mr. Maurice Kufferath's analysis of this overture.*

This Vorspiel, or prelude, is in reality a broadly developed overture in the classic form. It may be divided into four distinct parts, which are closely knit together.

1. An initial period, moderato, in the form of a march built on four chief themes, combined in various ways. The tonality of C major is well maintained.

2. A second period, in E major, of frankly lyrical character, fully developed, and in a way the centre of the composition.

3. An intermediate episode after the fashion of a scherzo, developed from the initial theme, treated in diminution and in fugued style.

4. A revival of the lyric theme, combined this time simultaneously

* See "Les Maîtres Chanteurs de Nuremberg," by Maurice Kufferath (Paris and Brussels, 1908), pp. 200-210.



LOUIS FABIAN BACHRACH

*Photographs at home and
 especially of children*

WORCESTER
 1 Chatham Street

BOSTON
 665 Boylston Street

with the two chief themes of the first period, which leads to a coda wherein the initial phrase is introduced in the manner of a stretto.

The opening energetic march theme serves throughout the work to characterize the mastersingers. As Wagner said, "The German is angular and awkward when he wishes to show his good manners, but he is noble and superior to all when he takes fire." The theme might characterize the German bourgeoisie. (Compare Elgar's theme of "London Citizenship," in "Cockaigne.") Secondary figures are formed from disintegrated portions of this theme, and there is a peculiarly appropriate scholastic, pedantic polyphony. Note also how from the beginning a cunning use of the *ritardando* contributes to the archaic color of the work.

The exposition of the initial theme, with the first developments, leads to a second theme of wholly different character. It is essentially lyrical, and, given at first to the flute, hints at the growing love of Walther for Eva. Oboe, clarinet, and horn are associated with the flute, and alternate with it in the development.

A Weberish flourish of violins leads to a third theme, intoned by the brass, sustained by harp. It is a kind of fanfare. The theme seems to have been borrowed by Wagner from the "crowned Tone" of Heinrich Mügling.* This pompous theme may be called the fanfare of the corporation, the theme of the guild, or the theme of the banner, the emblem of the corporation. It is soon combined with the theme of the mastersingers, and at the conclusion the whole orchestra is used. There is in this brilliant passage an interesting chromatic walk of trumpets and trombones, supported by violas and 'cellos.

A short and nervous episode of eight measures introduces a series of modulations, which lead to a sweet yet broadly extended melody,—the theme that characterizes in general the love of Walther and Eva. And here begins the second part of the overture. The love theme after development is combined with a more passionate figure, which is used in the opera in many ways,—as when Sachs sings of the spring; as when it is used as an expression of Walther's ardor in the accompaniment to his trial song in the first act.

* See "Der Meistergesang in Geschichte und Kunst," by Curt Mey (Carlsruhe, 1892, pp. 56, 57).

G. SCHIRMER (Inc.), 3 East 43d Street, NEW YORK

THREE OF THE SEASON'S OPERAS

MONA

Grand Opera in Three Acts

Libretto by

Brian Hooker

Music by

Horatio W. Parker

Vocal Score . . . Net \$4.00

Libretto . . . Net .35

IL SEGRETO DI SUZANNA

(Suzanne's Secret)

By

Ermanno Wolf-Ferrari

Vocal Score (Eng.) Net \$2.50

Piano Score . . . Net 2.00

Libretto . . . Net .35

LE DONNE CURIOSÉ

(The Inquisitive Women)

By

Ermanno Wolf-Ferrari

Vocal Score (Eng.) . Net \$5.00

Piano Score . . . Net 3.00

Libretto . . . Net .35

IN PREPARATION

I GIOJELLI DELLA MADONNA

By ERMANNO WOLF-FERRARI

English and Italian Texts

Vocal Score

E. T. Slattery Co.

OPPOSITE BOSTON COMMON

154 and 155 TREMONT STREET

EXCLUSIVE STYLES IN

Suits, Gowns

Coats and Hats

For the Horse Show,
Opera and other social
functions.

MANY people of refinement who have ample means to purchase abroad, prefer to make their selections from the already carefully chosen assortments of E. T. Slattery Company, where they can be assured of a perfect fit in any garment.



The tonality of the first period is C major, that of the love music is E major. And now there is an allegretto. The oboe, in staccato notes, traces in double diminution the theme of the initial march; while the clarinet and the bassoon supply ironical counterpoint. The theme of youthful ardor enters in contention; but irony triumphs, and there is a parody (in E-flat) of the solemn March of the Mastersingers, with a new subject in counterpoint in the basses. The counter-theme in the 'cellos is the theme which goes from mouth to mouth in the crowd when Beckmesser appears and begins his Prize Song,—“What? He? Does he dare? *Scheint mir nicht der Rechte!*” “He’s not the fellow to do it.” And this mocking theme has importance in the overture; for it changes position with the subject, and takes in turn the lead.

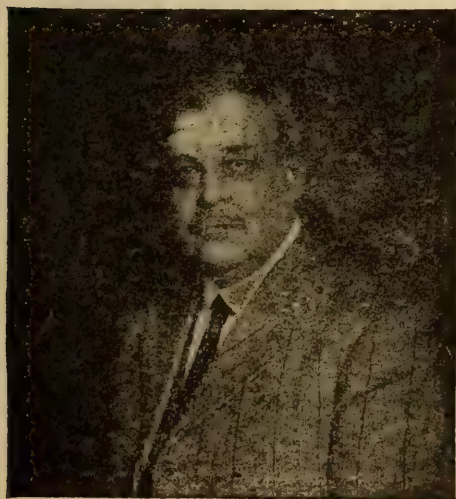
After a return to the short and nervous episode there is a thunderous explosion. The theme of the mastersingers is sounded by the brass with hurried violin figures, at first alone, then combined simultaneously with the love theme, and with the fanfare of the corporation played scherzando by the second violins, violas, and a portion of the woodwind. This is the culmination of the overture. The melodious phrase is developed with superb breadth. It is now and then traversed by the ironical theme of the flouted Beckmesser, while the basses give a martial rhythm until again breaks forth from the brass the theme of the corporation. The fanfare leads to a last and sonorous affirmation of the mastersinger theme, which serves at last as a song of apotheosis.

SYMPHONY IN D MINOR, FOR ORCHESTRA CÉSAR FRANCK

(Born at Liège, Belgium, on December 10, 1822; died at Paris on November 8, 1890.)

This symphony was produced at the Conservatory, Paris, February 17, 1889.* It was composed in 1888 and completed August 22 of that

* Franck wrote a symphony for orchestra and chorus, “Psyché,” text by Sicard and Fourcaud, which was composed in 1887 and produced at a concert of the National Society, March 10, 1888. He also wrote in his earlier years a symphony, “The Sermon on the Mount,” after the manner of Liszt’s symphonic poems. The manuscript exists, but the work was never published.



Edward B. Kinney

Vocal Specialist

780 WEST END AVENUE
S.E. Corner 98th STREET
NEW YORK

Phone, 1404 River

As organist and choirmaster of one of New York’s large churches, and a producer of light operas, Mr. Kinney gives his pupils unusual chances.

He not only places the voice, but prepares the young artist for a career. His experience in caring for and restoring abused and apparently lost voices is invaluable. Examination by appointment.

year. It was performed for the first time in Boston at a concert of the Boston Symphony Orchestra on April 15, 1899, and it was also played at its concerts on December 23 of that year, February 11 and April 22, 1905, and January 29, 1910. It was played also at the benefit concert to Mr. Wilhelm Gericke, April 24, 1906.

The symphony, dedicated to Henri Duparc, is scored for two flutes, two oboes, one English horn, two clarinets, one bass clarinet, two bassoons, four horns, two trumpets, two cornets-à-piston, three trombones, one bass tuba, a set of three kettledrums, harp, and strings.

Vincent d'Indy in his *Life of Franck* * gives some particulars about the first performance of the Symphony in D minor. "The performance was quite against the wish of most members of the famous orchestra, and was only pushed through thanks to the benevolent obstinacy of the conductor, Jules Garcin. The subscribers could make neither head nor tail of it, and the musical authorities were much in the same position. I inquired of one of them—a professor at the Conservatoire, and a kind of factotum on the committee—what he thought of the work. 'That, a symphony?' he replied in contemptuous tones. 'But, my dear sir, who ever heard of writing for the cor anglais in a symphony? Just mention a single symphony by Haydn or Beethoven introducing the cor anglais. There, well, you see—your Franck's music

* Translated by Mrs. Newmarch.

MEHLIN PIANOS

always respond to the most exacting demands made upon them. For this reason they are preferred by musicians, in fact Mehlin Pianos are often called

"The Musicians' Ideal"

The Mehlin "Inverted Grand" is the only "Upright" built on the principle of the Grand. It has the Grand Scale, Sounding Board and Tone.

For Art Catalog and full particulars apply to

BOSTON STORE **DENHOLM & McKAY CO.**
(Piano Department) Worcester, Mass.

may be whatever you please, but it will certainly never be a symphony!' This was the attitude of the Conservatoire in the year of grace 1889.

"At another door of the concert hall, the composer of 'Faust' escorted by a train of adulators, male and female, fulminated a kind of papal decree to the effect that this symphony was the affirmation of incompetence pushed to dogmatic lengths. For sincerity and disinterestedness we must turn to the composer himself, when, on his return from the concert, his whole family surrounded him, asking eagerly for news. 'Well, were you satisfied with the effect on the public? Was there plenty of applause?' To which 'Father' Franck, thinking only of his work, replied with a beaming countenance: 'Oh, it sounded well, just as I thought it would!'"

The following analysis is based, in a measure, on a synopsis prepared by César Franck for the first performance at the Paris Conservatory concert:—

I. Lento, D minor, 4-4. There is first a slow and sombre introduction, which begins with the characteristic figure, the thesis of the first theme of the movement ('cellos and basses). This phrase is developed for some thirty measures, and leads into the Allegro, or first movement proper. Allegro non troppo, D minor, 2-2. The theme is given out by all the strings and developed with a new antithesis. Mr. Aphthorp remarks in his analysis of this symphony; "It is noticeable that, whenever this theme comes in slow tempo, it has a different antithesis from when it comes in rapid tempo. The characteristic figure (thesis) reminds one a little, especially by its rhythm and general rise and fall,

AN INSTANT SUCCESS—FIRST EDITION EXHAUSTED

A UNIQUE VOLUME

One Hundred Folksongs of All Nations

Edited by GRANVILLE BANTOCK

FOR MEDIUM VOICE



Bound in paper, cloth back - - -	\$1.50, postpaid
In full cloth, gilt - - -	2.50, postpaid

Musicians everywhere, particularly those who are students of the development of music, are vitally interested in folksong, not of one, but of all countries whose music has racial characteristics. Herein, too, singers have found rare and curious examples with which to enrich the most artistic programs. In this volume of **The Musicians Library** the editor has drawn from the treasures found among European, Asiatic, African, and American races, making a most valuable and unique collection, which he has edited with skill. The accompaniments are musical and characteristic, and in addition to the **original language** or dialect an excellent English translation is in all cases given.

As desirable for children as adults

OLIVER DITSON COMPANY - - BOSTON

CHAS. H. DITSON & CO., NEW YORK

8-10-12 E. 34th Street

of the '*Muss es sein?*' (Must it be?) theme in Beethoven's last quartet, in F major." There is a short development, and the opening slow passage returns, now in F minor, which leads to a resumption of the Allegro non troppo, now also in F minor. This leads to the appearance of the second theme, *molto cantabile*, F major, for the strings, which in turn is followed by a third theme of a highly energetic nature, which is much used in the ensuing development, and also reappears in the Finale. The free fantasia is long and elaborate. Then there is a return of the theme of the introduction, which is now given out fortissimo and in canonic imitation between the bass (trombones, tuba, and basses) and a middle voice (trumpets and cornets) against full harmony in the rest of the orchestra. The theme of the Allegro non troppo is resumed, and leads to the end of the first movement.

II. Allegretto, B-flat minor, 3-4. The movement begins with pizzicato chords for the string orchestra and harp. The theme, of a gentle and melancholy character, is sung by the English horn. The first period is completed by clarinet, horn, and flute. The violins then announce a second theme, *dolce cantabile*, in B-flat major. The English horn and other wind instruments take up fragments of the first motive, in B-flat minor. Now comes a new part, which the composer himself characterizes as a scherzo. The theme, of lively nature, but pianissimo, is given to the first violins. Clarinets intone a theme against the restless figuration of the violins, and this is developed with various modulations until the opening theme returns, first in G minor, then in C minor. Then the whole opening section, announced by the English horn, is combined with the chief theme of the scherzo, given to the violins.

III. Finale: Allegro non troppo, 2-2. After a few energetic introductory measures the chief theme appears, *dolce cantabile*, in 'cellos and bassoons. After the first period of nearly sixty measures, a phrase in B major, announced by the brass, is answered by the strings. A more sombre motive follows in 'cellos and basses. The opening theme of the second movement now reappears (English horn), accompanied by a figure in triplets. The composer gives this description of the remainder of the movement: Development of the themes of the Finale. A marked retard in the tempo. A fragment of the opening theme of the second movement alternates with fragments of the sombre third theme of the Finale. Resumption of the original tempo, with a great crescendo, which ends in a climax,—the restatement of the opening D major theme with all possible sonority. The chief theme of the

HOTEL PURITAN

COMMONWEALTH AVENUE

100 yards from Massachusetts Avenue car lines



The Distinctive Boston House

One of the most attractive Hotels in the World for Transient and Permanent Guests who demand the best. Several desirable rooms and suites at modest prices.

Afternoon tea daily, with music, in the Sun Parlor

second movement returns, also with great sonority. The volume of tone subsides, and the third theme of the first movement reappears. This leads to a coda, constructed from the chief themes of the first movement in conjunction with the opening theme of the Finale.

* * *

Vincent d'Indy in his *Life of Franck*, which has been published by John Lane in an English translation by Mrs. Rosa Newmarch, says little about the structure of this symphony, although he devotes a chapter to Franck's string quartet.

Speaking of Franck's sonata for violin and piano, he calls attention to the fact that the first of its organic germs is used as the theme of the four movements of the work. "From this moment cyclical form, the basis of modern symphonic art, was created and consecrated." He then adds:—

"The majestic, plastic, and perfectly beautiful symphony in D minor is constructed on the same method. I purposely use the word *method* for this reason: after having long described Franck as an empiricist and an improvisor—which is radically wrong—his enemies (of whom, in spite of his incomparable goodness, he made many) and his ignorant detractors suddenly changed their views and called him a musical mathematician, who subordinated inspiration and impulse to a conscientious manipulation of form. This, we may observe in passing, is a common reproach brought by the ignorant Philistine against the dreamer and the genius. Yet where can we point to a composer in the second half of the nineteenth century who could—and did—think as loftily as Franck, or who could have found in his fervent and enthusiastic heart such vast ideas as those which lie at the musical basis of the Symphony, the Quartet, and 'The Beatitudes'?"

"It frequently happens in the history of art that a breath passing through the creative spirits of the day incites them, without any previous mutual understanding, to create works which are identical in form, if not in significance. It is easy to find examples of this kind of artistic telepathy between painters and writers, but the most striking instances are furnished by the musical art.

"Without going back upon the period we are now considering, the years between 1884 and 1889 are remarkable for a curious return to pure symphonic form. Apart from the younger composers, and one or two unimportant representatives of the old school, three composers who had already made their mark—Lalo, Saint-Saëns, and Franck—



THE LINEN STORE

MARK O. CARROLL

370 MAIN STREET, WORCESTER, MASS.

THE BEST IN TABLE DAMASKS

We show as complete, comprehensive, and varied assortments of Medium-Grade and Fine Table Damasks as can be found in any market. French, Irish, Scotch, German, and Moravian Makes in new and exclusive designs.

We execute the finest embroidering of initials, monograms, and crests, delivering these Handsome Damasks ready for use. Our prices will be found much lower than are usually charged for equal qualities.

produced true symphonies at this time, but widely different as regards external aspect and ideas.

"Lalo's Symphony in G minor,* which is on very classical lines, is remarkable for the fascination of its themes, and still more for charm and elegance of rhythm and harmony, distinctive qualities of the imaginative composer of 'Le Roi d'Ys.'

"The C minor Symphony of Saint-Saëns,† displaying undoubted talent seems like a challenge to the traditional laws of tonal structure; and although the composer sustains the combat with cleverness and eloquence, and in spite of the indisputable interest of the work—founded, like many others by this composer, upon a prose theme,‡ the *Dies Irae*—yet the final impression is that of doubt and sadness.

"Franck's Symphony, on the contrary, is a continual ascent towards pure gladness and life-giving light because its workmanship is solid, and its themes are manifestations of ideal beauty. What is there more joyous, more sanely vital, than the principal subject of the Finale, around which all the other themes in the work cluster and crystallize? While in the higher registers all is dominated by that motive which M. Ropartz has justly called 'the theme of faith.'

"This symphony was really *bound to come* as the crown of the artistic work latent during the six years to which I have been alluding."§

* Lalo's Symphony in G minor was performed for the first time, February 13, 1887, at Paris. The introduction to the first allegro, passages in the scherzo, and the theme of the slow movement were taken by Lalo from his opera "Fiesque," composed in 1867-68.—P. H.

† Saint-Saëns wrote his symphony in C minor for the London Philharmonic Society. The symphony was first performed at a concert of the society in London, May 19, 1886, when the composer conducted. It has been performed at concerts of the Boston Symphony Orchestra in Boston, February 16, 1901, and March 20, 1902, and it was performed in Boston at a concert given by the Boston Symphony Orchestra and Saint-Saëns, November 26, 1906, when Dr. Muck conducted it.—P. H.

‡ Mrs. Newmarch's translation is here not clear. D'Indy wrote: "Sur le thème de la prose: *Dies Irae*,"—on the theme of the prose, *Dies Irae*. Prose here means a piece of rhythmical or rhymed accentual verse, sung or said between the epistle and gospel at certain masses. It is also called a sequence. "Victimæ Paschali," "Veni, Sancte Spiritus," "Lauda Sion," "Dies Irae," are examples, but neither Le Brun nor Benedict XIV. recognized the "Stabat Mater" as a prose.—P. H.

§ We must in justice deal with the erroneous view of certain misinformed critics who have tried to pass off Franck's Symphony as an offshoot (they do not say imitation, because the difference between the two works is so obvious) of Saint-Saëns's work in C minor. The question can be settled by bare facts. It is true that the Symphony with organ, by Saint-Saëns, was given for the first time in England in 1885 (*sic*), but it was not known or played in France until two (*sic*) years later (January 9, 1887, at the Conservatory); now at this time Franck's Symphony was completely finished.—V. d'I.

Mr. d'Indy is mistaken in the date of the performance in London; but his argument holds good.—P. H.

VILLAGE FARM STORE

• ICE-CREAM and CATERERS

Fresh Dairy Products from our farm at Tatnuck.

Bailey Spring Water, the purest table water known, from Bailey Heights, part of Village Farm.

Catering for Banquets, Lunches, Receptions, Socials, etc.

Ice-cream, all flavors, and fancy individual moulds for all occasions.

Estimates and suggestions upon request

STORE, 51 PLEASANT STREET

SUNDAY DELIVERY

Phone 4604

THIRD CONCERTO FOR THE PIANOFORTE, WITH ACCOMPANIMENT OF ORCHESTRA, OP. 45 ANTON RUBINSTEIN

(Born at Wechwotinez, near Jassy, Russia, November 28, 1829; died November 20, 1894, at Peterhof.)

Rubinstein brought out his symphony in F major, Op. 40, and his pianoforte concerto in G major, Op. 45, at a concert in St. Petersburg, March 12,* 1854. He then made a concert tour through Europe,—it was his second,—and played this concerto, as in Berlin, February 5, 1855.

When Rubinstein visited the United States in 1872-73, this concerto was in his concert répertoire.

It would appear that there was more than one edition published, for on the title-page of the score now in use the statement is made that this "new edition" had been thoroughly revised by the composer.

The accompaniment is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, and the usual strings.

The first movement begins Moderato con moto, G major, 6-8, with a suave theme (violins). The pianoforte interrupts with unaccompanied arpeggios. The theme extended is given to oboe and bassoon. Again the pianoforte interrupts. An orchestral passage follows, and

* I am not able to determine whether this date is according to the Russian calendar.

ARDELIA E. FARNUM, D.S.T.
PSYCHOTHERAPIST

Demonstrator of suggestive Therapeutics
All diseases successfully treated without drugs or surgery. Examination Free.

Office Hours: 11-12, 4-6
Excepting Sundays, or
By Appointment

306 MAIN STREET
417 DAY BUILDING
Phone, 2810

THE HERMANN LÜCKE CO.
Incorporated

DIAMONDS
WATCHES AND JEWELRY

WORCESTER, MASSACHUSETTS

C. E. STEERE

SHEET and OCTAVO MUSIC in great variety
MATHUSHEK AND SON } PIANOS
JACOB BROS.

Violins, Mandolins, Guitars. Strings and Fittings Church and Organ Music a Specialty
513-515 MAIN STREET, WORCESTER, MASS.

H. P. McALLISTER

Fire, Accident
Automobile, Steam Boiler }

INSURANCE

{ Employers' Liability, Plate Glass
{ Teams Lia., Bonds

SLATER BUILDING, ROOMS 631-632, WORCESTER, MASS.

Telephones: Office, 4795; Residence, 1575

after a few measures of prelude the pianoforte gives the theme in full and forte. The second theme, of a gentle nature, is hinted at by clarinet and other instruments, then announced, D major, by the pianoforte unaccompanied. There is a third theme in B major.

Second movement, Andante, E minor-E major, 6-4. After two introductory measures the pianoforte has the chief theme. There is a middle section, Adagio, E major, 12-8. There is a return to the first tempo, and after a use of the chief theme (wind instruments, to which strings are added later) the pianoforte takes it again. The close is an Adagio of a few measures.

Third movement, Allegro, 2-4. After a short introduction the chief theme is announced by the pianoforte unaccompanied. The main body of the finale is in binary form; but there is a reminiscence of past theme before the peroration, based on the leading motive of the finale with a rhythmic change.

It is said that Rubinstein when he played the concerto in New York, finding at a rehearsal that the close of the last movement caused the orchestra trouble, gave the following explanation of the concerto: "In the first movement the piano repeatedly requests admittance into the temple of the orchestra. The orchestra takes the matter into consideration, and decides to test the capabilities of the piano. After frequent consultations and trials the orchestra concludes that the piano is not worthy to enter into its sanctuary. In the second movement the piano bemoans its fate, but soon recovers its equanimity and asserts its dignity. The beginning of the last movement represents the piano as repeating its requests to be admitted. Again consultations are held, during which single instruments express their opinions. The decision of the orchestra is again adverse to the appeals of the piano. Now the piano loses its temper and challenges the orchestra to imitate what the piano can do, and in the tumult of this attempt the concerto closes."

Unquestionably the Greatest Book in Years

MY LIFE

The Autobiography of

RICHARD WAGNER

One of the great, if not *the greatest book of this generation*, worthy to take its place side by side with the world's immortal biographies. The mere publication of an autobiography of a man of Wagner's rank would be a great event even though it were a conventional and dull production; *but MY LIFE* "tells one of the most thrilling and dramatic stories in the history of modern art."—*Springfield Republican*.

"Will rank among the great autobiographies of literature. . . . The world will not willingly let die such a work as this."—*N.Y. Sun*.

Two volumes, large 8vo. Boxed, \$8.50 net. Expressage extra

DODD, MEAD & COMPANY, Publishers . . . New York

MINUET OF WILL-O'-THE-WISPS, BALLET OF SYLPHS, AND RÁKÓCZY
MARCH, FROM "THE DAMNATION OF FAUST." HECTOR BERLIOZ

(Born at la Côte Saint-André, December 11, 1803; died at Paris, March 9, 1869.)

Gérard de Nerval published his translation into French of Goethe's "Faust" in November, 1827. Berlioz, reading it, was intoxicated. "The marvellous book," he wrote, "fascinated me at once; I could not put it down; I read it constantly, at my meals, in the theatre, in the street, everywhere. This translation in prose contained some versified fragments, songs, hymns, etc. I yielded to the temptation of setting music to them. Hardly had I finished this difficult task,—and I had not heard a note of the score,—I committed the folly of having the score engraved—at my expense."

At least two translations into French of "Faust" had been published before de Nerval's, but Berlioz was apparently unacquainted with them. De Nerval in his preface wrote: "'Faust' is about to be performed in all the theatres of Paris, and those who will see the performances will no doubt be curious to consult at the same time the German masterpiece." The *Figaro* of November 30, 1827, referred to the translation published "at a moment when the chief theatres purpose to represent the very bizarre and marvellous adventures of Dr. Faust." A "Faust" by Théaulon and Gandolier, with music by the orchestral leader, Béancourt, was performed with great success at the Nouveautés. Stapfer's "Faust," illustrated by Delacroix, was published in March, 1828. "Faust," with Frédéric Lemaître as the hero, was produced at the Porte-Saint-Martin, October 29, 1828.

Berlioz had left Paris, August 30, 1827, to visit his parents after an absence of three years. In September he wrote from Grenoble, begging Humbert Ferrand to visit him. "We'll read 'Hamlet' and

FAELTEN

PIANOFORTE SCHOOL

CARL FAELTEN, Director
30 HUNTINGTON AVENUE, BOSTON

Professional training for
Pianists and
Music Teachers. Special department for children. Call or write for information.



Telephone 444 Main Sertte

BOUND COPIES of the Boston Symphony Orchestra's PROGRAMME BOOKS

Containing Mr. Philip Hale's analytical and descriptive notes on all works performed during the season ("musically speaking, the greatest art annual of to-day,"—W. J. Henderson, New York Sun)
May be obtained by addressing

Price \$3.00
C. A. ELLIS
SYMPHONY HALL

'Faust' together. Shakespeare and Goethe, the mute confidants of my life. . . . I made yesterday, in a carriage, the ballad of 'The King of Thule' in the Gothic style. I'll give it to you to put in your 'Faust,' if you have a copy." Back in Paris, he dreamed of turning "Faust" into a "descriptive symphony." He also thought of composing music for a ballet "Faust" of which Bohain was the author, for production at the Opéra. "If the superintendent * wishes to know my claims for the task, here they are: my head is full of 'Faust,' and, if nature has endowed me with any imagination, it is impossible for me to find a subject on which my imagination can exercise itself with greater advantage." Although Bohain was then the manager of *Figaro* and of the Nouveautés theatre, his ballet was not accepted. Berlioz, nevertheless, composed the work entitled "Huit Scènes de Faust," which, engraved in 1829, is now extremely rare. There is a copy in the Brown collection in the Boston Public Library.

The eight scenes were as follows: (1) "Songs of the Easter Festival," a number which is, as far as the first part is concerned, identical with the Easter Hymn in "The Damnation of Faust" and varies only slightly in the second part; (2) "Peasants under the Lime Trees," the Peasant Song in the later work, but written a tone higher and without the concluding presto in 2-4; (3) "Concert of Sylphs," which is practically the same as in "The Damnation of Faust," but is now sung by chorus and not by "six solo voices"; (4) "Echo of a Jovial Companion," Brander's song; (5) "The Song of Mephistopheles," the "Song of the Flea"; (6) "The King of Thule," Marguerite's "Gothic Song,"—the version in "The Damnation of Faust" is a tone lower, and the characteristic syncopation in the initial phrase is added; (7a)

* The Vicomte Sosthène de La Rochefoucauld, Superintendent of Fine Arts. Lesueur certified to him that his pupil, Berlioz, would be "a painter in his art."

HOTEL LENOX

2 minutes from Back Bay Stations

Fireproof Modern Convenient

250 Rooms; 125 with Private Bath

Superior Cuisine and Service

Boylston and Exeter Streets

BOSTON

"Marguerite's Romance," as in the later version; (7b) "Soldiers' Chorus," revised for "The Damnation of Faust"; (8) "Mephistopheles' Serenade," accompanied at first only by a guitar. The music of Mephistopheles was composed for a tenor; so the Serenade was lowered for "The Damnation of Faust," but the "Song of the Flea" remains in the original key. Berlioz inserted in the "Eight Scenes" descriptive mottoes, chosen from Shakespeare's "Hamlet" and "Romeo and Juliet," quotations from Goethe and Thomas Moore, and singular annotation of his own.

The "Eight Scenes" were dedicated to the Vicomte de La Rochefoucauld, but Adolphe Boschot represents Berlioz as saying: "These scenes were not written for him, but for F. H. S., that is, for Harriet Smithson!"

The "Concert of Sylphs" was sung by pupils of the Royal School of Music at a concert given by Berlioz in Paris, November 1, 1829. The other scenes were not performed.

*
* *

The Minuet of Will-o'-the-wisps is a species of instrumental serenade, given by ignes fatui under Marguerite's window at night by the command of Mephistopheles. The movement begins moderato, D major, 3-4, with a minuet theme, played in full harmony by wood-wind and brass. The minuet is developed by strings and wind; the latter instruments have the more important part. There is a shorter trio in D minor, with a cantabile melody for strings, accompanied by "continual light-flickerings in the higher wood-wind; ever and anon come great fire-flashes in the full orchestra, an effect produced by sudden crescendos from piano to fortissimo in all the strings (in tremolo) and brass, ending in a shriek of the higher wood-wind." The return of the minuet, after

A Most Effectual Throat Relief

Hoarseness, coughs, inflammation of the throat, bronchial and asthmatic troubles are relieved promptly by the use of

BROWN'S BRONCHIAL TROCHES

For over half a century recognized throughout the world as the staple throat remedy. Especially convenient to carry in purse or pocket ready for use whenever required to check a cough or give relief in any throat trouble. Entirely free from opiates in any form. Fine for singers and speakers to clear the voice. Sold everywhere in boxes—never in bulk.

Price 25c, 50c and \$1.00
Sample sent free on request

JOHN I. BROWN & SON, BOSTON, MASS.

BROWN'S

CAMPHORATED
SAPONACEOUS

DENTIFRICE

is an article of superior merit. Used daily, will keep the teeth sound, prevent accumulation of tartar, and give firmness to the gums. It leaves a particularly clean and pleasant feeling in the mouth. For sale by druggists and dealers in toilet articles, or sent on receipt of price, 25 cents. Sample sent on request.

Manufactured by JOHN I. BROWN & SON

CURTIS & BROWN
MFG. CO., Ltd.

NEW YORK, N.Y.

the trio, is shortened, and it leads to a presto, D major, 2-2. Flute, piccolos, and oboes burlesque Mephistopheles' own serenade to Marguerite. The minuet theme returns twice more, "until its light is suddenly blown out, and the whole ends in a dying flicker of the first violins." The minuet is scored for two piccolos, one flute, two oboes, two clarinets, one bass clarinet, four bassoons, four horns, two trumpets, two cornets-à-pistons, three trombones, two pairs of kettledrums, triangle, cymbals, and strings.

The Waltz of Sylphs, allegro, mouvement de valse, D major, 3-8, is a short orchestral movement, during which the sylphs dance through the air after they have sung, in obedience to Mephistopheles, the praise of Marguerite's beauty to Faust as he is asleep on the banks of the Elbe. The first violins develop a waltz melody over a drone-bass in the violoncellos and double-basses "and light, breezy puffs" in the second violins and violas. "Through it all come little scintillations in the wood-wind and harps." The waltz is scored for one piccolo, two flutes, two clarinets, two harps, kettledrums, and strings.

Berlioz, early in 1846, was about to leave Vienna for Budapest. He wrote the Rákóczy March the night before his departure. "A Viennese amateur, who knew well the manners of the country I was to visit, came to me some days before with a volume of old airs. 'If you wish to please the Hungarians,' he said, 'write a piece on one of their national airs. They will be enraptured, and you in turn will give me, when you are back, news of their *Elfen* (hurrah!) and applause. Here is a collection, and you have only to choose.' I took his advice and chose the Rákóczy tune."

The march was played for the first time at Budapest, and the description of the reception of it by the Hungarians is familiar. "The extraordinary effect it produced tempted me to introduce it in my score of 'Faust.' I took the liberty of putting my hero in Hungary at the beginning of the action, and making him witness the passage of an Hungarian army across the plain where he is walking, buried in thought.

CHARLES ANTHONY

STEINERT HALL, BOSTON

MONDAYS, WEDNESDAYS, and THURSDAYS

Telephone, Oxford 1330

A German critic found it exceedingly strange that I had made Faust travel to such a place. I do not see why I should not, and I should not have hesitated the least in the world to take him anywhere else, if it would have helped my score. I had not bound myself to follow Goethe's plan, and the most eccentric travels may be attributed to a character like Faust without any shock to probability. Other German critics took up this singular thesis later, and attacked me with still greater violence for the changes I made in Goethe's plan! As if there were no other 'Fausts' than Goethe's! . . . I have often wondered why those same critics never reproached me for the libretto of my 'Romeo and Juliet' symphony, which is little like the immortal tragedy. No doubt, because *Shakespeare is not a German*. Patriotism! Fetishism! Cretinism!"

Akos László gives this account of the origin of the Rákóczy March:—

When Prince Franz Rákóczy II. (1676-1735) entered in solemn state his town of Eperjes, bringing with him his young bride, the Princess Amalie Karoline, daughter of Duke Vanfried of Hesse, the leader of the gypsies, Michael Barna, court fiddler and favorite of the Prince, wrote a processional march in honor of the pair and played it with his band. The march was originally of a joyous nature, but Barna rewrote it. He learned that his master was about to revolt against the Austrian house, in spite of the treaty of Szatmár; and he threw himself at the feet of his master, and with tears he spoke from his heart: "Most gracious Prince! You abandon a pleasant life, to chase after nothing!" And to soothe the Prince he took his fiddle in his hand and played the rewritten tune, the tune with which he had greeted his happy master, who then blazed at the zenith of his might.



OPERA THEATRE BALL SOCIETY HAIR DRESSING

All the Latest Styles
in only first quality **HAIR GOODS**

Engagements booked, made by "Phone" or Mail
22325-22279 Oxford

Dr. RUDOLPH MERTIN, Inc.

564 Washington St., Opp. Adams House, Boston
Send for Free Circulars and Price List of our Toilet Preparations

ANNOUNCEMENT of M. H. HANSON

437 FIFTH AVENUE, NEW YORK

For Spring, 1912. Available among others

MARIE RAPPOLD	} Metropol- itan Opera House	LUDWIG HESS, Famous Tenor
BERNICE DE PASQUALI		HENRI SCOTT, Basso, Chicago Opera
HENRIETTE WAKEFIELD		BORIS HAMBOURG, 'Cellist
MARGARETE MATZENAUER		

For 1912-13

GEORGE HENSCHER, Recitals to his own accompaniment

GOTTFRIED GALSTON, the sensational Munich pianist

LOUIS PERSINGER, American Violin Virtuoso of European fame

All the above artists, and others to be announced

The Prince died exiled in Turkey, whither Barna had followed him. The "Rákóczy Song" was popular among the Hungarian people and the wandering gypsy musicians. It was first put in notation by Karl Vaczek of Jászó, who died, very old, in 1828. He was an amateur who had played the flute before the Austrian court, and was known as one learned in music. He learned the Rákóczy tune from a grandchild of Michael Barna, a woman renowned throughout all Hungary for her beauty and fiddling; and her name was Panna Czinka.

Vaczek wrote the tune on paper and gave the manuscript to a fiddler named Ruzsitska, who made of it a greater work, for he broadened it into a march and battle music.

The original melody of Barna was preferred by the Hungarians. Berlioz in his transcription used portions of Ruzsitska's version; he took the true "Rákóczy song" and also Ruzsitska's battle music.

Panna Czinka was educated musically by a German, Kapellmeister at Rozsnyo. When she was fourteen, she married a gypsy who played the "Viola da Gampa," and with her husband and her two brothers went here and there in Hungary. Their performance of the Rákóczy March was sensational. Before her death her band was composed wholly of her sons. When she died, her beloved Amati, which had been given her by the Archbishop of Czáky, was buried with her; for she had asked this.

* * *

When "The Damnation of Faust" was first performed, Wagner's "Tannhäuser" was not a year old on the stage; Verdi's greatest opera

WILFRIED · KLAMROTH

TEACHER of SINGING IN ALL OF ITS
BRANCHES

RICCARDO MARTIN'S OPINION:

"He has the real secret and knows how to teach it."

Studio, 11 1-2 West 37th Street . . . NEW YORK

The Elinor Comstock Music School

A resident and day school. Leschetizky method. Piano teachers all Leschetizky pupils. Vocal, Harmony, Ensemble playing, Sight reading, Lectures on current operas and concerts. Classes arranged in French, Classic Dancing, Literature and History of Art. Catalogues.

Miss ELINOR COMSTOCK, 1000 Madison Ave., New York City

Music teaches most exquisitely the art of development.—D'ISRAELI

MUSIC EDUCATION

CALVIN B. CADY. Studios { Boston, 900 Beacon Street
New York, 15 Claremont Avenue
Pianoforte, Harmony, etc., and Normal Courses

Address Teachers College, Columbia University, New York, for Syllabus of Course in Music Education.

Address Clayton F. Summy Co., Chicago, Ill., for Poetic Folk Dances, Books I. and II., Folk Songs for Ten Fingers, First Home Studies, Music Education, An Outline, Books I. and II.

Summer Normal, Portland, Oregon, in July

MECHANICS
HALL



BURTON
HOLMES

THURSDAYS EVENINGS
AT 8

JAN. 25 "BUENOS AIRES"

FEB. 1 "ACROSS THE ANDES
ARGENTINA TO CHILE"

FEB. 8 "RIO de JANEIRO"

EXTRAS:

FEB. 15 "PARIS THE
MAGNIFICENT"

FEB. 29 (Subject to be announced later)

Seats, 25c. to \$1.00, at Box Office, Mechanics Hall

The Refinements of Our Work



Are most apparent when compared with the work of ordinary cleaners. Unexcelled facilities up-to-the-minute equipment and years of experience in



Cleansing and Dyeing

make our work distinctive in its thoroughness

ARTICLES RETURNED IN A SHORT TIME

CURTAINS

GOWNS

MENS CLOTHES

BLANKETS

WAISTS

OVERCOATS

DRAPERIES

SASHES

SUITS GLOVES

Carefully cleansed properly finished and inspected before returning

LEWANDOS

Worcester Shop

Number 3 Pleasant Street

Telephone 1622

BOSTON SHOPS

284 Boylston Street

17 Temple Place

New York City
Albany
Rochester

Philadelphia
Baltimore
Washington

Springfield
Newport
Providence

Hartford
Bridgeport
New Haven

Roxbury
Cambridge

Watertown
South Boston
Portland

Salem
Lynn

Bundles called for and delivered by our own teams and motors

EXECUTIVE OFFICES 286 BOYLSTON STREET BOSTON U S A

MECHANICS HALL - - - WORCESTER

THIRD AND LAST CONCERT

BY THE

BOSTON

SYMPHONY ORCHESTRA

MAX FIEDLER, Conductor

Tuesday Evening, March 5

AT 8.00

SOLOIST

Mr. ALWIN SCHROEDER

was then "Ernani"; Schumann had still ten years to live; Tschai-kowsky was six years old; Brahms was a student of thirteen years.

* * *

The romantic Berlioz, who was especially romantic in statements of fact, gave an account in his *Memoirs* of the composition of "The Damnation of Faust." We quote from Mr. William F. Apthorp's translation:—

"It was in the course of this trip to Austria, Hungary, Bohemia, and Silesia,* that I began the composition of my legend of 'Faust,' over the plan of which I had long been ruminating. As soon as I had made up my mind to undertake it, I had also to resolve to write nearly the whole of the libretto myself; the fragments from the French translation of Goethe's 'Faust' by Gérard de Nerval, which I had already set to music twenty years before, and counted on introducing in my new score, after remodelling them, and two or three other scenes, written according to my directions by M. Gandonnière † before I left Paris, did not amount to the sixth part of the work.

"So I tried, while rolling along in my old German post-chaise, to write the verses intended for my music. I began with Faust's invocation to Nature, trying neither to translate nor even to imitate the masterpiece, but merely to draw inspiration from it and to extract what musical substance it contained. . . . Once started, I wrote the verses I needed just as my musical ideas came to me, and I wrote my score with an ease that I have seldom experienced with my other works. I wrote when and where I could,—in my carriage, on the railway, on steamboats, and even in cities, in spite of the various cares occasioned by the concerts I had to give. Thus, in an inn at Passau, on the Bavarian frontier, I wrote the introduction: 'Le vieil hiver a fait place au printemps.' In Vienna I wrote the scene on the banks of the Elbe, Mephistopheles' air, 'Voici des roses,' and the Ballet of the Sylphs. . . . In Pesth, by the light of a gas-jet in a shop, I wrote the choral refrain of the Dance of Peasants, one night that

* Berlioz, leaving Paris in October, 1845, with Marie Recio, who afterward became his second wife, arrived at Vienna, November 3. He returned to Paris in May of the next year.—Ed.

† Little is known of Almire Gandonnière. He edited the *Archives de la Banlieue*, a journal of only two numbers, published in July and August, 1846, on the occasion of the elections, and in 1848 he was mentioned as the author of "Tour du Monde," a republican cantata.—Ed.

ARTHUR L. LAWRASON

PROMINENT STUDENTS

REGINA VICARINO, Phenomenal Colorature

SALLIE FISHER

LINA ABARBANELL

322 W. 57th Street

Columbus 8945

NEW YORK

**"CURTIS, THE
BOND MAN"**
SLATER BUILDING

"We bond more people than any other Company
in the world"
NATIONAL SURETY COMPANY of N. Y.
"America's leading Surety Company"
The Worcester office is the largest in the State
outside of Boston

CHARLES M. THAYER, Resident Vice-President
J. HARVEY CURTIS, Resident Assistant Secretary

W. C. MELLISH, Resident Vice-President

I had lost my way in the town. In Prague I got up in the middle of the night to write a melody that I trembled for fear of forgetting, the chorus of angels in Marguerite's apotheosis:—

Remonte au ciel, âme naïve
Que l'amour égara.

"In Breslau I wrote the words and music of the Latin students' song:—

Jam nox stellata velamina pandit.

"On my return to France, having gone to spend a few days near Rouen, at M. le Baron de Montville's country-seat, I composed the grand terzet:—

Ange adoré, dont le céleste image.

"The rest was written in Paris, but always on the spur of the moment,—at home, at a café, in the Tuileries garden, and even on a curb-stone of the boulevard du Temple. I did not look for my ideas, I let them come; and they presented themselves in the most unforeseen order. When at last the whole sketch of the score was finished, I set to working it all over, to polishing its various parts, to uniting them and welding them together with all the fury of diligence and patience of which I am capable, and to finishing the instrumentation, which had only been briefly indicated up to that time. I look upon this work as one of the best I have produced; the public, so far, seems to agree with me.

"It was nothing to have written it, I had to bring it out; -and it was then that my troubles and misfortunes began. Copying the orchestral and vocal parts cost me a huge sum; then the numerous rehearsals I had with the performers and the exorbitant price of sixteen hundred francs I had to pay for the rent of the Opéra-Comique theatre, the only place that was then at my disposal, drew me into an enterprise that could not help ruining me. But I kept on, buoyed up by a specious argument that any one would have made in my place: 'When I gave "Roméo et Juliette" for the first time at the Conservatoire,' I said to myself, 'the eagerness of the public to come and hear it was such that we had to sell *lobby tickets* to give standing-room to the overflow when the hall was full; and, in spite of the enormous

CLARA TIPPETT

Teacher of Singing

Assistant, GRACE R. HORNE

312 Pierce Building
Copley Square, Boston

expense of the performance, a small profit was left for me. Since then my name has grown in public estimation, the noise of my successes abroad gives it, moreover, an authority which it formerly lacked; the subject of "Faust" is quite as famous as that of "Roméo," it is generally believed to be sympathetic to me, and that I have treated it well. So everything makes me hope that there will be a great curiosity to hear this new work, which is on a larger scale and more varied in tone than its predecessors, and that the expenses will at least be covered.' . . . Illusion! Years had gone by since the first performance of 'Roméo et Juliette,' during which the indifference of the Paris public for everything concerning the arts and literature had made incredible progress. Already at this time it had so lost interest, especially in a musical work, that it refused to shut itself up by daylight (I could not give my concerts in the evening) in the Opéra-Comique theatre, to which the world of fashion hardly ever goes in any case. It was the end of November,* it was snowing, the weather was frightful; I had no fashionable singer to sing Marguerite; as for Roger, who sang Faust, and Herman Léon, who took the part of Mephistopheles, they were heard every day at that same theatre, and they were not *fashionable* either. The upshot was that I gave 'Faust' twice to half a house. The swell Paris public, the public that goes to concerts and is supposed to care for music, stayed quietly at home, with as little thought of my music as if I had been the most obscure pupil at the Conservatoire; and there was no more of an audience at the Opéra-Comique at these two performances than there would have been if the flimsiest opera in its repertory had been given."

The press, however, was not on the whole unfavorable.

Berlioz added: "I was ruined and I owed a considerable sum which I did not have." Bertin advanced him one thousand francs from the treasury of the *Journal des Débats*, of which Berlioz was the music critic; friends gave him money, some four hundred francs, some five hundred; Friedland and Sax advanced him twelve hundred francs apiece, and the publisher Hetzel one thousand, so that he could journey to Russia. Balzac said to him: "You will come back with one hundred and fifty thousand francs: I know the country; you cannot bring back less." Berlioz answered this in his Memoirs: "The reader will soon see that if my concerts at St. Petersburg and Moscow produced more than I had hoped, I *could*, however, bring back much less than the one hundred and fifty thousand francs predicted by Balzac."

* The first concert was announced for November 29, 1846. It did not take place till December 6.—ED.

WORCESTER MUSICAL INSTRUCTION

Miss MARGARITE McQUAID

VIOLIN INSTRUCTION

Pupil of Hilt, Leipsic, César Thomson. Brussels,
and Prof. Sevcik, Prague

Sevcik Method taught

413 DAY BUILDING

Wednesdays

WORCESTER MUSICAL INSTRUCTION

Mrs. VELNER COXON BEMIS

Teacher of Pianoforte and Harmony

At the Studio
Daily 12.30 to 6.00 p.m., Mondays 12.30 to 9.00 p.m.
Saturdays 8.00 a.m. to 6.00 p.m.

Studio at 18 Tufts Street 'Phone 4915
Residence at 11 Woodbine Street 'Phone 2218-6
WORCESTER, MASS.

Mrs. JENNIE NEWCOMB BERRY

**TEACHER OF
PIANOFORTE**

Telephone 923 MAIN STREET

Miss EMILIA WHITE

**Teacher of Singing and
Interpretation**

The Lamperti Method
28 LINCOLN SQUARE

Miss NELLIE L. INGRAHAM

TEACHER of PIANOFORTE

2 Woodbine Street - WORCESTER

TELEPHONE

MISS KATHARINE J. FISH

**Teacher of
Violin and Harmony
STUDIO, 49 INSTITUTE ROAD**

TELEPHONE

Miss WILHELMINA BALDWIN

**TEACHING VOICE CULTURE AND
ART OF SINGING**

In Worcester, Mondays and Wednesdays
Room 444, Day Building
Residence, Studio Address,
201 Clarendon Street, Boston, Mass.

RAYMOND C. ROBINSON

PIANIST and ORGANIST

Teacher of Piano, Organ, and Harmony

518 Main Street, WORCESTER
6 Newbury Street, BOSTON

At Worcester Studio Tuesday p.m. and Wednesday
p.m. after 4.30

LESTER S. BUTLER

**Teacher of Singing and Harmony
Vocal Technique a Specialty**

WORCESTER, Room 441, Day Building
BOSTON, Studio 30, 162 Boylston Street
Instructive booklet on request

Worcester School of Elocution

11 Foster Street, Worcester, Mass.

Miss ELIZABETH T. WEIR, Principal

Courses of Study

READING ELOCUTION
VOICE CULTURE DRAMATIC ART
PHYSICAL CULTURE DEFECTIVE SPEECH
DEEP BREATHING

DANIEL SILVESTER

(Musical Director, Worcester Theatre)

TEACHER of VIOLIN

RESIDENCE, 18 PAPINEAU AVE.

STUDIO, 513 MAIN-STREET
(Telephone Connection)

OSCAR MESSLER

HIGH GRADE PIANOS

Pupils received. Pianos Tuned and Moved

44 Front Street, Room 38, FOURTH FLOOR

WALTER STANLEY KNOWLES

TEACHER OF SINGING

12 Queen Street

WORCESTER

TELEPHONE

FREDERICK LAMB

TEACHER of SINGING

506 Pierce Building, Copley Square
BOSTON

JOSEPH H. UDELL

VIOLIN

41 PLEASANT STREET

344 DAY BUILDING, TUESDAYS

ALICE BATES RICE

**Soprano Soloist
Teacher of Singing**

LANG STUDIOS, 6 NEWBURY STREET

House Address, 9 Colliston Road, Brookline

ADELAIDE ESTES LYFORD

Musical Kindergarten

From 9 a.m. to 12 a.m. daily

WORCESTER, MASSACHUSETTS

MUSICAL INSTRUCTION

TEACHER OF SINGING

Miss CLARA E. MUNGER

Century Building

177 Huntington Avenue, Boston

TEACHER OF SINGING

Miss PRISCILLA WHITE

602 Pierce Building

Copley Square, BOSTON

Miss KATHERINE LINCOLN

SOPRANO

Management, Mrs. PAUL SUTORIUS

1 West 34th Street, New York

TEACHER OF SINGING

514 Pierce Building

Copley Square, BOSTON

Saturdays and Mondays in New York

Representing Miss Clara E. Munger

Studio, 56 East 34th Street, New York City

67 MOUNT VERNON STREET

BERTHA CUSHING CHILD

TEACHING AT

LANG STUDIOS

6 NEWBURY STREET, BOSTON

BARITONE SOLOIST

FREDERICK N. WATERMAN

and TEACHER OF SINGING

NEW CENTURY BUILDING

177 HUNTINGTON AVENUE - BOSTON

Room 10

WILLIAM ALDEN PAUL

TEACHER OF SINGING

312 PIERCE BUILDING, COPLEY SQUARE, BOSTON

Monday and Thursday P.M. and by appointment

Address, Instructor in Music, Episcopal Theological School

Telephone, 2816 R Cambridge

Howell School of Lyric and
Dramatic Art

CAROLINE WOODS-HOWELL, Directress

De Reszke Method of
SINGING

30 Huntington Avenue, Boston

518 Main Street, Worcester

At Boston Studio, Tuesday, Friday, Saturday

At Worcester Studio, Monday, Wednesday, Thursday

Mezzo-Contralto, Soloist and Teacher

Miss ANNA MILLER WOOD

Soloist; Boston Symphony Orchestra

Chicago Symphony Orchestra

Kneisel Quartet, etc.

Studio, Pierce Building, Copley Square, Boston

MUSICAL INSTRUCTION

ERNEST P. HAWTHORNE

PIANIST AND TEACHER

Instruction in the correct
principles of pianoforte playing

Pupil of Prentner, Leschetizky and
other eminent artists

156 Huntington Avenue - BOSTON

ELLA BACKUS-BEHR

PIANIST

Sixty-nine West Eighty-eighth Street
NEW YORK

As Vocal Coach refers to

Mme. Louise Homer Mr. Bechtal Alcock and
Mrs. Merle Tillotson-Alcock Mr. Frederic Martin

**AMERICAN INSTITUTE OF
APPLIED MUSIC**

METROPOLITAN COLLEGE OF MUSIC
212 West 59th Street, New York City

Thorough instruction in all branches of music.
Personal attention to individual pupils.

Twenty-sixth year began October 2, 1911.

KATE S. CHITTENDEN, Dean of the Faculty

FRANCIS ROGERS

Management, **LOUDON CHARLTON**
868 Carnegie Hall, New York

B A R I T O N E

RECITAL, ORATORIO, CONCERT

Also a limited number of pupils in the art of singing

There is the real stuff in this singer.—**PHILIP HALE**.
Mr. Rogers is a true artist.—**W. J. HENDERSON**
(*N. Y. Sun*).

Address, 563 PARK AVENUE, NEW YORK

VIRGIL

Piano School and Conservatory

42 West 76th Street, New York

**THE SCHOOL THAT MAKES
PLAYERS
RESULTS TELL**

Catalogue on request

E. SHEFFIELD MARSH

T E N O R

Tone production and preparation for
public work

Studio, 815 Carnegie Hall . New York City

LIONEL HAYES ROBSARTE

Former Opera Tenor Voice Specialist

A. de Trabadelo, Paris, teacher of Melba, Garden, Farrar, Eames, Carasa, Gayarre, etc., says:
"I sincerely believe Mr. Robsarte has no equal among
American instructors."

Voices tried gratis by appointment

From tone work to artistic finish. Traditions and action of full opera repertoire—Concert and oratorio. Teacher of Mme. Jungman, Prima Donna Contralto, Hofopera, Vienna; Mlle. Lillian Grenville, Prima Donna Soprano, Milan, St. Petersburg, Nice, Chicago Opera Co.; Signor Jacoletti, now singing in Naples; Miss Helene Travis, Mascagni Opera Co.

Residence Studio - Hotel Woodward, N.Y.

'PHONE, 5000 COLUMBUS

SIGHT PLAYING FOR PIANISTS

If you are a poor Sight Reader and have difficulty in reading

NEW MUSIC AT FIRST SIGHT

write for Booklet giving full particulars of our complete correspondence course
A Professor of Music in one of the largest Colleges in the United States, to whom reference is permitted, says: "YOUR COURSE IS WORTH THE PRICE TO ME EVERY WEEK IN THE AMOUNT OF TIME IT SAVES ME ALONE"

Address **NEW YORK COLLEGE OF APPLIED MUSIC**

9208 METROPOLITAN TOWER

NEW YORK CITY

MUSICAL INSTRUCTION

PIANO INSTRUCTION

Claude Maitland Griffeth

Studio, 133 Carnegie Hall, New York

Mon. and Thurs. Afternoons

Pouch Gallery, Brooklyn

SEND FOR CIRCULAR

BARITONE

PERRY AVERILL

Prepares Singers for the profession

Studio, 220 West 59th Street

'Phone 1097 Col.

TEACHER OF SINGING

ARTHUR D. WOODRUFF

5 West 38th Street

NEW YORK CITY

Miss M. GRACE DASCHBACH

In charge of Vocal Department Teachers
College, Columbia University

SOPRANO

TEACHER OF SINGING

401 Carnegie Hall . New York City

TENOR

GEORGE HARRIS, Jr.

Soloist with Boston Symphony Orchestra
Cecilia Society
and with New York Symphony Orchestra
Management:

M. H. HANSON, 437 5th Avenue, New York

MASTER MUSIC STUDIOS

2789 Broadway, New York

M. DUBLE-SCHEELE, Director

All Branches of Music Taught

CATALOG

Telephone Connection

STEINWAY PIANO USED

Mr. MAX HEINRICH

has charge of the department of
Voice Training, Oratorio, Opera, Classic Song
and Dramatic Reading to Music

Accommodations for a New York residence arranged for out-of-town students

SUMMER CENTER

SCHLOSS ORT, GMUNDEN, AUSTRIA

Study of music is optional

BASSO

CARL E. DUFFT

Vocal Instruction

1 East 40th Street . New York City

LESLEY MARTIN

Bel Canto

Studio: 1425 Broadway, New York

SINGERS—Suzanne Baker Watson, Cora Cross, Nellie Hart, Willette Kershaw, Gertrude Hutcheson, Ivy Scott, Marion Stanley, Estelle Ward, Mabel Wilbur, Flora Zabelle, Edward Foley, George Gilbert, John Hendricks, Andrew Mack, Dr. Eugene Walton Marshall, Fiske O'Hara, Umberto Sacchetti, Ellis Rhodes, Albert Wallerstedt, and many other singers now before the public in operatic and church work

CONVENTION HALL . . . ROCHESTER

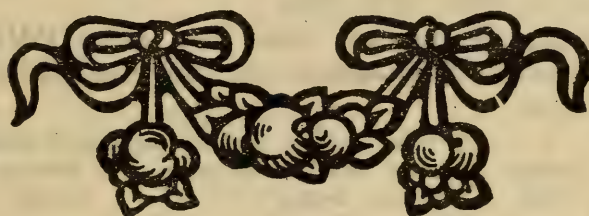
Thirty-first Season, 1911-1912

Boston Symphony Orchestra

MAX FIEDLER, Conductor

Programme

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE



MONDAY EVENING, JANUARY 29

AT 8.15

COPYRIGHT, 1911, BY C. A. ELLIS

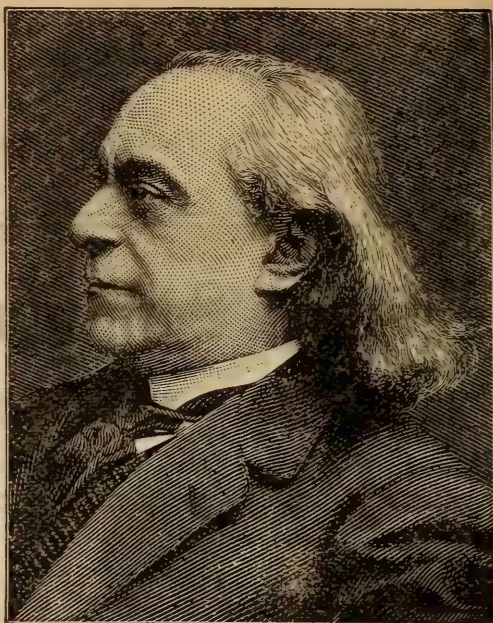
PUBLISHED BY C. A. ELLIS, MANAGER

Vladimir De Pachmann

*The Greatest Pianist
Of the 20th Century*

ON TOUR
IN THE
UNITED STATES

SEASON: 1911-1912



For generations the appearance of new stars on the musical firmament has been announced—then they came with a temporary glitter—soon to fade and to be forgotten.

De Pachmann has outlived them all. With each return he won additional resplendence and to-day he is acknowledged by the truly artistic public to be the greatest exponent of the piano of the twentieth century. As Arthur Symons, the eminent British critic, says:

"Pachmann is the Verlaine or Whistler of the
Pianoforte the greatest player
of the piano now living."

Pachmann, as before, uses the **BALDWIN PIANO** for the expression of his magic art, the instrument of which he himself says:

" It cries when I feel like crying, it sings
joyfully when I feel like singing. It responds
—like a human being—to every mood. I
love the Baldwin Piano."

Every lover of the highest type of piano music will, of course, go to hear Pachmann—to revel in the beauty of his music and to marvel at it.

It is the beautiful tone quality, the voice which is music itself, and the wonderfully responsive action of the Baldwin Piano, by which Pachmann's miraculous hands reveal to you the thrill, the terror and the ecstasy of a beauty which you had never dreamed was hidden in sounds.

The Baldwin Company

CINCINNATI, OHIO

Boston Symphony Orchestra

Thirty-first Season, 1911-1912

MAX FIEDLER, Conductor

MONDAY EVENING, JANUARY 29

AT 8.15

PROGRAMME

Beethoven . . . Symphony No. 3, in E-flat major, "Eroica," Op. 55

- I. Allegro con brio.
- II. Marcia funebre: Adagio assai.
- III. Scherzo: Allegro vivace; Trio.
- IV. Finale: Allegro molto.

Wagner

Prelude to "Lohengrin"

Funeral Music from "Dusk of the Gods"

"Siegfried Idyl"

Overture to "Tannhäuser"

There will be an intermission of ten minutes after the symphony

SYMPHONY No. 3, IN E-FLAT MAJOR, "EROICA," OP. 55.

LUDWIG VAN BEETHOVEN

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827.)

Anton Schindler wrote in his *Life of Beethoven* (Münster, 1840): "First in the fall of 1802 was his [Beethoven's] mental condition so much bettered that he could take hold afresh of his long-formulated plan and make some progress: to pay homage with a great instrumental work to the hero of the time, Napoleon. Yet not until 1803 did he set himself seriously to this gigantic work, which we now know under the title of 'Sinfonia Eroica': on account of many interruptions it was not finished until the following year. . . . The first idea of this symphony is said to have come from General Bernadotte, who was then French Ambassador at Vienna, and highly treasured Beethoven. I heard this from many friends of Beethoven. Count Moritz Lichnowsky, who was often with Beethoven in the company of Bernadotte, . . . told me the same story." Schindler also wrote, with reference to the year 1823: "The correspondence of the King of Sweden led Beethoven's memory back to the time when the King, then General Bernadotte, Ambassador of the French Republic, was at Vienna, and Beethoven had a lively recollection of the fact that Bernadotte indeed first awakened in him the idea of the 'Sinfonia Eroica.'"

These statements are direct. Unfortunately, Schindler, in the third edition of his book, mentioned Beethoven as a visitor at the house of Bernadotte in 1798, repeated the statement that Bernadotte inspired the idea of the symphony, and added: "Not long afterward the idea blossomed into a deed"; he also laid stress on the fact that Beethoven was a staunch republican, and cited, in support of his admiration of Napoleon, passages from Beethoven's own copy of Schleiermacher's translation of Plato.

Thayer admits that the thought of Napoleon may have influenced the form and the contents of the symphony, and that the composer may have based a system of politics on Plato; "but," he adds, "Bernadotte had been long absent from Vienna before the Consular form of government was adopted at Paris, and before Schleiermacher's Plato was published in Berlin."



Mme. ADA SODER-HUECK

METROPOLITAN OPERA HOUSE, 1425 BROADWAY, NEW YORK

Voice Training for Opera and Song Repertoire
Speciality, the German Lied
ONLY SERIOUS STUDENTS ACCEPTED

MME. ADA SODER-HUECK instructs according to the Garcia Method, which is acknowledged as the most successful and scientific system which has ever been introduced to the world. In fact, the rapidity of progress is remarkable and successful results can be almost guaranteed.

The symphony was composed in 1803-04. The story is that the title-page of the manuscript bore the word "Buonaparte" and at the bottom of the page "Luigi van Beethoven"; "and not a word more," said Ries, who saw the manuscript. "I was the first," also said Ries, "who brought him the news that Bonaparte had had himself declared Emperor, whereat he broke out angrily: 'Then he's nothing but an ordinary man! Now he'll trample on all the rights of men to serve his own ambition; he will put himself higher than all others and turn out a tyrant!'"

Furthermore, there is the story that, when the death of Napoleon at St. Helena was announced, Beethoven exclaimed, "Did I not foresee the catastrophe when I wrote the funeral march in the 'Eroica'?"

The original score of the symphony was bought in 1827 by Joseph Dessauer for three florins, ten kreuzers, at auction in Vienna. On the title-page stands "Sinfonia grande." Two words that should follow immediately were erased. One of these words is plainly "Bonaparte," and under his own name the composer wrote in large characters with a lead-pencil: "Written on Bonaparte."

Thus it appears there can be nothing in the statements that have come down from Czerny, Dr. Bartolini, and others: the first allegro describes a sea-fight; the funeral march is in memory of Nelson or General Abercrombie, etc. There can be no doubt that Napoleon, the young conqueror, the Consul, the enemy of kings, worked a spell over Beethoven, as over Berlioz, Hazlitt, Victor Hugo; for, according to W. E. Henley's paradox, although, as despot, Napoleon had "no love for new ideas and no tolerance for intellectual independence," yet he was "the great First Cause of Romanticism."

The symphony was first performed at a private concert at Prince Lobkowitz's in December, 1804. The composer conducted, and in the second half of the first allegro he brought the orchestra to grief, so that a fresh start was made. The first performance in public was at a concert given by Clement at the Theater an der Wien, April 7, 1805. The symphony was announced as "A new grand Symphony in D-



Dartmouth and Newbury Sts.
BOSTON

For both transient and
permanent guests



KNOWN throughout New Eng-
land for its unexcelled cuisine.

Its apartments of two to five rooms
with bath appeal particularly to families
who are planning to spend a long or
short time in Boston.

Rates furnished upon application

sharp by Herr Ludwig van Beethoven, dedicated to his Excellence Prince von Lobkowitz." Beethoven conducted. Czerny remembered that some one shouted from the gallery: "I'd give another kreuzer if they would stop." Beethoven's friends declared the work a masterpiece. Some said it would gain if it were shortened, if there was more "light, clearness, and unity." Others found it a mixture of the good, the grotesque, the tiresome.

The symphony was published in October, 1806. The title in Italian stated that it was to celebrate the memory of a great man. And there was this note: "Since this symphony is longer than an ordinary symphony, it should be performed at the beginning rather than at the end of a concert, either after an overture or an aria, or after a concerto. If it be performed too late, there is the danger that it will not produce on the audience, whose attention will be already wearied by preceding pieces, the effect which the composer purposed in his own mind to attain."

* * *

The first movement, *Allegro con brio*, E-flat major, 3-4, opens with two heavy chords for full orchestra, after which the chief theme is given out by the 'cellos. This theme is note for note the same as that of the first measures of the *Intrade* written by Mozart in 1786 at Vienna for his one-act operetta, "*Bastien et Bastienne*," performed in 1786 at a Viennese garden-house (K. 50). Mozart's theme is in G major. Beethoven's theme is finished by the violins and developed at length. There is a subsidiary theme, which begins with a series of detached phrases distributed among wood-wind instruments and then the violins. The second theme, of a plaintive character, is given out alternately by wood-wind and strings. The development is most elaborate, full of striking contrasts, rich in new ideas. The passage in which the horn enters with the first two measures of the first theme in the tonic chord of the key, while the violins keep up a tremolo on A-flat and B-flat, has given rise to many anecdotes and provoked fierce discussion. The coda is of unusual length.

The funeral march, *Adagio assai*, C minor, 2-4, begins, *pianissimo* e *sotto voce*, with the theme in the first violins, accompanied by simple chords in the other strings. The theme is repeated by the oboe,

HOTEL PURITAN

COMMONWEALTH AVENUE, BOSTON



C. C. COSTELLO
Manager

The Distinctive Boston House

and one of the most attractive hotels in the world for those who demand the best.

Several desirable rooms and suites at modest prices. Booklet of the hotel with guide to Boston and vicinity will be mailed on request.

accompanied by wood-wind instruments and strings; and the strings give the second portion of the theme. A development by full orchestra follows. The second theme is in C major. Phrases are given out by various wood-wind instruments in alternation, accompanied by triplet arpeggios in the strings. This theme, too, is developed; and there is a return to the first theme in C minor in the strings. There is fugal development at length of a figure that is not closely connected with either of the two themes. The first theme reappears for a moment, but strings and brass enter fortissimo in A-flat major. This episode is followed by another; and at last the first theme returns in fragmentary form in the first violins, accompanied by a pizzicato bass and chords in oboes and horns.

Scherzo: Allegro vivace, E-flat major, 3-4. Strings are pianissimo and staccato, and oboe and first violins play a gay theme which Marx says is taken from an old Austrian folk-song. This melody is the basic material of the scherzo. The trio in E-flat major includes hunting-calls by the horns, which are interrupted by passages in wood-wind instruments or strings.

Finale: Allegro molto, E-flat major, 2-4. A theme, or, rather, a double theme, with variations; and Beethoven was fond of this theme, for he had used it in the finale of his ballet, "Die Geschöpfe des Prometheus," in the Variations for pianoforte, Op. 35, and in a country dance. After a few measures of introduction, the bass to the melody which is to come is given out, as though it were an independent theme. The first two variations in the strings are contrapuntal. In the third the tuneful second theme is in the wood-wind against runs in the first violins. The fourth is a long fugal development of the first theme against a counter-subject found in the first variation. Variations in G minor follow, and the second theme is heard in C major. There is a new fugal development of the inverted first theme. The tempo changes to poco andante, wood-wind instruments play an expressive version of the second theme, which is developed to a coda for full orchestra, and the symphony ends with a joyful glorification of the theme.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, three horns, two trumpets, kettledrums, and strings.

THE POWERS HOTEL

ROCHESTER, NEW YORK

ABSOLUTELY FIREPROOF

One of the safest and most comfortable hotels
in the U.S. \$300,000 spent on im-
provements in last two years

350 ROOMS

275 WITH BATHS OR SHOWERS

EUROPEAN PLAN

Rates, \$1.50 with or without shower; \$2.00
\$2.50 to \$3.00 with Bath

Superior Cuisine and Service
Free Electric 'Bus Service



• MESSNER & SWENSON, Props.

What strange and even grotesque "explanations" of this symphony have been made!

At the second concert of the Philharmonic Society of New York, February 18, 1843, the following comments were printed on the programme: "This great work was commenced when Napoleon was first Consul, and was intended to portray the workings of that extraordinary man's mind. In the first movement, the simple subject, keeping its uninterrupted way through harmonies that at times seem in almost chaotic confusion, is a grand idea of Napoleon's determination of character. The second movement is descriptive of the funeral honors paid to one of his favorite generals, and is entitled 'Funeral March on the Death of a Hero.' The winding up of this movement represents the faltering steps of the last gazers into the grave, and the listener hears the tears fall on the coffin ere the funeral volley is fired, and repeated faintly by an echo. The third movement (Minuet and Trio) describes the homeward march of the soldiery, and the Finale is a combination of French Revolutionary airs put together in a manner that no one save a Beethoven could have imagined." And this note, Mr. Krehbiel tells us, was inserted in the programme for several, even twenty-five, years after.

Marx saw in the first movement of the symphony the incidents of a battle as it is preconceived in the mind of the conqueror. The different incidents are characterized by the chief themes and their developments. The ending with the return of the first theme is the triumph of the victor's plan. The funeral march pictures Night spreading her shade over the battlefield, which is covered with the corpses of those who died for glory; in the scherzo are heard the rejoicings of the soldiery homeward bound; and the finale is Peace consecrating the victories of the hero.

Griepenkerl preferred to see in the fugued passage of the first movement the entrance of the nineteenth century.

Berlioz insisted that there should be no thought of battles or triumphant marches, but rather profound reflections, melancholy

A Most Effectual Throat Relief

Hoarseness, coughs, inflammation of the throat, bronchial and asthmatic troubles are relieved promptly by the use of

BROWN'S BRONCHIAL TROCHES

For over half a century recognized throughout the world as the staple throat remedy. Especially convenient to carry in purse or pocket ready for use whenever required to check a cough or give relief in any throat trouble.

Entirely free from opiates in any form. Fine for singers and speakers to clear the voice. Sold everywhere in boxes—never in bulk.

Price 25c, 50c and \$1.00
Sample sent free on request

JOHN I. BROWN & SON, BOSTON, MASS.

BROWN'S

CAMPHORATED
SAPONACEOUS

DENTIFRICE

is an article of superior merit. Used daily, will keep the teeth sound, prevent accumulation of tartar, and give firmness to the gums. It leaves a particularly clean and pleasant feeling in the mouth.

For sale by druggists and dealers in toilet articles, or sent on receipt of price, 25 cents. Sample sent on request.

Manufactured by JOHN I. BROWN & SON

CURTIS & BROWN
MFG. CO., Ltd.

NEW YORK, N. Y.

recollections, imposing ceremonies,—in a word, the funeral oration over a hero.

Wagner wrote: "The designation 'heroic' is to be taken in its widest sense, and in no wise to be conceived as relating merely to a military hero. If we broadly connote by 'hero' (*Held*) the whole, the full-fledged *man*, in whom are present all the purely human feelings—of love, of grief, of force—in their highest fill and strength, then we shall rightly grasp the subject which the artist lets appeal to us in the speaking accents of his tone-work. The artistic space of this work is filled with all the varied, intercrossing feelings of a strong, a consummate Individuality, to which nothing human is a stranger, but which includes within itself all truly Human, and utters it in such a fashion that, after frankly manifesting every noble passion, it reaches a final rounding of its nature, wherein the most feeling softness is wedded with the most energetic force. The heroic tendency of this art work is the progress toward that rounding off" (Englished by Mr. W. A. Ellis). And Wagner explained on these lines each movement. As the second shows the "deeply, stoutly suffering man," so the scherzo reveals the "gladly, blithely doing man"; while the finale shows us finally "the man entire, harmoniously at one with self, in those emotions where the Memory of Sorrow becomes itself the shaping-force of noble Deeds."

Nor should the "rededication" of the "Eroica" to Bismarck by von Bülow, *cher unique*, as Liszt frequently called him, be forgotten. Von Bülow said, at a concert of the Philharmonic Orchestra of Berlin (May 28, 1892): "Yes, the hero was the quintessence of the world to Beethoven. We cannot know, we cannot surmise, what slumbered in his soul. Perhaps there slumbered the picture of the great American citizen, George Washington. But he looked for a hero of his own time, a European hero; and his eyes fell on the great star of Bonaparte."

And there von Bülow might have stopped where Beethoven began.

THE LENOX HOTEL

Boylston and Exeter Streets

BOSTON

THE most comfortable and convenient hotel in Boston. Easy access to theatres, shopping districts and railroad stations. Beautifully and cosily appointed, with an atmosphere of refinement, and cuisine unexcelled. Located in the exclusive Back Bay District. Here will be found every convenience for transient as well as the permanent guest. 250 rooms, singly or en suite. Fireproof.

Three Minutes from Back Bay Railroad Stations

PRELUDE TO THE OPERA "LOHENGRIN" RICHARD WAGNER

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

"Lohengrin," an opera in three acts, was performed for the first time at the Court Theatre, Weimar, August 28, 1850. The cast was as follows: Lohengrin, Beck; Telramund, Milde; King Henry, Höfer; The Herald, Pätsch; Ortrud, Miss Fastlinger; Elsa, Miss Agthe. Liszt conducted.

The tenor Beck found the first part of "Lohengrin's narrative" so exhausting that he was unable to sing the second; and, to quote Mr. Henry T. Finck's words, "Wagner, judging that this would probably be the case with most tenors, cancelled this passage altogether." The five additional verses are printed in the original orchestral score, but not in the score for voices and pianoforte, nor in the libretto. The whole narrative was sung at the Munich performance in 1869 with Nachbaur as Lohengrin. Some of Wagner's friends almost persuaded him to change the plot, and permit Lohengrin to remain with Elsa, just as Dickens was persuaded for the sake of "a happy ending" to change, and ruin in the changing, the final chapter of "Great Expectations." Beck, by the way, who, according to Richard Pohl, was wholly unable to do justice to the part, left the stage not many years after the first performance.*

It was at Marienbad in the summer of 1845 that Wagner laid out the scheme of "Lohengrin." He wrote the libretto in the following winter, and conceived some of the melodic ideas. He began the actual com-

* Wagner, in a letter to Louis Schindelmeisser, written in 1853, declared frankly that Beck was "atrocious." Yet the Princess Sayn-Wittgenstein, who heard him a few years after the first performance, was hysterical in praise of the tenor. Wagner wished his Lohengrin to be "young and radiant." He wrote with reference to one unhappy Lohengrin: "I had always fancied that people must be glad whenever Lohengrin but tread the stage: on the contrary, it seems they were gladder when he left it." For much entertaining matter concerning the first performance of "Lohengrin" see W. A. Ellis's Life of Wagner: the indices of the volumes are commendably full.



The "TEK"

Have you tried it? Why not?
Are you afraid of becoming a fine player?
The "TEK" makes players

Send for booklet

Address:

VIRGIL PIANO SCHOOL CO.

42 West 76th Street, New York



RARE OLD VIOLINS

JOHN MARKERT & CO.
33 WEST 8th STREET, N.Y.

BOUND COPIES of the Boston Symphony Orchestra's PROGRAMME BOOKS

Containing Mr. Philip Hale's analytical and descriptive notes on all works performed during the season ("musically speaking, the greatest art annual of to-day,"—W. J. Henderson, New York Sun)
May be obtained by addressing

Price \$3.00

**C. A. ELLIS
SYMPHONY HALL**

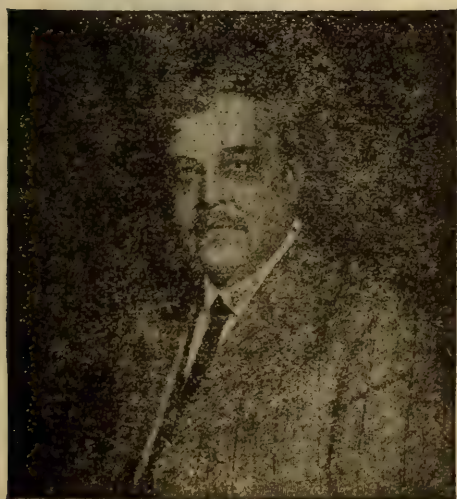
position of the opera with this narrative of Lohengrin, "because the monologue contained the most significant musical germs in the whole score." In the original version, after the words "and Lohengrin my name," the orchestra intoned the Grail theme, the chorus treated the theme in the same manner as in the first act when the knight appears, and then the recitation continued in a manner analogous to first section. The third act of "Lohengrin" was composed at Grossgraufen between September 9, 1846, and March 5, 1847; the first act between May 12 and June 8, 1847; the second act between June 18 and August 2 of the same year. The Prelude was completed on August 28, 1847, and the instrumentation was made during the following winter and spring. The score was not published for several years,—to quote from Mr. W. J. Henderson's "Richard Wagner" (New York, 1901),—"because Meser, who had printed the previous works of the composer, had lost money by the ventures. Breitkopf & Härtel subsequently secured the score at a small price, not because they were niggardly in offering, but because Wagner's works had no large market value at the time, and he was anxious to sell, being in his chronic condition of financial embarrassment."

The first performance of the Prelude in concert was on January 17, 1853, in the Gewandhaus, Leipsic, at a concert for the benefit of the Orchestral Pension Fund. Julius Rietz conducted from manuscript.

The first performance of "Lohengrin" (in German) in the United States was at the Stadt Theatre, New York, April 3, 1871. Adolf Neuendorff conducted. The cast was as follows: Lohengrin, Habelmann; Telramund, Vierling; King Henry, Franosch; the Herald, W. Formes; Ortrud, Mme. Frederici; Elsa, Mme. Lichtmay. The first performance in Italian was at the Academy of Music, March 23, 1874: Lohengrin, Campanini; Telramund, del Puente; King Henry, Nannetti; the Herald, Blum; Ortrud, Miss Cary; Elsa, Miss Nilsson.

* * *

The Prelude is the development and working out of the Sangreal motive. Berlioz described the composition as a gradual crescendo leading to a shorter decrescendo. "Like the hero's career in the opera," says Mr. Apthorp, "it begins, as it were, in the clouds, then



Edward B. Kinney

Vocal Specialist

780 WEST END AVENUE

S.E. Corner 98th STREET

NEW YORK

Phone, 1404 River

As organist and choirmaster of one of New York's large churches, and a producer of light operas, Mr. Kinney gives his pupils unusual chances.

He not only places the voice, but prepares the young artist for a career. His experience in caring for and restoring abused and apparently lost voices is invaluable. Examination by appointment.

gradually descends farther and farther until it embraces all the lowest tones of the orchestra, and then returns to the clouds again. Its single theme is developed in free polyphony by various successive groups of instruments, each of which groups proceeds with free counter-thematic work as the next group enters with the theme. First we have the violins piano in their higher register; then come the flutes, oboes and clarinets; then the violas, 'cellos, horns, bassoons, and double-basses; lastly the trumpets, trombones, and tuba fortissimo; then comes the decrescendo, ending pianissimo in the high violins and flutes."

The Prelude is scored for three flutes, two oboes, English horn, two clarinets, bass clarinet, three bassoons, four horns, three trumpets, three trombones, bass tuba, a set of three kettledrums, cymbals, four solo violins, and the usual strings.

SIEGFRIED'S FUNERAL MUSIC, FROM "DUSK OF THE GODS," ACT III.,
SCENE 2 RICHARD WAGNER

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

This music is not a funeral march. It has nothing to do with the last rites and ceremonies paid Siegfried. It is a collection of prominent *leit-motive* which are associated with the hero or with the Volsung race.

These motives are named by Mr. W. F. Apthorp in the following order:—

MEHLIN
PIANOS

always respond to the most exacting demands made upon them. For this reason they are preferred by musicians, in fact Mehlin Pianos are often called

"The Musicians' Ideal"

The Mehlin "Inverted Grand" is the only "Upright" built on the principle of the Grand. It has the Grand Scale, Sounding Board and Tone.

For Art Catalog and full particulars apply to

MARTIN & MARTIN, 158 Main Street East,
ROCHESTER, NEW YORK

"I. The VOLSUNG MOTIVE (slow and solemn in horns and tubas, repeated by clarinets and bassoons).

"II. The DEATH-MOTIVE (crashing C minor chords in brass, strings, and kettledrums, interspersed with running passages in triplets in the lower strings).

"III. The MOTIVE OF THE VOLSUNGS' HEROISM (slow and stately, in tubas and horns).

"IV. The MOTIVE OF SYMPATHY * (worked up in imitation in woodwind and horns), merging soon into:—

"V. The LOVE-MOTIVE (in the oboe).

"(The bass under these last two motives is a further development of the Volsung-Motive, which is carried on for five measures more in the double-basses, bass-clarinet, bassoons, and bass and contra-bass tubas, against the running triplet figure from the Death-Motive in the violins.)

"VI. The SWORD-MOTIVE (in the trumpet).

"VII. The MOTIVE OF GLORIFICATION IN DEATH (the crashing chords of the Death-Motive in the major mode; the full orchestra).

"VIII. The SIEGFRIED-MOTIVE (in the horns and bass-trumpet; afterwards in the trumpets).

"IX. The MOTIVE OF SIEGFRIED THE HERO (a rhythmic modification of 'Siegfried's horn-call,' in all the brass).

"X. The BRÜNNHILDE-MOTIVE (in the clarinet and English-horn).

"Of all these the only one which keeps constantly recurring in one form or another is the Death-Motive, either in its original minor shape, or else in the major mode as the 'Motive of Glorification in Death.'

"This music on Siegfried's death comes to no definite close in the

* Siegmund and Sieglinde (Siegfried's father and mother) in the first scene of *Die Walküre*.

AN INSTANT SUCCESS—FIRST EDITION EXHAUSTED

A UNIQUE VOLUME

One Hundred Folksongs of All Nations

Edited by GRANVILLE BANTOCK

FOR MEDIUM VOICE



Bound in paper, cloth back - - - \$1.50, postpaid

In full cloth, gilt - - - 2.50, postpaid

Musicians everywhere, particularly those who are students of the development of music, are vitally interested in folksong, not of one, but of all countries whose music has racial characteristics. Herein, too, singers have found rare and curious examples with which to enrich the most artistic programs. In this volume of **The Musicians Library** the editor has drawn from the treasures found among European, Asiatic, African, and American races, making a most valuable and unique collection, which he has edited with skill. The accompaniments are musical and characteristic, and in addition to the **original language** or dialect an excellent English translation is in all cases given.

As desirable for children as adults

OLIVER DITSON COMPANY - - BOSTON

CHAS. H. DITSON & CO., NEW YORK

8-10-12 E. 34th Street

drama itself, but merges gradually into the third, and final, scene of the act, which ends with Brünnhilde's dying speech over the hero's remains, her self-immolation, and the mystic shadowing forth of Ragnarök, or the Dusk of the Gods (*Götterdämmerung*), from which the drama takes its name."

"Dusk of the Gods" was performed for the first time at the Festival Theatre in Bayreuth, August 17, 1876. The cast was as follows: Siegfried, Georg Unger; Gunther, Eugen Gura; Hagen, Gustav Siehr; Alberich, Carl Hill; Brünnhilde, Amalia Friedrich-Materna; Waltraute, Luise Jäide; The Three Norns, Johanna Jachmann-Wagner, Josephine Scheffsky, Friedricke Grün; The Rhine Daughters, Lilli Lehmann, Marie Lehmann, Minna Lammert. Hans Richter conducted.

The first performance in America was at the Metropolitan Opera House, New York, January 25, 1888. Siegfried, Albert Niemann; Gunther, Adolf Robinson; Hagen, Emil Fischer; Alberich, Rudolph von Milde; Brünnhilde, Lilli Lehmann; Guttrune, Auguste Seidl-Kraus; Woglinde, Sophie Traubmann, Willgunde, Marianne Brandt, Flosshilde, Louise Meisslinger (the Three Rhine Maidens). Anton Seidl conducted. The Waltraute and Norn scenes were omitted. They were first given at the Metropolitan, January 24, 1899. Mme. Schumann-Heink was then the Waltraute, also one of the Norns. The other Norns were Olga Pevny and Louise Meisslinger.

The original text of "*Götterdämmerung*" was written in 1848, and the title was "Siegfrieds Tod." This text was remodelled before 1855. The score was completed in 1874.



**WHITE HOUSE
COFFEE AND TEA**

White House Coffee is put up for those who want a dependable article of intrinsic value, and are willing to pay a fair price. That price is not high, certainly not extravagant, as your own experience will prove. You can buy White House Coffee in any business center of this country. Its wonderful growth in sales in 20 years is the best proof that its splendid standard of quality is not approached by other brands. We offer it as the best Coffee sold by anybody anywhere.

White House Teas (5 distinct flavors) are just as good as White House Coffee. Both Coffee and Teas are in the "All-Tin" cans that keep all goodness in, all badness out.

DWINELL-WRIGHT CO.,
Principal Coffee Roasters. **BOSTON—CHICAGO.**

SCIENCE AND SINGING.

(From the *London Times*, July 29, 1911.)

Some twenty years ago M. Maurel, a dramatic singer of great intellectual subtlety, brought forward a theory which puzzled a good many musical critics and "professors," though it was intelligible enough to educated singers. His object was to place singing on a scientific basis by analyzing the process, discovering the physical cause of difficulties, and so arriving at the means of overcoming them. Most "systems" of teaching profess to do this except the "old Italian method," which is purely empirical; but the "science" generally consists of a few anatomical details which merely mystify the pupil, not to mention the teacher, like the hocus-pocus of an alchemist. M. Maurel did not follow that line: he approached the subject from the standpoint of the singer, of whose difficulties his own experience made him conscious, and he evolved one fruitful idea.

Every vocal sound, he said, has three qualities or properties: (1) the pitch, or note; (2) the intensity, or loudness; (3) the *timbre*, or vowel sound. The secret of singing lies in the relations between them. Each involves a certain position or adjustment of the vocal organs, so that any given sound requires a combination of three positions, one for the pitch, a second for the degree of loudness, and a third for the vowel. Every modification of any of the three involves a change of position and a readjustment of parts. But sometimes the combination required is physically impossible: the position demanded by one of the factors is incompatible with that required by the others. Hence the "holes" in the voice, of which almost every singer is more or less conscious. Certain vowels will not go with certain notes in the scale; they sound weak and bad; or they may be sung soft, but not loud, or loud, but not soft. Singers differ enormously in this respect, and there are some exceptional individuals whose voices are sonorous and brilliant throughout and who can sing almost any combination. But this is exceedingly rare: most voices have sundry holes which the owners learn by degrees to dodge, so that the defect is not perceived by hearers. That is one reason why it takes a lifetime to master the art. Maurel's idea was that, if the physiological cause were scientifically understood, a scientific treatment could be applied in training by careful adjustment of the three elements.

ISABELLA BEATON

PIANIST

TOUR OF THE UNITED STATES AND CANADA
MANAGEMENT, MARC LAGEN

Bristol Building, 500 Fifth Avenue, New York, N.Y.

Dr. Aikin has in his book on Phonology * made a considerable advance along very similar lines, though he may have never heard of Maurel's ideas. Following up Helmholtz's researches on vocal resonance, he has worked out the discovery that each vowel sound has its own natural note on the scale or its own pitch, which gives it the greatest degree of sonority. This is ascertained, and may be easily verified, by whispering the various vowel sounds. In whispering, the vocal cords are not used, and the sound is produced by the vibration of air in the vocal chambers, which automatically dispose themselves to give resonance to the particular vowel uttered; they are, so to speak, acoustically tuned to it. Dr. Aikin has analyzed the vowel sounds with great minuteness and care, starting with "ah"; he has determined the pitch proper to each and constructed what he calls a "resonator scale," which consists of twelve or thirteen simple vowels on as many notes, arranged in ascending order from "oo" to "ee." Apparently, the relation of these vowels to each other on the scale is constant or nearly so, but the actual pitch on which they fall—determined by the rapidity of the vibrations—varies with individuals according to the size of the resonant cavities. The reason why the natural pitch varies with the vowel is that the formation of the several sounds is accomplished by changing the shape of the resonant chamber, which causes modification of its size. The movements involved and the changes produced are stated in detail by Dr. Aikin. They are effected mainly by the lips and tongue; but associated with the movements of these organs, which govern the shape and size of the upper part of the sounding chamber,—namely, the mouth,—are automatic changes in the lower part, or the throat.

Dr. Aikin's study of the relations between these two cavities forms one of the most interesting and illuminating points in his researches. He regards them as distinct, though continuous, sounding chambers, and observes the existence of a "nodal point" where they meet. At this point the vibrations, tested by a tuning fork, are strongly reinforced. The behavior of the two cavities in relation to the resonator scale is curious. On the six lower notes of the scale, which are occupied by the round vowels, they sound the same note in unison (though possibly an octave apart); but when we go on to the "a" and "e" sounds, while the pitch rises in the mouth or upper cavity, it falls in the throat. There is a contrary movement. Thus on the vowel "eh" the upper resonance is an octave above the lower, and on "ee,"

* "The Voice: An Introduction to Practical Phonology," by W. A. Aikin, M.D. (Longmans. 7s. 6d. net.)



PEABODY CONSERVATORY OF MUSIC

OF BALTIMORE

Mt. Vernon Place

HAROLD RANDOLPH, Director

ENDOWED. the Conservatory offers every advantage for musical culture and maintains a Staff of 60 eminent European and American Masters, including

Otis B. Boise
George F. Boyle
Adelin Fermin

Theodor Hemberger
Ernest Hutcheson
Pietro Minetti
Harold Phillips

J. C. Van Hulsteyn
Emmanuel Wad
Bart Wirtz

Scholarships, Diplomas, Teachers' Certificates

Catalogues mailed

which occupies the highest note in the scale, the interval is a twelfth. Dr. Aikin points out that these are the simplest possible relations, representing 1-2 and 1-3 respectively, and suggests that this accounts for the prevalence of those vowels in all languages.

The establishment of these natural relations between pitch and vowel and between the upper and lower sounding chambers throws a good deal of light on various phenomena observed in singing. It helps to explain some familiar difficulties, and shows the futility of trying to overcome them by exerting force. Dr. Aikin has opened up a genuine and promising line of investigation into the working of the vocal apparatus. From the practical point of view there is no doubt that the acoustic properties of the sounding chambers as revealed by the whispered resonance are the right starting-point. This is the key to natural production and pure tone. In simple whispering no force or pressure is applied, and the parts spontaneously assume that free, loose, and natural position the maintenance of which is essential to good singing and the object of every competent teacher. Mr. Shakespeare lays great stress upon it, and advocates the use of whispered production in his excellent treatise which he has rewritten and just issued in a new edition.* This is a practical work by a highly experienced teacher who is at the same time a cultivated singer and a thorough musician. He approaches the subject from quite a different point of view, which makes his virtual agreement with Dr. Aikin all the more interesting. Dr. Aikin has, in fact, supplied a scientific foundation, or the beginnings of one, for the best empirical or traditional teaching. The anatomical and physiological details, which are taken from medical text-books and paraded as the scientific basis of innumerable singing "methods," form a mere preliminary introduction to the real science of the thing. To establish any connection between them and the conventional exercises that follow, it is necessary to traverse a region full of obscure and complicated problems of which next to nothing is known. Dr. Aikin would be the last to claim that he has mastered them; but he has thrown light on the darkness. He has not stopped at the points explained above, but has accurately analyzed the compound vowels and the consonants, tackled to some extent the complications introduced when the vocal cords (and the voice) are brought into play, and has even worked out an elaborate table of the harmonics accompanying the notes of a bass voice.

All this is interesting, but the resonator scale is the main thing.

* "The Art of Singing," by William Shakespeare. (Metzler. 6s. net.)

PAUL SAVAGE, *Teacher of Singing*

803-4 CARNEGIE HALL, NEW YORK CITY

Summer School in New Hampshire

Special Advantages for Teachers

RUTH SAVAGE, Assistant

He has based upon it a series of simple exercises intended to cultivate the emission of pure sounds, strengthen their resonance, and impart ease in vocalizing them. Pure sound, with control of the breath, he considers the essential thing, and the same principles are applicable to the speaking and declaiming voice. They are the principles of what he calls Phonology, and should be studied by all teachers who have to superintend the use of the voice, whether for speech or song. His book is pre-eminently for teachers, but it has also important lessons for composers, who, with some notable exceptions, constantly and obstinately run their heads against nature in writing for the voice. It is not nature which suffers from the encounter, but the voice, and consequently the music, not to mention the audience. Composers too often assume that because certain notes lie within the compass of a given voice it does not matter how often they occur and in what juxtaposition or on what syllables they fall. Dr. Aikin has invented an extremely ingenious method of analyzing the "lie" of a composition and representing it graphically by means of a diagram, which shows at a glance how much work falls on each note in the register. Composers who do not sing themselves or have no instinctive feeling for the voice would do well to study this chapter if they wish to write vocal music with success.

The direct influence of scientific study of the voice upon singers is another matter. It is a great help to teachers to know not only what they are doing, but why they are doing it, and to understand the physical conditions governing the processes they are directing. But to draw the attention of learners to these details is a mistake. A knowledge of the respiratory and vocal mechanism is no more help to breathing and emitting the voice than a knowledge of the anatomy of the forearm would be to playing the piano or the violin. On the contrary, by withdrawing attention from the end and fixing it on the means it embarrasses the pupil, increases self-consciousness, and conduces to that very condition of constraint, constriction, and unnatural movement which is the particular enemy of the right use of the voice. Dr. Aikin draws a distinction between the action of the vocal cords on the one hand and the respiratory and sounding mechanisms on the other. He says the former is unconscious and cannot be directed, whereas the latter can be; so he lets the one alone, and gives elaborate directions for the others. Mr. Shakespeare does the same so far as breathing is concerned, but in regard to the formation of sounds he leaves more to the natural instinct. This distinction involves some confusion of ideas. All movements are effected by muscles, but the conscious will has no direct control over any muscle. It demands the result, and the order is transmitted through an unconscious co-ordinating centre which

ARTHUR L. LAWRASON.

PROMINENT STUDENTS

REGINA VICARINO, Phenomenal Colorature

SALLIE FISHER

LINA ABARBANELL

322 W. 57th Street

Columbus 8945

NEW YORK

picks out the right muscles. What we are conscious of is the result, and we are just as conscious of the vibration of the vocal cords as of the ingoing and outgoing breath or of the sounds formed in the throat and mouth. We are just as unconscious, save by an indirect reasoning process, of the particular muscles employed. Practice in breathing increases the lung capacity and gives control of expiration, but the less the learner thinks about the mechanism the better. And just the same with the vowel sounds. Attempts at conscious regulation of the muscles are merely confusing. A billiard player who tried to make a stroke by bringing into action, say, the *extensor communis* and checking the *supinator longus* would never make it at all. Even hard-and-fast rules about positions are unwise, because individuals are built so differently. Dr. Aikin recommends practising with the teeth an inch apart. Mr. Shakespeare prefers a thumb's breadth, which is about three-quarters of an inch. But it all depends on the individual. M. de Soria, whose enunciation was a lesson to all who heard it, hardly opened his mouth at all. His singing is well described in "Trilby." The only criterion is the result. In other words, singing is an art in the practice of which full play must be given to individuality. M. Maurel's notion that the patient attention given to individual pupils in former days, when singers were few, can be replaced by general rules derived from science, is only susceptible of a limited realization. But science can give some practical guidance, and when that coincides in effect with experience, as Dr. Aikin's views with Mr. Shakespeare's, it is a valuable aid.

CATHEDRAL FESTIVALS.

(From the *London Times*, September 9, 1911.)

A festival programme (by which we do not at the moment mean merely the sequence of works performed, but the actual document setting forth all the arrangements for the festival) makes entertaining reading, from the list of stewards or guarantors with which it opens to the highly complex railway arrangements with which it ends. That issued for the Worcester Musical Festival, which begins to-morrow, has a statement on the front page of peculiar interest. It announces that this is "the one hundred and eighty-eighth meeting of the Three Choirs of Worcester, Hereford, and Gloucester, for the benefit of the Widows

SUCCESSFUL SONGS BY JOHN H. DENSMORE

The Lamb (Bb and Db). Sacred or Secular.
Memory (C and Bb). French and English Texts.
The Time I've Lost in Wooing (Eb and C). Humorous.
April (G and F).
Two Roses (Bb, Ab, and F).
Good-night (High).
Laughing Song (High). Coloratura.

and Orphans of Clergymen of the 'Three Dioceses.'" We must note the wording carefully in order to appreciate the meaning of the remark. It is a frank assertion that the festival is undertaken not primarily for any artistic benefit to those who take part in it as performers or listeners, still less for the material advantage of the performers, but in order to provide funds for a worthy diocesan charity. It hurls defiance alike at those who maintain the plea of art for art's sake and those who would urge art for the artist's sake. It ignores the favorite ecclesiastical plea (so persistently upheld by each preacher at each opening service) of art for religion's sake, and proclaims art for charity's sake.

It is small wonder that this position has been strongly attacked, as the sense of the independent responsibility of musical art and artists has grown stronger amongst musical people. They feel that the proceeds of an artistic enterprise should be devoted to the furtherance of art, especially in a country in which art receives no regular endowment. Musicians, they say, are as liable to leave widows and orphans as clergymen; but it would be better still to help the musician before his wife is a widow and his children fatherless, better to give him a tangible reward for his best artistic energies, that the music-loving public may get the greatest benefit from them. This, of course, especially applies to the case of the composer, for it has become recognized that professional singers and players have to be paid, while composers are still expected to be, and generally are, the most disinterested of human kind. Many of them will resist the temptation to make money out of "shop ballads" and salon pieces, and will devote months to the preparation of works fit for production at a great festival, or make expensive journeys to superintend rehearsals, because they love their art. They are true philanthropists; but there are some to whom such philanthropy is a sheer impossibility, and as the Foreign Gentleman said to Mr. Podsnap, "They do how?" For them there is only the answer of Podsnappery, "They do—I am sorry to be obliged to say it—as they do." This state of things must surely have something to do with the fact that it is increasingly difficult to procure new works of a suitable kind for the big cathedral festivals. It does not account for the difficulty, but it is an element in it. It must be counted in along with the facts that the older forms of religious festival music have become outworn, that a higher standard is now demanded, that the Victorian oratorio of the kind which every respectable Church musician could turn out of his cloistered workshop would not now be listened to, and nobody regrets the fact. But here the change in conditions must also be borne in mind, for a generation or two ago festival works, the best then obtainable, were written chiefly by men who were profiting by cathedral endowments: now they are expected from men who live in a larger, a freer, and a worse-



MAUD POWELL

"The Head of an Artist
The Arm of a Man, and
The Heart of a Woman"

Management - - H. GODFREY TURNER, 1402 Broadway, New York

paid world. The festivals are a hundred and eighty-eight years old, and in many respects they are working with the organization of the eighteenth century, but their musical scope has grown with advancing time. One sees it in the fact that, although the official order of service always speaks of the musical performance as "the Oratorio," yet almost every form of serious composition finds a place. In this year's programme, for example, there are only three oratorios, "Elijah" and "The Messiah" and, by a slight stretch of the term, the "Saint Matthew Passion"; while symphonies, motets, a mass, a song cycle, a violin concerto, even an act of an opera, are included. The only restriction which the cathedral imposes is that the works should deal with the more serious issues of life, and that they should be, broadly speaking, consonant with Christianity. They need not be of it, as the presence of the Ninth Symphony of Beethoven and the third act of "Parsifal" shows. The attitude represents the greater trustfulness now existing even among ecclesiastical leaders,—the feeling that the artistic expression of the soul of man is essentially religious even without the hall-mark of an orthodox faith, and is thereby fit for representation in the cathedral. With such an acknowledgment there are surely big possibilities for the cathedral festivals. They have the opportunity of leading towards a wider type of Church composition, expressing itself in new forms as capable of expansion along their own lines as are those of the concert-room or of the opera-house. Church music can become as fit a field for the free spirit of man as it was in times past, if it may express the religion of his own heart and not that of somebody else's head.

But one is soon recalled from dreams of such possibilities by the thought that all the conditions have to be brought into line in order to meet all the needs of the case. Formerly (to return to the statement on the front page of the Worcester programme) the Church endowed the musicians who made her own somewhat restricted types of music, and the results of the policy are evident in the fine things they wrote,—not the oratorios of the last century, but the long succession of genuine Church compositions from Tallis to Wesley. It was not unnatural that Church musicians should help Church charities in certain dioceses with the proceeds of an annual festival. Moreover, the charity helped, and in a sense still helps, the festival. It is certain that no purely musical institution could have existed through the last one hundred and eighty-eight years in English provincial towns in its own right. People supported the festival for the sake of the charity, and so all unconsciously made the festival develop beyond mere local importance. Now it has become a national possession, one of the few musical institutions in this country which possesses an individuality and a tradition

The Elinor Comstock Music School

A resident and day school. Leschetizky method. Piano teachers all Leschetizky pupils. Vocal, Harmony, Ensemble playing, Sight reading, Lectures on current operas and concerts. Classes arranged in French, Classic Dancing, Literature and History of Art. Catalogues.

Miss ELINOR COMSTOCK, 1000 Madison Ave., New York City

all its own. Noble music has been written by composers of the first rank to suit its conditions, and it has certain ideals which can only be followed out by its being given the ability to cast its net wide, to secure the best work from the best men, and to offer it to the best, that is, the most musically enlightened audiences. To do so, the economic position must support the artistic one.

“A SIEGFRIED IDYL” RICHARD WAGNER

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

Cosima Liszt, daughter of Franz Liszt and the Comtesse d'Agoult, was married to Hans von Bülow at Berlin, August 18, 1857. They were divorced in the fall of 1869.

Richard Wagner married Minna Planer, November 24, 1836, at Königsberg. They separated in August, 1861, and she died at Dresden, January 25, 1866.

Wagner and Cosima Liszt, divorced wife of von Bülow, were married at Lucerne, August 25, 1870. Siegfried Wagner, their son, was born at Tribschen, near Lucerne, June 6, 1869.

Wagner wrote, November 11, 1870, to Ferdinand Präger: “My house, too, is full of children, the children of my wife, but besides there blooms for me a splendid son, strong and beautiful, whom I dare call Siegfried Richard Wagner. Now think what I must feel, that this at last has fallen to my share. I am fifty-seven years old.” On the 25th of the month he wrote to Präger: “My son is Helferich Siegfried Richard. My son! Oh, what that says to me!”

But these were not the first references to the son. In a letter written to Mrs. Wille, June 25, 1870, Wagner wrote: “Certainly we shall come,

WILFRIED KLAMROTH
TEACHER of SINGING IN ALL OF ITS
BRANCHES

RICCARDO MARTIN'S OPINION:
“He has the real secret and knows how to teach it.”
Studio, 11 1-2 West 37th Street NEW YORK

Music teaches most exquisitely the art of development.—D'ISRAELI
MUSIC EDUCATION
CALVIN B. CADY. Studios { Boston, 900 Beacon Street
New York, 15 Claremont Avenue
Pianoforte, Harmony, etc., and Normal Courses
Address Teachers College, Columbia University, New York, for Syllabus of Course in Music Education.
Address Clayton F. Summy Co., Chicago, Ill., for Poetic Folk Dances, Books I. and II., Folk Songs for Ten Fingers, First Home Studies, Music Education, An Outline, Books I. and II.
Summer Normal, Portland, Oregon, in July

for you are to be the first to whom we shall present ourselves as man and wife. She has defied every disapprobation and taken upon herself every condemnation. She has borne to me a wonderfully beautiful and vigorous boy, whom I could boldly call 'Siegfried': he is now growing, together with my work, and gives me a new, long life, which at last has attained a meaning. Thus we get along without the world, from which we have retired entirely. . . . But now listen; you will, I trust, approve of the sentiment which leads us to postpone our visit until I can introduce to you the mother of my son as my wedded wife" (Finck's Wagner, vol. ii. p. 246).

The "Siegfried Idyl" was a birthday gift to the composer's wife. It was first performed as a morning serenade, December 24,* 1871, on the steps of the villa at Tribschen, by a small orchestra of players collected from Zürich and Lucerne. Wagner conducted. Hans Richter, who played the trumpet in the performance, had led the rehearsals at Lucerne. The children of Cosima called the Idyl the "Steps Music."

Siegfried was born while the composition of the music drama, "Siegfried," was in progress. The themes in the Idyl were taken from the music drama, all save one,—a folk-song, "Schlaf', mein Kind, schlaf' ein"; but the development of the themes was new.

The composition, which first bore the title "Tribschener Idyll," is scored for flute, oboe, two clarinets, trumpet, two horns, bassoon, and strings.

It begins quietly, E major, 4-4 (strings without double-basses), with a short introduction made out of portions of the so-called "Friedensmelodie," which is soon announced by the strings, the theme from the love scene in the third act of "Siegfried," at Brünnhilde's words, "Ewig war ich, ewig in süß sehnender Wonne—doch ewig zu deinem Heil!" (I have been forever, I am forever, ever in sweet yearning ecstasy—but ever to thy salvation!) The development is wholly independent of

* Ramann says that Cosima Liszt was born at Bellagio, "at Christmas," 1837. Chamberlain and Dannreuther give 1870 as the year of composition of the Idyl; but see Richard Pohl's statement in the *Musikalisches Wochenblatt* of 1877 (p. 245).

ANNOUNCEMENT of M. H. HANSON

437 FIFTH AVENUE, NEW YORK

For Spring, 1912. Available among others

MARIE RAPPOLD	} Metropo- itan Opera House	LUDWIG HESS, Famous Tenor
BERNICE DE PASQUALI		HENRI SCOTT, Basso, Chicago Opera
HENRIETTE WAKEFIELD		BORIS HAMBOURG, 'Cellist
MARGARETE MATZENAUER		

For 1912-13

GEORGE HENSCHER, Recitals to his own accompaniment

GOTTFRIED GALSTON, the sensational Munich pianist

LOUIS PERSINGER, American Violin Virtuoso of European fame

All the above artists, and others to be announced

that in the music drama. The wood-wind instruments gradually enter. The flute introduces as an opposing theme a phrase of the slumber motive in the last scene of "Die Walküre." This phrase is continued by oboe and clarinet. There is a crescendo. The theme appears in the basses, and reaches a *più forte*.

A short theme of two descending notes—generally a minor seventh or major sixth, taken from Brünnhilde's cry, "O Siegfried! Siegfried! sieh' meine Angst!" (O Siegfried! Siegfried! see my terror!) from the same love scene in "Siegfried"—appears now in the basses, now in the violins, while wind instruments give out chords in triplets. This short theme is much used throughout the Idyl.

The cradle song, "Schlafe, Kindchen, schlafe" (Sleep, my little one, sleep), is sung "very simply" by the oboe.

All these themes are worked up in various shapes until trills on the first violins lead to the "World-treasure" motive in Brünnhilde's speech to Siegfried,—“O Siegfried, Herrlicher! Hort der Welt!” (O Siegfried, thou glorious one! Treasure of the world!),—which is sung first by the wind, A-flat major, 3-4 time, afterward worked out by strings, and then combined with preceding themes.

There is a climax, and on an organ-point on G as dominant the first horn gives out Siegfried's "motive," where he announces his intention of going out into the world, never to return (act i.), but the form is that assumed in the love scene. Flute and clarinet embroider this horn theme with hints at the bird song in the "Waldweben." There is a mass of trills, and the strings play the accompanying figure to Siegfried's "Ein herrlich Gewässer wogt vor mir" (A splendid sea surges before me), 'cellos and violas, then violins. The music swells to forte, and, after there is a modulation back to E major and a combination of the first two themes, the climax of the Idyl is reached, and the trumpet sounds the forest bird motive. The chief themes are further developed, alone or in combination. The pace slackens more and more, and the first two themes bring the end in pianissimo.

"A Siegfried Idyl" was performed at Mannheim in December, 1871, and at Meiningen in the spring of 1877. The work was published in February, 1878, and the first performance after publication was at a Bilse concert in Berlin toward the end of February of that year. According to Dr. Reimann the music drama "Siegfried" was then so little known that a Berlin critic said the Idyl was taken from the second act. So Mr. Henry Knight, a passionate Wagnerite, wrote verses in 1889, in which he showed a similar confusion in mental operation.

The first performance in Boston was at a concert of the Harvard Musical Association, December 19, 1878.

DO YOU LOVE OPERA?

*Fourth
Edition
Just
Out*

IN ATTENDING OPERA what one wants is the *Story* in few words. *Opera Stories* fills this want. It contains the Stories (divided into acts) of 163 Operas, 5 Ballets, and D'Annunzio's Mystery Play, The Martyrdom of St. Sebastian. It gives the stories of La Foret Bleue, Cendrillon, Lobetanz, Mona, Le Donne Curiose and other recent operas; also of all Standard Operas. *Opera Stories* contains portraits of famous singers. The book is handsomely, substantially bound. Endorsed by Teachers, Singers, the Public and the Press.

Mailed (postpaid) on receipt of 50c., stamps, money order, or currency.

HENRY L. MASON, 188 Bay State Road - - BOSTON

OVERTURE TO THE OPERA "TANNHÄUSER" . . RICHARD WAGNER

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

"Tannhäuser und der Sängerkrieg auf Wartburg," romantic opera in three acts, book and music by Richard Wagner, was first performed at the Royal Opera House in Dresden, under the direction of the composer, on October 19, 1845. The cast was as follows: Hermann, Dettmer; Tannhäuser, Tichatschek; Wolfram, Mitterwurzer; Walther, Schloss; Biterolf, Wächter; Heinrich, Gurth; Reimar, Risse; Elisabeth, Johanna Wagner; Venus, Schroeder-Devrient; a young shepherd, Miss Thiele.

The first performance in the United States was at the Stadt Theatre, New York, April 4, 1859, and the cast was as follows: Hermann, Graff; Tannhäuser, Pickaneser; Wolfram, Lehmann; Walther, Lotti; Biterolf, Urchs; Heinrich, Bolten; Reimar, Brandt; Elisabeth, Mrs. Siedenburger; Venus, Mrs. Pickaneser. Carl Bergmann conducted. The New York *Evening Post* said that the part of Tannhäuser was beyond the abilities of Mr. Pickaneser: "The lady singers have but little to do in the opera, and did that little respectably."

* * *

The coda of the overture was cut out, and the overture was connected

GRAND CONCERT

Given by the Famous Tenor of the
METROPOLITAN OPERA COMPANY of NEW YORK

LEO SLEZAK

Under the Auspices of the
ROCHESTER MAENNERCHOR

AT CONVENTION HALL
WEDNESDAY, FEBRUARY 7, 1912, 8.15 P.M.

Reserved Seat Tickets, 75c., \$1.00, \$1.50 and \$2.00

Balcony Admission, 50c. Seat sale opens Monday, January 5,
at GIBBONS & STONE'S

with a new version of the first scene of the opera for the performance of the work in a translation by Charles Nuitter into French at the Opéra, Paris, March 13, 1861. Some consider therefore the overture in its original shape as a concert overture, one no longer authentically connected with the opera.

The overture is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, bass tuba, kettledrums, cymbals, triangle, tambourine, strings.

It begins with a slow introduction, *Andante maestoso*, E major, 3-4, in which the pilgrims' chorus, "Beglückt darf nun dich, o Heimath, ich schauen," from the third act, is heard, at first played piano by lower wood-wind instruments and horns with the melody in the trombones against a persistent figure in the violins, then sinking to a pianissimo (clarinets and bassoons). They that delight in tagging motives so that there may be no mistake in recognition call the first melody the "Religious Motive" or "The Motive of Faith." The ascending phrase given to the violoncellos is named the "Motive of Contrition," and the persistent violin figure the "Motive of Rejoicing."

The main body of the overture, *Allegro*, E major, 4-4, begins even before the completion of the pilgrims' song with an ascending first theme (violas), "the typical motive of the Venus Mountain."

"Inside the Honsel here the air is hot;
Right little peace one hath for it, God wot;
The scented dusty daylight burns the air,
And my heart chokes me till I hear it not."

The first period of the movement is taken up wholly with bacchanalian music from the opening scene in the Venus Mountain; and the motive that answers the ascending typical figure, the motive for violins, flutes, oboes, then oboes and clarinets, is known as the theme of the bacchanal, "the drunkenness of the Venus Mountain." This period is followed by a subsidiary theme in the same key, a passionate figure in the violins against ascending chromatic passages in the 'cellos. The second theme, B major, is Tannhäuser's song to Venus, "Dir töne Lob!" The bacchanal music returns, wilder than before. A pianissimo episode follows, in which the clarinet sings the appeal of Venus to Tannhäuser, "Geliebter, komm, sieh' dort die Grotte," the typical phrase of the goddess. This episode takes the place of the free fantasia. The third part begins with the passionate subsidiary theme,

DE MERITTE SCHOOL

815 BOYLSTON STREET, BOSTON
Twelfth Year

A preparatory school for boys who want an education.

The **Upper Grade** prepares for college and the scientific schools.

The **Lower Grade** gives to boys from ten to fourteen years of age a careful training for the work of the upper grade.

EDWIN DE MERITTE, A. B., Prin.

CAMP ALGONQUIN

ASQUAM LAKE, N.H.

A select camp for manly boys, opens June 25. Twenty-seventh season. Personal supervision, outdoor life, tutoring. For circulars or information, address

EDWIN DE MERITTE

815 Boylston Street BOSTON, MASS.

which leads as before to the second theme, Tannhäuser's song, which is now in E major. Again the bacchanalian music, still more frenetic. There is stormy development; the violin figure which accompanied the pilgrims' chant returns, and the coda begins, in which this chant is repeated. The violin figure grows swifter and swifter as the fortissimo chant is thundered out by trombones and trumpets to full harmony in the rest of the orchestra.

MUSICAL INSTRUCTION

FRANZ KISTNER TEACHER OF THE VIOLIN

62 STATE STREET

Thorough instruction in Solo and Ensemble Playing
Public Recitals, Orchestra Class free

TEACHER OF SINGING

Miss CLARA E. MUNGER

CENTURY BUILDING

177 Huntington Avenue, BOSTON

Miss PRISCILLA WHITE Teacher of Singing

602 Pierce Building

COPLEY SQUARE, BOSTON

Miss KATHERINE LINCOLN TEACHER OF SINGING

SOPRANO

Management, Mrs. PAUL SUTORIUS
1 West 34th Street, New York

514 Pierce Building
Copley Square, BOSTON

Saturdays and Mondays in New York
Representing Miss Clara E. Munger
Studio, 56 East 34th Street, New York City

BERTHA CUSHING CHILD

67 MOUNT VERNON STREET

TEACHING AT
LANG STUDIOS

6 NEWBURY STREET, BOSTON

CLARA TIPPETT

TEACHER OF SINGING

Assistant, GRACE R. HORNE

312 Pierce Building, Copley Square
BOSTON, MASS.

EDWIN
ARTHUR

KRAFT

ORGAN
OPENINGS
CONCERTS
AND
RECITALS

SEND FOR NEW CIRCULARS

ADDRESS:

TRINITY CATHEDRAL = = CLEVELAND, OHIO

MAY SLEEPER RUGGLES

(CONTRALTO)

Liederheim School of Vocal Music

AUBURNDALE, MASS.

(Private Home for a few pupils)

602 Pierce Building, Copley Square, BOSTON

Liederheim has a distinguished Advisory Board of Educators and Musicians, endorsing the work done in this unique music-home. One or two years here, devoted to singing alone, brings direct practical results.

THE LIEDERHEIM EUROPEAN TOUR

Art, History, Music and Sight-seeing,

with Mrs. Ruggles

June 20 to September 9, 1912

EBEN H. BAILEY

ORGANIST

Voice Culture Singers Coached

Song, Opera, and Oratorio

30 HUNTINGTON AVE., BOSTON

RECENT COMPOSITIONS

SACRED SONGS

Faith and Patience

Also arr. as duet, Soprano and Baritone

Ope, Thou, Mine Eyes. 'Cello *ad lib.*

Alone with Thee

CONCERT WALTZ SONGS

Carol of the Lark

Life's Merry Morn

Fleeting Days

MARGARET

KEYES

CONTRALTO

CONCERTS, ORATORIO, RECITALS

Management, Quinlan Agency

1 WEST 34TH STREET - NEW YORK



Ziegler Institute of Normal Singing

Incorporated

1425 BROADWAY

(Metropolitan Opera House)

SUMMER SESSION IN COUNTRY NEAR NEW YORK

MOTTO: "Know thy work, and do it"

Director, Mme. ANNA E. ZIEGLER

PIONEER FOR CORRECT SINGING

Dramatic department under personal direction of Gardner Lamson,
also Correspondence Department

MUSICAL INSTRUCTION

OLGA SAMAROFF

(Madame STOKOWSKI)

IN AMERICA 1912-1913

Address, J. L. HICKENLOOPER

4545 Maryland Avenue

ST. LOUIS, MO.

STEINWAY PIANO USED

DOROTHY TEMPLE

SOPRANO

Distinguished Academician of Royal Philharmonic
Academy of Rome

ORATORIO CONCERT RECITAL

Management, E. M. S. FITE

145 W. 45th Street - - - NEW YORK

MME. DE BERG-LOFGREN

TEACHER OF SINGING

The "GARCIA" Method

Teacher of Bettina Freeman, now leading soprano of the Quinlan Opera Company of England

70 WESTLAND AVENUE, BOSTON

Telephone, Back Bay 3096-R



ALVAH GLOVER SALMON

PIANOFORTE INSTRUCTION

Concerts and Lecture Recitals (Russian Music) the result of personal investigation and study in Moscow and St. Petersburg

Critical reviews of these recitals from American, English, French, German, Russian, and Australian journals forwarded on request.

Address all communications to ALVAH GLOVER SALMON, Carnegie Hall, New York City

Permanent studio address, Carnegie Hall, N.Y

Boston, Mass. (Huntington Chambers), Tuesdays

GWILYM MILES

BARITONE

ORATORIO and CONCERT RECITALS

Address, Care MUSICAL COURIER

Studio, 917 CARNEGIE HALL
NEW YORK

Mrs. HATTIE CLAPPER MORRIS

VOICE PLACING AND
BREATHING A SPECIALTY

TEACHING IN ALL ITS BRANCHES

1730 Broadway

NEW YORK CITY

VICTOR HARRIS

TEACHER OF SINGING

in all its branches

THE BEAUFORT

140 West 57th Street, NEW YORK

LOUIS ARTHUR RUSSELL

Author RUSSELL SYSTEMS
of the OF MUSIC STUDY

Invites correspondence from teachers and professional students of voice, piano and theory. Preparation for concert work or teaching. Repair of voice. Development of technic. Write for literature.

SUITE 853 CARNEGIE HALL

MANHATTAN, NEW YORK

(Summer Normal Session)

MUSICAL INSTRUCTION

WILLIAM ALDEN PAUL

TEACHER OF SINGING

312 PIERCE BUILDING, COPLEY SQUARE, BOSTON

Monday and Thursday P.M. and by appointment

Address, Instructor in Music, Episcopal Theological School

Telephone, 2816 R Cambridge

BARITONE SOLOIST

and TEACHER OF SINGING

NEW CENTURY BUILDING

177 HUNTINGTON AVENUE - BOSTON

Room 10

FREDERICK N. WATERMAN

Mezzo-Contralto, Soloist and Teacher

Soloist; Boston Symphony Orchestra
Chicago Symphony Orchestra
Kneisel Quartet, etc.

Studio, Pierce Building, Copley Square, Boston

Miss ANNA MILLER WOOD

MR. C. M. CHASE

TEACHER OF PIANOFORTE PLAYING

Assisted by **MILDRED HARLOWE COOK** and others

STUDIOS, STEINERT HALL ANNEX, BOSTON

500 CARNEGIE HALL, NEW YORK, WEDNESDAYS

ART OF SINGING

Thursdays, Estey Building, Philadelphia

Metropolitan Opera House

Studio Building . . . New York

Mrs. WILLIAM S. NELSON

JOHN C. DEMPSEY

BASS-BARITONE

TEACHER OF SINGING

Conductor and Coach for amateur or professional
Opera Clubs

Choirmaster of St. Mark's P.E. Church, N.Y. City

Musical Director of the St. Cecilia Society
of Flushing

Musical Director of St. Cecilia Choral Club of
Long Island City

PIANIST

Sixty-nine West Eighty-eighth Street
NEW YORK

As Vocal Coach refers to

Mme. Louise Homer Mr. Bechtal Alcock and
Mrs. Merle Tillotson-Alcock Mr. Frederic Martin

ELLA BACKUS-BEHR

**AMERICAN INSTITUTE OF
APPLIED MUSIC**

METROPOLITAN COLLEGE OF MUSIC
212 West 59th Street, New York City

Thorough instruction in all branches of music
Personal attention to individual pupils.

Twenty-sixth year began October 2, 1911.

KATE S. CHITTENDEN, Dean of the Faculty

MUSICAL INSTRUCTION

Claude Maitland Griffeth

PIANO INSTRUCTION

Studio, 133 Carnegie Hall, New York

Mon. and Thurs. Afternoons

Pouch Gallery, Brooklyn

SEND FOR CIRCULAR

PERRY AVERILL

BARITONE

Prepares Singers for the profession

Studio, 220 West 59th Street, New York

'Phone 1097 Col.

ARTHUR D. WOODRUFF

TEACHER OF SINGING

5 West 38th Street

NEW YORK CITY

Miss M. GRACE DASCHBACH

In charge of Vocal Department Teachers
College, Columbia University

SOPRANO

TEACHER OF SINGING

401 Carnegie Hall . New York City

GEORGE HARRIS, Jr.

TENOR

Soloist with Boston Symphony Orchestra
Cecilia Society

and with New York Symphony Orchestra

Management:

M. H. HANSON, 437 5th Avenue, New York

MASTER MUSIC STUDIOS

2789 Broadway, New York

Mrs. M. DUBLE-SCHEELE

Apply to Secretary, Master Music Studios

CATALOG

Telephone Connection

STEINWAY PIANO USED

SUMMER CENTER

SCHLOSS ORT, GMUNDEN, AUSTRIA

Study of music is optional

CARL E. DUFFT

BASSO

Vocal Instruction

1 East 40th Street . New York City

LESLEY MARTIN

Bel Canto

Studio: 1425 Broadway, New York

SINGERS—Suzanne Baker Watson, Cora Cross, Nellie Hart, Willette Kershaw, Gertrude Hutcheson, Ivy Scott, Marion Stanley, Estelle Ward, Mabel Wilbur, Flora Zabelle, Edward Foley, George Gilbert, John Hendricks, Andrew Mack, Dr. Eugene Walton Marshall, Fiske O'Hara, Umberto Sacchetti, Ellis Rhodes, Albert Wallerstedt, and many other singers now before the public in operatic and church work

FRANCIS ROGERS

Management, LOUDON CHARLTON
868 Carnegie Hall, New York

VIRGIL

Piano School and Conservatory

42 West 76th Street, New York

E. SHEFFIELD MARSH

LIONEL HAYES ROBSARTE

Former Opera Tenor Voice Specialist

A. de Trabadelo, Paris, teacher of Melba, Garden, Farrar, Eames, Carasa, Gayarre, etc., says: "I sincerely believe Mr. Robsarte has no equal among American instructors."

Voices tried gratis by appointment

SIGHT PLAYING FOR PIANISTS

If you are a poor Sight Reader and have difficulty in reading
NEW MUSIC AT FIRST SIGHT

write for Booklet giving full particulars of our complete correspondence course
A Professor of Music in one of the largest Colleges in the United States, to whom reference is permitted, says: "YOUR COURSE IS WORTH THE PRICE TO ME EVERY WEEK IN THE AMOUNT OF TIME IT SAVES ME ALONE"

Address NEW YORK COLLEGE OF APPLIED MUSIC
9208 METROPOLITAN TOWER NEW YORK CITY

WM. S. WAITH

Special Representative and Authorized Teacher of the

YERSIN METHOD

18 Arlington Place BUFFALO, N.Y.

Perfect French Diction
Interpretation of French Songs and Arias

ELIZABETH CLARK-SLEIGHT

VOCAL INSTRUCTION

817 West End Avenue, New York City

IBBIE RAYMOND

Illustrated Lectures on "Lives and Works of Famous Composers, Painters and Sculptors"; also on the "History of Music and Art"
Drawing-rooms, Schools, Clubs, Private Classes

Piermont-on-Hudson - New York

BARITONE

RECITAL, ORATORIO, CONCERT

Also a limited number of pupils in the art of singing
There is the real stuff in this singer.—PHILIP HALE.
Mr. Rogers is a true artist.—W. J. HENDERSON
(N. Y. Sun).

Address, 563 PARK AVENUE, NEW YORK

THE SCHOOL THAT MAKES PLAYERS RESULTS TELL

Catalogue on request

TENOR

Tone production and preparation for
public work

Studio, 815 Carnegie Hall New York City

From tone work to artistic finish. Traditions and action of full opera repertoire—Concert and oratorio. Teacher of Mme. Jungman, Prima Donna Contralto, Hofopera, Vienna; Mlle. Lillian Grenville, Prima Donna Soprano, Milan, St. Petersburg, Nice, Chicago Opera Co.; Signor Jacoletti, now singing in Naples; Miss Helene Travis, Mascagni Opera Co.

Residence Studio - Hotel Woodward, N.Y.
'PHONE, 5000 COLUMBUS

THE MASTER SCHOOL OF MUSIC

Vocal Department begins its 8th Season October 23d

Mme. Aurelia Jager Mr. Edward Falck
and Eminent Faculty Voice Trials October 19-20
96 CLINTON ST. BROOKLYN, N.Y.

JOHANNES MIERSCH ROYAL COURT VIOLINIST

CONCERTS and RECITALS

Principal Violin Department

College of Music of Cincinnati, Ohio

F. ADDISON PORTER

Teacher of Pianoforte

New England Conservatory of Music

Private Studio, 31 Steinert Hall
BOSTON

CONVENTION HALL . .

BUFFALO

Thirty-first Season, 1911-1912

Boston Symphony Orchestra

MAX FIEDLER, Conductor

Programme of the FIRST CONCERT

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE



TUESDAY EVENING, JANUARY 30
AT 8.15

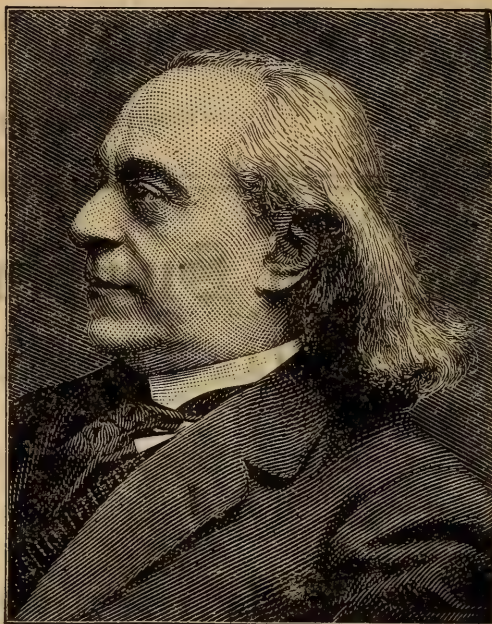
COPYRIGHT, 1911, BY C. A. ELLIS

PUBLISHED BY C. A. ELLIS, MANAGER

Vladimir De Pachmann

*The Greatest Pianist
Of the 20th Century*

ON TOUR
IN THE
UNITED STATES



SEASON: 1911-1912

For generations the appearance of new stars on the musical firmament has been announced—then they came with a temporary glitter—soon to fade and to be forgotten.

De Pachmann has outlived them all. With each return he won additional resplendence and to-day he is acknowledged by the truly artistic public to be the greatest exponent of the piano of the twentieth century. As Arthur Symonds, the eminent British critic, says:

"Pachmann is the Verlaine or Whistler of the Pianoforte the greatest player of the piano now living."

Pachmann, as before, uses the **BALDWIN PIANO** for the expression of his magic art, the instrument of which he himself says:

" It cries when I feel like crying, it sings joyfully when I feel like singing. It responds—like a human being—to every mood. I love the Baldwin Piano."

Every lover of the highest type of piano music will, of course, go to hear Pachmann—to revel in the beauty of his music and to marvel at it.

It is the beautiful tone quality, the voice which is music itself, and the wonderfully responsive action of the Baldwin Piano, by which Pachmann's miraculous hands reveal to you the thrill, the terror and the ecstasy of a beauty which you had never dreamed was hidden in sounds.

The Baldwin Company

CINCINNATI, OHIO

Boston Symphony Orchestra

Thirty-first Season, 1911-1912

MAX FIEDLER, Conductor

FIRST CONCERT

TUESDAY EVENING, JANUARY 30

AT 8.15

PROGRAMME

WAGNER .

Prelude to "The Mastersingers of Nuremberg"

Prelude to "Lohengrin"

Funeral Music, Act III., from "Dusk of the Gods"

Prelude and "Liebestod" from "Tristan and Isolde"

Prelude to "Parsifal"

"A Siegfried Idyl"

Overture, "Tannhäuser"

There will be an intermission of ten minutes after the fourth selection

PRELUDE TO "THE MASTERSINGERS OF NUREMBERG."

RICHARD WAGNER

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

The Vorspiel to "Die Meistersinger von Nürnberg" was performed for the first time at Leipsic, November 1, 1862. The opera was first performed at Munich, June 21, 1868.

The idea of the opera occurred to Wagner at Marienbad in 1845, and he then sketched a scenario, which differed widely from the one finally adopted. It is possible that certain scenes were written while he was composing "Lohengrin," and there is a legend that the quintet was finished in 1845. Some add to the quintet the different songs of Sachs and Walther. Wagner wrote a friend, March 12, 1862: "To-morrow I at least hope to begin the composition of 'Die Meistersinger.'" The libretto was completed at Paris in 1861. He worked at Biebrich in 1862 on the music. In the fall of that year he wished the public to hear fragments of his new works, as yet not performed nor published,—fragments of "Siegfried," "Tristan," "Die Walküre,"—and he himself added to these the overture to "Die Meistersinger," the entrance of the mastersingers, and Pagner's address, from the same opera.

His friend, Wendelin Weissheimer (born 1838), opera conductor at Würzburg and Mainz, composer, teacher, essayist, organized a concert at Leipsic for the production of certain works. Von Bülow was interested in the scheme, and the concert was given in the hall of the Gewandhaus, November 1, 1862, as stated above.

The programme was as follows:—

PART I.

- | | |
|---|--------------------|
| Prelude to "Die Meistersinger zu Nürnberg" (new) | <i>Wagner</i> |
| "Das Grab im Büsento," Ballade for Bass, Male Chorus, and Orchestra | <i>Weissheimer</i> |
| Sung by Mr. RÜBSAMEN. | |
| Concerto in A major (No. 2) for Piano | <i>Liszt</i> |
| Mr. v. BÜLOW. | |
| "O lieb' so lang du lieben kannst," Cantata for Mixed Chorus, Solo, and Orchestra | <i>Weissheimer</i> |

PART II.

- | | |
|---|--------------------|
| "Ritter Toggenburg," Symphony in one movement (five sections) | <i>Weissheimer</i> |
|---|--------------------|



Mme. ADA SODER-HUECK

METROPOLITAN OPERA HOUSE, 1425 BROADWAY, NEW YORK

Voice Training for Opera and Song Repertoire
Speciality, the German Lied

ONLY SERIOUS STUDENTS ACCEPTED

MME. ADA SODER-HUECK instructs according to the Garcia Method, which is acknowledged as the most successful and scientific system which has ever been introduced to the world. In fact, the rapidity of progress is remarkable and successful results can be almost guaranteed.

Chorus, "Trocknet nicht" Weissheimer
 "Chorus, "Frühlingslied" Weissheimer
 The duet sung by Miss LESSIAK and Mr. JOHN.
 Overture to the opera "Tannhäuser" Wagner

Wagner conducted the two overtures. The hall was nearly empty, and the concert was given at a pecuniary loss. This was naturally a sore disappointment to Wagner, who had written to Weissheimer, October 12, 1862: "Good! 'Tannhäuser' overture, then! That's all right for me. For what I now have in mind is to make an out-and-out sensation, so as to make money." Wagner had proposed to add the prelude and finale of "Tristan" to the prelude to "Die Meistersinger"; but his friends in Leipsic advised the substitution of the overture to "Tannhäuser." There was not the faintest applause when Wagner appeared to conduct. Yet the prelude to "Die Meistersinger" was received then with such favor that it was immediately played a second time.

* * *

I give in condensed and paraphrased form Mr. Maurice Kufferath's analysis of this overture.*

This Vorspiel, or prelude, is in reality a broadly developed overture in the classic form. It may be divided into four distinct parts, which are closely knit together.

1. An initial period, moderato, in the form of a march built on four chief themes, combined in various ways. The tonality of C major is well maintained.
2. A second period, in E major, of frankly lyrical character, fully developed, and in a way the centre of the composition.
3. An intermediate episode after the fashion of a scherzo, developed from the initial theme, treated in diminution and in fugued style.
4. A revival of the lyric theme, combined this time simultaneously with the two chief themes of the first period, which leads to a coda wherein the initial phrase is introduced in the manner of a stretto.

The opening energetic march theme serves throughout the work to characterize the mastersingers. As Wagner said, "The German is angular and awkward when he wishes to show his good manners, but he is noble and superior to all when he takes fire." The theme might characterize the German bourgeoisie. (Compare Elgar's theme of

*See "Les Maîtres Chanteurs de Nuremberg," by Maurice Kufferath (Paris and Brussels, 1908), pp. 200-210.



Dartmouth and Newbury Sts.
 BOSTON

For both transient and
 permanent guests

KKNOWN throughout New Eng-
 land for its unexcelled cuisine.

Its apartments of two to five rooms
 with bath appeal particularly to families
 who are planning to spend a long or
 short time in Boston.

Rates furnished upon application

"London Citizenship," in "Cockaigne.") Secondary figures are formed from disintegrated portions of this theme, and there is a peculiarly appropriate scholastic, pedantic polyphony. Note also how from the beginning a cunning use of the *ritardando* contributes to the archaic color of the work.

The exposition of the initial theme, with the first developments, leads to a second theme of wholly different character. It is essentially lyrical, and, given at first to the flute, hints at the growing love of Walther for Eva. Oboe, clarinet, and horn are associated with the flute, and alternate with it in the development.

A Weberish flourish of violins leads to a third theme, intoned by the brass, sustained by harp. It is a kind of fanfare. The theme seems to have been borrowed by Wagner from the "crowned Tone" of Heinrich Mügling.* This pompous theme may be called the fanfare of the corporation, the theme of the guild, or the theme of the banner, the emblem of the corporation. It is soon combined with the theme of the mastersingers, and at the conclusion the whole orchestra is used. There is in this brilliant passage an interesting chromatic walk of trumpets and trombones, supported by violas and 'cellos.

A short and nervous episode of eight measures introduces a series of modulations, which lead to a sweet yet broadly extended melody,—the theme that characterizes in general the love of Walther and Eva. And here begins the second part of the overture. The love theme after development is combined with a more passionate figure, which is used in the opera in many ways,—as when Sachs sings of the spring; as when it is used as an expression of Walther's ardor in the accompaniment to his trial song in the first act.

The tonality of the first period is C major, that of the love music is E major. And now there is an *allegretto*. The oboe, in staccato notes, traces in double diminution the theme of the initial march; while the clarinet and the bassoon supply ironical counterpoint. The theme of youthful ardor enters in contention; but irony triumphs, and there is a parody (in E-flat) of the solemn March of the Mastersingers, with a new subject in counterpoint in the basses. The counter-theme in the 'cellos is the theme which goes from mouth to mouth in the crowd when Beckmesser appears and begins his Prize Song,—"What? He? Does he dare? *Scheint mir nicht der Rechtel!*" "He's not the fellow to do it." And this mocking theme has importance in the overture; for it changes position with the subject, and takes in turn the lead.

* See "Der Meistergesang in Geschichte und Kunst," by Curt Mey (Carlsruhe, 1892, pp. 56, 57).

HOTEL PURITAN

COMMONWEALTH AVENUE, BOSTON



C. C. COSTELLO
Manager

The Distinctive Boston House

and one of the most attractive hotels in the world for those who demand the best.

Several desirable rooms and suites at modest prices. Booklet of the hotel with guide to Boston and vicinity will be mailed on request.

After a return to the short and nervous episode there is a thunderous explosion. The theme of the mastersingers is sounded by the brass with hurried violin figures, at first alone, then combined simultaneously with the love theme, and with the fanfare of the corporation played scherzando by the second violins, violas, and a portion of the woodwind. This is the culmination of the overture. The melodious phrase is developed with superb breadth. It is now and then traversed by the ironical theme of the flouted Beckmesser, while the basses give a martial rhythm until again breaks forth from the brass the theme of the corporation. The fanfare leads to a last and sonorous affirmation of the mastersinger theme, which serves at last as a song of apotheosis.

PRELUDE TO THE OPERA "LOHENGRIN" RICHARD WAGNER

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

"Lohengrin," an opera in three acts, was performed for the first time at the Court Theatre, Weimar, August 28, 1850. The cast was as follows: Lohengrin, Beck; Telramund, Milde; King Henry, Höfer; The Herald, Pätisch; Ortrud, Miss Fastlinger; Elsa, Miss Agthe. Liszt conducted.

The tenor Beck found the first part of "Lohengrin's narrative" so exhausting that he was unable to sing the second; and, to quote Mr. Henry T. Finck's words, "Wagner, judging that this would probably be the case with most tenors, cancelled this passage altogether." The five additional verses are printed in the original orchestral score, but not in the score for voices and pianoforte, nor in the libretto. The whole narrative was sung at the Munich performance in 1869 with Nachbaur as Lohengrin. Some of Wagner's friends almost persuaded him to change the plot, and permit Lohengrin to remain with Elsa, just as Dickens was persuaded for the sake of "a happy ending" to change, and ruin in the changing, the final chapter of "Great Expectations." Beck, by the way, who, according to Richard Pohl, was wholly unable

THE POWERS HOTEL

ROCHESTER, NEW YORK

ABSOLUTELY FIREPROOF

One of the safest and most comfortable hotels in the U.S. \$300,000 spent on improvements in last two years

350 ROOMS

275 WITH BATHS OR SHOWERS

EUROPEAN PLAN

Rates, \$1.50 with or without shower; \$2.00

\$2.50 to \$3.00 with Bath

Superior Cuisine and Service

Free Electric 'Bus Service

MESSNER & SWENSON, Props.



to do justice to the part, left the stage not many years after the first performance.*

It was at Marienbad in the summer of 1845 that Wagner laid out the scheme of "Lohengrin." He wrote the libretto in the following winter, and conceived some of the melodic ideas. He began the actual composition of the opera with this narrative of Lohengrin, "because the monologue contained the most significant musical germs in the whole score." In the original version, after the words "and Lohengrin my name," the orchestra intoned the Grail theme, the chorus treated the theme in the same manner as in the first act when the knight appears, and then the recitation continued in a manner analogous to first section. The third act of "Lohengrin" was composed at Grossgraufen between September 9, 1846, and March 5, 1847; the first act between May 12 and June 8, 1847; the second act between June 18 and August 2 of the same year. The Prelude was completed on August 28, 1847, and the instrumentation was made during the following winter and spring. The score was not published for several years,—to quote from Mr. W. J. Henderson's "Richard Wagner" (New York, 1901),—"because Meser, who had printed the previous works of the composer, had lost money by the ventures. Breitkopf & Härtel subsequently secured the score at a small price, not because they were niggardly in offering, but because Wagner's works had no large market value at the time, and he was anxious to sell, being in his chronic condition of financial embarrassment."

The first performance of the Prelude in concert was on January 17, 1853, in the Gewandhaus, Leipsic, at a concert for the benefit of the Orchestral Pension Fund. Julius Rietz conducted from manuscript.

The first performance of "Lohengrin" (in German) in the United States was at the Stadt Theatre, New York, April 3, 1871. Adolf Neuendorff conducted. The cast was as follows: Lohengrin, Habel-

* Wagner, in a letter to Louis Schindeldeisser, written in 1853, declared frankly that Beck was "atrocious." Yet the Princess Sayn-Wittgenstein, who heard him a few years after the first performance, was hysterical in praise of the tenor. Wagner wished his Lohengrin to be "young and radiant." He wrote with reference to one unhappy Lohengrin: "I had always fancied that people must be glad whenever Lohengrin but tread the stage: on the contrary, it seems they were gladder when he left it." For much entertaining matter concerning the first performance of "Lohengrin" see W. A. Ellis's Life of Wagner: the indices of the volumes are commendably full.

A Most Effectual Throat Relief

Hoarseness, coughs, inflammation of the throat, bronchial and asthmatic troubles are relieved promptly by the use of

BROWN'S BRONCHIAL TROCHES

For over half a century recognized throughout the world as the staple throat remedy. Especially convenient to carry in purse or pocket ready for use whenever required to check a cough or give relief in any throat trouble.

Entirely free from opiates in any form. Fine for singers and speakers to clear the voice. Sold everywhere in boxes—never in bulk.

Price 25c, 50c and \$1.00
Sample sent free on request

JOHN I. BROWN & SON, BOSTON, MASS.

BROWN'S

CAMPHORATED
SAPONACEOUS

DENTIFRICE

is an article of superior merit. Used daily, will keep the teeth sound, prevent accumulation of tartar, and give firmness to the gums. It leaves a particularly clean and pleasant feeling in the mouth.

For sale by druggists and dealers in toilet articles, or sent on receipt of price, 25 cents. Sample sent on request.

Manufactured by JOHN I. BROWN & SON

CURTIS & BROWN
MFG. CO., Ltd.

NEW YORK, N.Y.

mann; Telramund, Vierling; King Henry, Franosch; the Herald, W. Formes; Ortrud, Mme. Frederici; Elsa, Mme. Lichtmay. The first performance in Italian was at the Academy of Music, March 23, 1874: Lohengrin, Campanini; Telramund, del Puente; King Henry, Nan-netti; the Herald, Blum; Ortrud, Miss Cary; Elsa, Miss Nilsson.

* *

The Prelude is the development and working out of the Sangreal motive. Berlioz described the composition as a gradual crescendo leading to a shorter decrescendo. "Like the hero's career in the opera," says Mr. Apthorp, "it begins, as it were, in the clouds, then gradually descends farther and farther until it embraces all the lowest tones of the orchestra, and then returns to the clouds again. Its single theme is developed in free polyphony by various successive groups of instruments, each of which groups proceeds with free counter-thematic work as the next group enters with the theme. First we have the violins piano in their higher register; then come the flutes, oboes and clarinets; then the violas, 'cellos, horns, bassoons, and double-basses; lastly the trumpets, trombones, and tuba fortissimo; then comes the decrescendo, ending pianissimo in the high violins and flutes."

The Prelude is scored for three flutes, two oboes, English horn, two clarinets, bass clarinet, three bassoons, four horns, three trumpets, three trombones, bass tuba, a set of three kettledrums, cymbals, four solo violins, and the usual strings.

SIEGFRIED'S FUNERAL MUSIC, FROM "DUSK OF THE GODS," ACT III.,
SCENE 2 RICHARD WAGNER

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

This music is not a funeral march. It has nothing to do with the last rites and ceremonies paid Siegfried. It is a collection of prominent *leit-motive* which are associated with the hero or with the Volsung race.

These motives are named by Mr. W. F. Apthorp in the following order:—

THE LENOX HOTEL

Boylston and Exeter Streets
BOSTON

THE most comfortable and convenient hotel in Boston. Easy access to theatres, shopping districts and railroad stations. Beautifully and cosily appointed, with an atmosphere of refinement, and cuisine unexcelled. Located in the exclusive Back Bay District. Here will be found every convenience for transient as well as the permanent guest. 250 rooms, singly or en suite. Fireproof.

Three Minutes from Back Bay Railroad Stations

"I. The VOLSUNG MOTIVE (slow and solemn in horns and tubas, repeated by clarinets and bassoons).

"II. The DEATH-MOTIVE (crashing C minor chords in brass, strings, and kettledrums, interspersed with running passages in triplets in the lower strings).

"III. The MOTIVE OF THE VOLSUNGS' HEROISM (slow and stately, in tubas and horns).

"IV. The MOTIVE OF SYMPATHY * (worked up in imitation in woodwind and horns), merging soon into:—

"V. The LOVE-MOTIVE (in the oboe).

"(The bass under these last two motives is a further development of the Volsung-Motive, which is carried on for five measures more in the double-basses, bass-clarinet, bassoons, and bass and contra-bass tubas, against the running triplet figure from the Death-Motive in the violins.)

"VI. The SWORD-MOTIVE (in the trumpet).

"VII. The MOTIVE OF GLORIFICATION IN DEATH (the crashing chords of the Death-Motive in the major mode; the full orchestra).

"VIII. The SIEGFRIED-MOTIVE (in the horns and bass-trumpet; afterwards in the trumpets).

"IX. The MOTIVE OF SIEGFRIED THE HERO (a rhythmic modification of 'Siegfried's horn-call,' in all the brass).

"X. The BRÜNNHILDE-MOTIVE (in the clarinet and English-horn).

"Of all these the only one which keeps constantly recurring in one form or another is the Death-Motive, either in its original minor shape, or else in the major mode as the 'Motive of Glorification in Death.'

"This music on Siegfried's death comes to no definite close in the drama itself, but merges gradually into the third, and final, scene of the act, which ends with Brünnhilde's dying speech over the hero's remains, her self-immolation, and the mystic shadowing forth of Ragnarök, or the Dusk of the Gods (*Götterdämmerung*), from which the drama takes its name."

"Dusk of the Gods" was performed for the first time at the Festival Theatre in Bayreuth, August 17, 1876. The cast was as follows: Siegf-

* Siegmund and Sieglinde (Siegfried's father and mother) in the first scene of *Die Walküre*.



The "TEK"

Have you tried it? Why not?
Are you afraid of becoming a fine player?
The "TEK" makes players

Send for booklet

Address:

VIRGIL PIANO SCHOOL CO.
42 West 76th Street, New York



**RARE OLD
VIOLINS**

JOHN MARKERT & CO.
33 WEST 8th STREET, N.Y.

**BOUND COPIES of the
Boston Symphony Orchestra's
PROGRAMME BOOKS**

Containing Mr. Philip Hale's analytical and descriptive notes on all works performed during the season ("musically speaking, the greatest art annual of to-day,"—W. J. Henderson, New York Sun)
May be obtained by addressing

Price \$3.00
C. A. ELLIS
SYMPHONY HALL

fried, Georg Unger; Gunther, Eugen Gura; Hagen, Gustav Siehr; Alberich, Carl Hill; Brünnhilde, Amalia Friedrich-Materna; Waltraute, Luise Jäide; The Three Norns, Johanna Jachmann-Wagner, Josephine Scheffsky, Friedricke Grün; The Rhine Daughters, Lilli Lehmann, Marie Lehmann, Minna Lammert. Hans Richter conducted.

The first performance in America was at the Metropolitan Opera House, New York, January 25, 1888. Siegfried, Albert Niemann; Gunther, Adolf Robinson; Hagen, Emil Fischer; Alberich, Rudolph von Milde; Brünnhilde, Lilli Lehmann; Guttrune, Auguste Seidl-Kraus; Woglinde, Sophie Traubmann, Willgunde, Marianne Brandt, Flosshilde, Louise Meisslinger (the Three Rhine Maidens). Anton Seidl conducted. The Waltraute and Norn scenes were omitted. They were first given at the Metropolitan, January 24, 1899. Mme. Schumann-Heink was then the Waltraute, also one of the Norns. The other Norns were Olga Pevny and Louise Meisslinger.

The original text of "Götterdämmerung" was written in 1848, and the title was "Siegfrieds Tod." This text was remodelled before 1855. The score was completed in 1874.

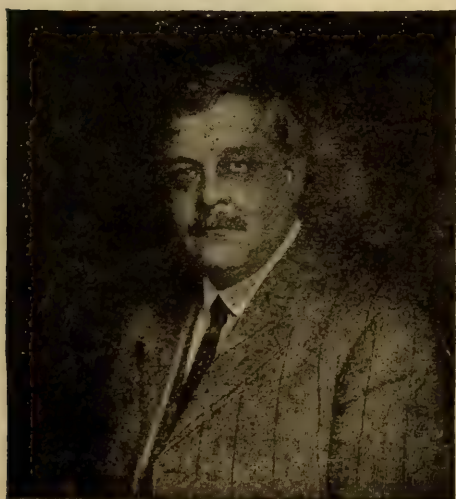
PRELUDE AND "LOVE DEATH," FROM "TRISTAN AND ISOLDE."

RICHARD WAGNER

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

The thought of "Tristan and Isolde" was first mentioned by Wagner in a letter to Liszt in the latter part of 1854; the poem was written at Zürich in the summer of 1857, and finished in September of that year; the composition of the first act was completed at Zürich, December 31, 1857 (some say, only in the sketch); the second act was completed at Venice in March, 1859; the third act at Lucerne in August, 1859. The "action in three acts" was performed for the first time at the Royal Court Theatre, Munich, June 10, 1865; * the first performance in Amer-

* The cast at Munich was as follows: Tristan, Ludwig Schnorr von Carolsfeld; Kurvenal, Mitterwurzer; Melot, Heinrich; Marie, Zottmayer; Isolde, Mrs. Schnorr von Carolsfeld; Brängane, Miss Deinet. Hans von Bülow conducted.



Edward B. Kinney

Vocal Specialist

780 WEST END AVENUE
S.E. Corner 98th STREET
NEW YORK

Phone, 1404 River

As organist and choirmaster of one of New York's large churches, and a producer of light operas, Mr. Kinney gives his pupils unusual chances.

He not only places the voice, but prepares the young artist for a career. His experience in caring for and restoring abused and apparently lost voices is invaluable. Examination by appointment.

ica was at the Metropolitan Theatre, New York, December 1, 1886; * the first performance in Boston was at the Boston Theatre, April 1, 1895.†

Both the Prelude and the Love Death were performed in concerts before the production of the opera at Munich. The Prelude was played for the first time at Prague, March 12, 1859, and von Bülow, who conducted, composed a close for concert purposes. It was stated on the programme that the Prelude was performed "through the favor of the composer." The Prelude was also played at Leipsic, June 1, 1859. Yet, when Johann Herbeck asked later in the year permission to perform it in Vienna, Wagner wrote him from Paris that the performance at Leipsic was against his wish, and that, as soon as Herbeck knew the piece, he would understand why Wagner considered it unsuitable for concert purposes. And then Wagner put the Prelude on the programme of his concert given in Paris, January 25, 1860.

Wagner himself frequently conducted the Prelude and Love Death, arranged by him for orchestra alone, in the concerts given by him in 1863.

* *

The Prelude, *Langsam und schmachtend* (slow and languishingly), in A minor, 6-8, is a gradual and long-continued crescendo to a most sonorous fortissimo; a shorter decrescendo leads back to pianissimo. It is free in form and of continuous development. There are two chief themes: the first phrase, sung by 'cellos, is combined in the third measure with a phrase ascending chromatically and given to the oboes. These phrases form a theme known as the Love Potion motive, or the motive of Longing; for commentators are not yet agreed even as to the terminology. The second theme, again sung by the 'cellos, a voluptuous theme, is entitled Tristan's Love Glance.

The Prelude is scored for three flutes (one interchangeable with piccolo), two oboes, cor anglais, two clarinets, bass clarinet, three bassoons, four horns, three trumpets, three trombones, tuba, kettle-drums, strings.

* The cast at the first performance in New York was as follows: Tristan, Albert Niemann; Kurvenal, Adolph Robinson; Melot, Rudolph von Milde; Marke, Emil Fischer; Isolde, Lilli Lehmann; Brängane, Marianne Brandt; Ein Hirt, Otto Kemnitz; Steuermann, Emil Sängner; Seemann, Max Alvary. Anton Seidl conducted.

† The cast at the first performance in Boston was: Tristan, Max Alvary; Kurvenal, Franz Schwarz; Melot, Jas. F. Thomson; Marke, Emil Fischer; Seemann, Mr. Zdanow; Isolde, Rosa Sucher; Brängane, Marie Brema. Walter Damrosch conducted.

ANNOUNCEMENT of M. H. HANSON

437 FIFTH AVENUE, NEW YORK

For Spring, 1912. Available among others

MARIE RAPPOLD	} Metropolitan Opera House	LUDWIG HESS, Famous Tenor
BERNICE DE PASQUALI		HENRI SCOTT, Basso, Chicago Opera
HENRIETTE WAKEFIELD		BORIS HAMBOURG, 'Cellist
MARGARETE MATZENAUER		

For 1912-13

GEORGE HENSCHER, Recitals to his own accompaniment

GOTTFRIED GALSTON, the sensational Munich pianist

LOUIS PERSINGER, American Violin Virtuoso of European fame

All the above artists, and others to be announced

Isolde's Love Death is the title given, as some say, by Liszt to the music of Isolde dying over Tristan's body. The title is also given to the orchestral part of the scene played as concert music without the voice part. The music is scored for the same orchestra as the Prelude with the addition of a harp.

The text of "Isoldens Liebestod" is as follows:—

ORIGINAL GERMAN.

Mild und leise
wie er lächelt,
wie das Auge
hold er öffnet:
seht ihr's Freunde,
sah't ihr's nicht?
Immer lichter
wie er leuchtet,
Stern-umstrahlet
hoch sich hebt:
seht ihr's nicht?
Wie das Herz ihm
muthig schwillt,
voll und hehr
im Busen quillt,
wie den Lippen
wonnig mild
süßes Athem
sanft entweht:—
Freunde, seht,—
fühlt und seht ihr's nicht?—
Höre ich nur
diese Weise,

ENGLISH PROSE TRANSLATION.*

How gently he smiles and softly, how
he sweetly opens his eyes: see ye it,
friends, can ye not see it? How he
shines ever brighter, raises himself on
high amid the radiant stars: do ye not
see it? How bravely his heart swells
and gushes full and sublime in his
bosom, how sweet breath is gently
wafted from his lips, ecstatically
tender:—Friends, look,—feel ye and
see ye it not?—Do I alone hear this
lay which so wondrously and softly,
ecstatically complaining, all-saying,
gently reconciling, sounds forth from
him and penetrates me, soars aloft,
and sweetly ringing sounds around
me? As it sounds clearer, billowing
about me, is it waves of gentle breezes?
Is it clouds of ecstatic perfume? As
they swell and roar around me, shall
I breathe? shall I hearken? Shall
I sip, dive under, sweetly exhale my-

* This prose translation is by Mr. W. F. Apthorp.

AN INSTANT SUCCESS—FIRST EDITION EXHAUSTED

A UNIQUE VOLUME

One Hundred Folksongs of All Nations

Edited by GRANVILLE BANTOCK

FOR MEDIUM VOICE



Bound in paper, cloth back - - - \$1.50, postpaid
In full cloth, gilt - - - 2.50, postpaid

Musicians everywhere, particularly those who are students of the development of music, are vitally interested in folksong, not of one, but of all countries whose music has racial characteristics. Herein, too, singers have found rare and curious examples with which to enrich the most artistic programs. In this volume of **The Musicians Library** the editor has drawn from the treasures found among European, Asiatic, African, and American races, making a most valuable and unique collection, which he has edited with skill. The accompaniments are musical and characteristic, and in addition to the **original language** or dialect an excellent English translation is in all cases given.

As desirable for children as adults

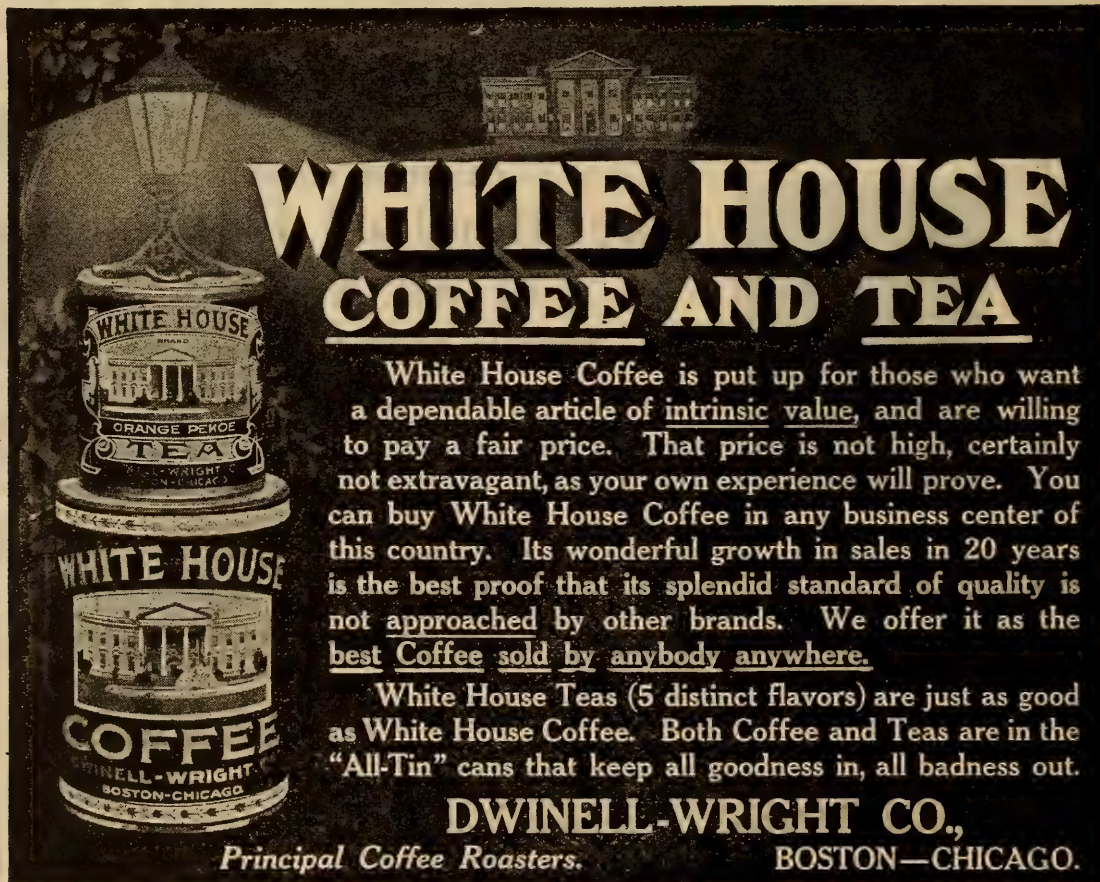
OLIVER DITSON COMPANY - - BOSTON

CHAS. H. DITSON & CO., NEW YORK

8-10-12 E. 34th Street

die so wunder-
 voll und leise,
 Wonne klagend,
 Alles sagend,
 mild versöhnend
 aus ihm tönend,
 in mich dringet,
 auf sich schwinget,
 hold erhallend
 um mich klinget?
 Heller schallend,
 mich umwallend,
 sind es Wellen
 sanfter Lüfte?
 sind es Wolken
 wonniger Düfte?
 Wie sie schwellen,
 mich umrauschen,
 soll ich athmen,
 soll ich lauschen?
 Soll ich schlürfen,
 untertauchen,
 süß in Düften
 mich verhauchen?
 In dem wogenden Schwall
 in dem tönenden Schall,
 in des Welt-Athems
 wehenden All—
 ertrinken—
 versinken—
 unbewusst—
 höchste Lust!

self away in odors? In the billowing
 surge, in the resounding echo, in the
 World-breath's waving All—to drown
 —to sink—unconscious—highest joy!



WHITE HOUSE COFFEE AND TEA

White House Coffee is put up for those who want
 a dependable article of intrinsic value, and are willing
 to pay a fair price. That price is not high, certainly
 not extravagant, as your own experience will prove. You
 can buy White House Coffee in any business center of
 this country. Its wonderful growth in sales in 20 years
 is the best proof that its splendid standard of quality is
 not approached by other brands. We offer it as the
best Coffee sold by anybody anywhere.

White House Teas (5 distinct flavors) are just as good
 as White House Coffee. Both Coffee and Teas are in the
 "All-Tin" cans that keep all goodness in, all badness out.

DWINELL-WRIGHT CO.,
Principal Coffee Roasters. BOSTON—CHICAGO.

[Isolde sinkt, wie verklärt, in Brängane's Armen sanft auf Tristan's Leiche. Grosse Rührung und Ent-rückheit unter den Umstehenden.]

[Isolde sinks, as if transfigured, in Brängane's arms gently upon Tristan's dead body. Great emotion in all pres-ent.]

* * *

Mr. Richard Le Gallienne translated Wagner's text into verse:—

Oh, how gently
He is smiling,
See his eyelids
Open softly,
See how brightly
He is shining!
See, you, friends—
Oh, see you not?

Mark you how he
Rises radiant,
Lifts himself,
All clothed in starlight!
See, you, friends—
Oh, see you not?
How his mighty heart
Is swelling,
Calm, and happy
In his breast!
From his lips
How sweet an incense
Softly breathes!
Oh, hearken, friends—
Hear ye nothing,
Feel ye naught!
It is I alone
That listen
To this music
Strangely gentle,
Love-persuading,

Saying all things
To this music
From him coming,
Through me like
A trumpet thrilling,
Round me like
An ocean surging,
O'er me like
An ocean flowing!

Are these waves
About me breezes?
Are these odors
Fragrant billows?
How they gleam
And sing about me!
Shall I breathe,
Oh, shall I listen?
Shall I drink,
Oh, shall I dive,
Deep beneath them—
Breathe my last?
In the billows,
In the music,
In the world's
Great whirlwind—lost
Sinking,
Drowning,
Dreamless,
Blest.

* * *

Wagner wrote, after telling the legend of Tristan and Isolde down to the drinking of the philter: "The musician who chose this theme for the prelude to his love drama, as he felt that he was now in the boundless realm of the very element of music, could only have one care: how he should set bounds to his fancy, for the exhaustion of the theme was impossible. Thus he took, once for all, this insatiable desire. In long-drawn accents it surges up from its first timid confession, its softest attraction, through sobbing sighs, hope and pain,

ISABELLA BEATON

PIANIST.

TOUR OF THE UNITED STATES AND CANADA
MANAGEMENT, MARC LAGEN

Bristol Building, 500 Fifth Avenue, New York, N.Y.

laments and wishes, delight and torment, up to the mightiest onslaught, the most powerful endeavor to find the breach which shall open to the heart the path to the ocean of the endless joy of love. In vain! Its power spent, the heart sinks back to thirst with desire, with desire unfulfilled, as each fruition only brings forth seeds of fresh desire, till, at last, in the depths of its exhaustion, the starting eye sees the glimmering of the highest bliss of attainment. It is the ecstasy of dying, of the surrender of being, of the final redemption into that wondrous realm from which we wander farthest when we strive to take it by force. Shall we call this Death? Is it not rather the wonder-world of night, out of which, so says the story, the ivy and the vine sprang forth in tight embrace o'er the tomb of Tristan and Isolde?"

ENTR'ACTE.

CATHEDRAL FESTIVALS.

(From the *London Times*, September 9, 1911.)

A festival programme (by which we do not at the moment mean merely the sequence of works performed, but the actual document setting forth all the arrangements for the festival) makes entertaining reading, from the list of stewards or guarantors with which it opens to the highly complex railway arrangements with which it ends. That issued for the Worcester Musical Festival, which begins to-morrow, has a statement on the front page of peculiar interest. It announces that this is "the one hundred and eighty-eighth meeting of the Three Choirs of Worcester, Hereford, and Gloucester, for the benefit of the Widows and Orphans of Clergymen of the Three Dioceses." We must note the wording carefully in order to appreciate the meaning of the remark. It is a frank assertion that the festival is undertaken not primarily for any artistic benefit to those who take part in it as performers or listeners, still less for the material advantage of the performers, but in order to provide funds for a worthy diocesan charity. It hurls defiance alike at those who maintain the plea of art for art's sake and those who would urge art for the artist's sake. It ignores the favorite ecclesiastical plea (so persistently upheld by each preacher at each opening service) of art for religion's sake, and proclaims art for charity's sake.

It is small wonder that this position has been strongly attacked, as the sense of the independent responsibility of musical art and artists has grown stronger amongst musical people. They feel that the proceeds



PEABODY CONSERVATORY OF MUSIC OF BALTIMORE

Mt. Vernon Place

HAROLD RANDOLPH, Director

ENDOWED. the Conservatory offers every advantage for musical culture and maintains a Staff of 60 eminent European and American Masters, including

Otis B. Boise	Theodor Hemberger	J. C. Van Hulsteyn
George F. Boyle	Ernest Hutcheson	Emmanuel Wad
Adelin Fermin	Pietro Minetti	Bart Wirtz
	Harold Phillips	

Scholarships, Diplomas, Teachers' Certificates

Catalogues mailed

of an artistic enterprise should be devoted to the furtherance of art, especially in a country in which art receives no regular endowment. Musicians, they say, are as liable to leave widows and orphans as clergymen; but it would be better still to help the musician before his wife is a widow and his children fatherless, better to give him a tangible reward for his best artistic energies, that the music-loving public may get the greatest benefit from them. This, of course, especially applies to the case of the composer, for it has become recognized that professional singers and players have to be paid, while composers are still expected to be, and generally are, the most disinterested of human kind. Many of them will resist the temptation to make money out of "shop ballads" and salon pieces, and will devote months to the preparation of works fit for production at a great festival, or make expensive journeys to superintend rehearsals, because they love their art. They are true philanthropists; but there are some to whom such philanthropy is a sheer impossibility, and as the Foreign Gentleman said to Mr. Podsnap, "They do how?" For them there is only the answer of Podsnappery, "They do—I am sorry to be obliged to say it—as they do." This state of things must surely have something to do with the fact that it is increasingly difficult to procure new works of a suitable kind for the big cathedral festivals. It does not account for the difficulty, but it is an element in it. It must be counted in along with the facts that the older forms of religious festival music have become outworn, that a higher standard is now demanded, that the Victorian oratorio of the kind which every respectable Church musician could turn out of his cloistered workshop would not now be listened to, and nobody regrets the fact. But here the change in conditions must also be borne in mind, for a generation or two ago festival works, the best then obtainable, were written chiefly by men who were profiting by cathedral endowments: now they are expected from men who live in a larger, a freer, and a worse-paid world. The festivals are a hundred and eighty-eight years old, and in many respects they are working with the organization of the eighteenth century, but their musical scope has grown with advancing time. One sees it in the fact that, although the official order of service always speaks of the musical performance as "the Oratorio," yet almost every form of serious composition finds a place. In this year's programme, for example, there are only three oratorios, "Elijah" and "The Messiah" and, by a slight stretch of the term, the "Saint Matthew Passion"; while symphonies, motets, a mass, a song cycle, a violin concerto, even an act of an opera, are included. The only restric-

PAUL SAVAGE, *Teacher of Singing*

803-4 CARNEGIE HALL, NEW YORK CITY

Summer School in New Hampshire

Special Advantages for Teachers

RUTH SAVAGE, Assistant

tion which the cathedral imposes is that the works should deal with the more serious issues of life, and that they should be, broadly speaking, consonant with Christianity. They need not be of it, as the presence of the Ninth Symphony of Beethoven and the third act of "Parsifal" shows. The attitude represents the greater trustfulness now existing even among ecclesiastical leaders,—the feeling that the artistic expression of the soul of man is essentially religious even without the hall-mark of an orthodox faith, and is thereby fit for representation in the cathedral. With such an acknowledgment there are surely big possibilities for the cathedral festivals. They have the opportunity of leading towards a wider type of Church composition, expressing itself in new forms as capable of expansion along their own lines as are those of the concert-room or of the opera-house. Church music can become as fit a field for the free spirit of man as it was in times past, if it may express the religion of his own heart and not that of somebody else's head.

But one is soon recalled from dreams of such possibilities by the thought that all the conditions have to be brought into line in order to meet all the needs of the case. Formerly (to return to the statement on the front page of the Worcester programme) the Church endowed the musicians who made her own somewhat restricted types of music, and the results of the policy are evident in the fine things they wrote,—not the oratorios of the last century, but the long succession of genuine Church compositions from Tallis to Wesley. It was not unnatural that Church musicians should help Church charities in certain dioceses with the proceeds of an annual festival. Moreover, the charity helped, and in a sense still helps, the festival. It is certain that no purely musical institution could have existed through the last one hundred and eighty-eight years in English provincial towns in its own right. People supported the festival for the sake of the charity, and so all unconsciously made the festival develop beyond mere local importance. Now it has become a national possession, one of the few musical institutions in this country which possesses an individuality and a tradition all its own. Noble music has been written by composers of the first rank to suit its conditions, and it has certain ideals which can only be followed out by its being given the ability to cast its net wide, to secure the best work from the best men, and to offer it to the best, that is, the most musically enlightened audiences. To do so, the economic position must support the artistic one.

ARTHUR L. LAWRASON

PROMINENT STUDENTS

REGINA VICARINO, Phenomenal Colorature

SALLIE FISHER

LINA ABARBANELL

322 W. 57th Street

Columbus 8945

NEW YORK

PRELUDE TO "PARSIFAL" RICHARD WAGNER

(Born at Leipsic, May 23, 1813; died at Venice, February 13, 1883.)

"Parsifal," "a stage-consecration festival play" in three acts, book and music by Richard Wagner, was first performed at Bayreuth for the patrons, July 26, 1882. The first public performance was on July 30, 1882. Parsifal, Hermann Winkelmann; Amfortas, Theodor Reichmann; Titurel, August Kindermann; Klingsor, Karl Hill; Gurnemanz, Emil Scaria; Kundry, Amalie Materna. Hermann Levi conducted. Wagner's version of the story of Percival, Parzival, or, as he prefers, Parsifal, is familiar to all. There is no need in a description of the Prelude to this music-drama of telling the simple tale or pondering its symbolism. The ethical idea of the drama is that enlightenment coming through conscious pity brings salvation. The clearest and the sanest exposition of the Prelude is that included by Maurice Kufferath in his elaborate essay, "Parsifal" (Paris: Fischbacher, 1890). I here give portions of this exposition in a condensed form.

The *Leit-motiv* system is here followed rigorously. The *Leit-motiv* is a well-defined melody, or a rhythmic and melodic figure, sometimes even a simple succession of harmonies, which serve to characterize an idea or a sentiment and, combined in various ways, form by repetition, juxtaposition, or development, the thread of the musical speech.

The Prelude of "Parsifal" presents at once some of the most important and characteristic themes of the music-drama that follows; and, as do all Wagnerian preludes, it plunges the hearer into the particular atmosphere of the play.

Without preparation the Prelude opens with a broad melodic phrase, which is sung later in the great religious scene of the first act, during the mystic feast, The Lord's Supper.

Take and drink of my blood,
'Tis of our love the token,
Take of my body and eat,
'Twas for sinners once broken.

This phrase is sung, at first without accompaniment, in unison by violins, 'cellos, English horn, clarinet, bassoon, *sehr langsam* (*Lento assai*), A-flat major, 4-4. "No words can give an idea of the effect produced by this theme, when the first note, in vague tonality, arises from the hidden orchestra at Bayreuth as from an unknown, mysterious distance." This motive is repeated by trumpet, oboes, and half

SUCCESSFUL SONGS BY
JOHN H. DENSMORE

- The Lamb (B \flat and D \flat). Sacred or Secular.
- Memory (C and B \flat). French and English Texts.
- The Time I've Lost in Wooing (E \flat and C). Humorous.
- April (G and F).
- Two Roses (B \flat , A \flat , and F).
- Good-night (High).
- Laughing Song (High). Coloratura.

the first and second violins in unison against rising and falling arpeggios in the violas and remaining violins, repeated chords for flutes, clarinets, and English horn, and sustained harmonies in bassoons and horns. This theme is known as the motive of the Last Supper. The second phrase of the motive is given out and repeated as before.

Without any other transition than a series of broken chords, the trombones and the trumpets give out the second theme, the Grail motive, because it serves throughout the music-drama to characterize the worship of the holy relic. It is a very short theme, which afterwards will enter constantly, sometimes alone, sometimes in company with other themes, often modified in rhythm, but preserving always its characteristic harmonies. As Mr. William J. Henderson says: "The second theme of the Prelude is that of the Grail itself, which is here presented to us in a different musical aspect from that of the 'Lohengrin' score. There the Grail was celebrated as a potency by which the world was aided, while here it is brought before us as the visible embodiment of a faith, the memento of a crucified Saviour." This theme is not original with Wagner. The ascending progression of sixths, which forms the conclusion of the theme, is found in the Saxon liturgy and is in use to-day in the Court Church at Dresden. Mendelssohn employed it in the "Reformation" symphony: therefore, zealous admirers of Mendelssohn have accused Wagner of plagiarism. The two masters, who knew Dresden well, probably were struck by the harmonic structure of this conclusion, and they used it, each in his own way. Any one can have a personal right to this simple formula. The true inventor of the "Amen" is unknown. The formula has been attributed to Silvani. Its harmonic nature would indicate that it belongs to the seventeenth century, but there are analogous progressions in Palestrina's masses. The Grail motive is repeated twice.

Then, and again without transition, but with a change of tempo to 6-4, comes the third motive, that of Belief. Here, too, is a well-defined and developed melody of six measures. The initial figure is repeated every two measures with ever-changing harmonies and a conclusion in the last measure. The brass first proclaims it, and there are two different repetitions, as a categorical affirmation. The melody is then developed.

The strings take up the Grail theme. The Belief motive reappears four times in succession, in different tonalities: at first it is heard from flutes and horns; then from the strings; then from the brass (*fortissimo* and in 9-4), with a prolongation of certain notes, to the accompaniment of tremulous strings; the fourth time, and softly, from wood-wind instruments. "An orchestral hearing is necessary



MAUD POWELL

"The Head of an Artist

The Arm of a Man, and

The Heart of a Woman "

Management - - H. GODFREY TURNER, 1402 Broadway, New York

for the full appreciation of the variety of expression which the nuances and the diversity of the instrumentation give to this phrase, now energetic and even savage, now caressing or mysterious, mystic, as it is in turn proclaimed by the brass, spoken by strings and wood-wind instruments, or sung by children's voices as in the finale of the first act, where it has an important part in the sanctuary scene."

A roll of drums on A-flat is accompanied by a tremolo of double-basses, giving the contra F. The first motive, the "Lord's Supper," enters first (wood-wind, afterward in the violoncellos). This time the motive is not completed. Wagner stops at the third measure and takes a new subject, which is repeated several times with increasing expression of sorrow. There is, then, a fourth theme derived from the Lord's Supper motive. The first two measures, which are found in simpler form and without the appoggiatura in the Supper theme, will serve hereafter to characterize more particularly the Holy Lance that pierced the side of Christ and also caused the wound of Amfortas,—the lance that drew the sacred blood which was turned into the communion wine; the lance that fell into the hands of Klingsor, the Magician.

At the moment when this fourth theme, which suggests the sufferings of Christ and Amfortas, bursts forth from the whole orchestra, the Prelude has its climax. This Prelude, like unto that of "Lohengrin," is developed by successive degrees until it reaches a maximum of expression, and then there is a diminuendo to pianissimo.

Thus the synthesis of the whole drama has been clearly exposed. That which remains is only a peroration, a logical, necessary conclusion, brought about by the ideas expressed by the different theme. It is by the sight of suffering that Parsifal learns pity and saves Amfortas. It is the motive of the Lord's Supper that signifies both devotion and sacrifice; that is to say, Love, and Love is the conclusion. The last chords of the expiring lament lead back gently to the first two measures of the Lord's Supper motive, which, repeated from octave to octave on a pedal (E-flat), end in a series of ascending chords, a prayer, or a supplication. Is there hope? The drama gives the answer to this question full of anguish.

The Prelude is scored for three flutes, three oboes, English horn, three clarinets, bass clarinet, three bassoons, double-bassoon, four horns, three trumpets, three trombones, bass tuba, kettledrums, and strings.

The first performance in Boston was at a concert of the Boston Symphony Orchestra, led by Mr. Henschel, November 11, 1882.

The Elinor Comstock Music School

A resident and day school. Leschetizky method. Piano teachers all Leschetizky pupils. Vocal, Harmony, Ensemble playing, Sight reading, Lectures on current operas and concerts. Classes arranged in French, Classic Dancing, Literature and History of Art. Catalogues.

Miss ELINOR COMSTOCK, 1000 Madison Ave., New York City

"A SIEGFRIED IDYL" RICHARD WAGNER

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

Cosima Liszt, daughter of Franz Liszt and the Comtesse d'Agoult, was married to Hans von Bülow at Berlin, August 18, 1857. They were divorced in the fall of 1869.

Richard Wagner married Minna Planer, November 24, 1836, at Königsberg. They separated in August, 1861, and she died at Dresden, January 25, 1866.

Wagner and Cosima Liszt, divorced wife of von Bülow, were married at Lucerne, August 25, 1870. Siegfried Wagner, their son, was born at Tribschen, near Lucerne, June 6, 1869.

Wagner wrote, November 11, 1870, to Ferdinand Präger: "My house, too, is full of children, the children of my wife, but besides there blooms for me a splendid son, strong and beautiful, whom I dare call Siegfried Richard Wagner. Now think what I must feel, that this at last has fallen to my share. I am fifty-seven years old." On the 25th of the month he wrote to Präger: "My son is Helferich Siegfried Richard. My son! Oh, what that says to me!"

But these were not the first references to the son. In a letter written to Mrs. Wille, June 25, 1870, Wagner wrote: "Certainly we shall come, for you are to be the first to whom we shall present ourselves as man and wife. She has defied every disapprobation and taken upon herself every condemnation. She has borne to me a wonderfully beautiful and vigorous boy, whom I could boldly call 'Siegfried': he is now growing, together with my work, and gives me a new, long life, which at last has attained a meaning. Thus we get along without the world, from which we have retired entirely. . . . But now listen; you will, I trust, approve of the sentiment which leads us to postpone our visit until I can introduce to you the mother of my son as my wedded wife" (Finck's Wagner, vol. ii. p. 246).

The "Siegfried Idyl" was a birthday gift to the composer's wife. It was first performed as a morning serenade, December 24,* 1871, on the steps of the villa at Tribschen, by a small orchestra of players collected from Zürich and Lucerne. Wagner conducted. Hans Richter, who

* Ramann says that Cosima Liszt was born at Bellagio, "at Christmas," 1837. Chamberlain and Dannreuther give 1870 as the year of composition of the Idyl; but see Richard Pohl's statement in the *Musikalisches Wochenblatt* of 1877 (p. 245).

Music teaches most exquisitely the art of development.—D'ISRAELI

MUSIC EDUCATION

CALVIN B. CADY. Studios { Boston, 900 Beacon Street
New York, 15 Claremont Avenue
Pianoforte, Harmony, etc., and Normal Courses

Address Teachers College, Columbia University, New York, for Syllabus of Course in Music Education.

Address Clayton F. Summy Co., Chicago, Ill., for Poetic Folk Dances, Books I. and II., Folk Songs for Ten Fingers, First Home Studies, Music Education, An Outline, Books I. and II.

Summer Normal, Portland, Oregon, in July

played the trumpet in the performance, had led the rehearsals at Lucerne. The children of Cosima called the Idyl the "Steps Music."

Siegfried was born while the composition of the music drama, "Siegfried," was in progress. The themes in the Idyl were taken from the music drama, all save one,—a folk-song, "Schlaf', mein Kind, schlaf' ein"; but the development of the themes was new.

The composition, which first bore the title "Triebshener Idyll," is scored for flute, oboe, two clarinets, trumpet, two horns, bassoon, and strings.

It begins quietly, E major, 4-4 (strings without double-basses), with a short introduction made out of portions of the so-called "Friedensmelodie," which is soon announced by the strings, the theme from the love scene in the third act of "Siegfried," at Brünnhilde's words, "Ewig war ich, ewig in süß sehrender Wonne—doch ewig zu deinem Heil!" (I have been forever, I am forever, ever in sweet yearning ecstasy—but ever to thy salvation!) The development is wholly independent of that in the music drama. The wood-wind instruments gradually enter. The flute introduces as an opposing theme a phrase of the slumber motive in the last scene of "Die Walküre." This phrase is continued by oboe and clarinet. There is a crescendo. The theme appears in the basses, and reaches a *più forte*.

A short theme of two descending notes—generally a minor seventh or major sixth, taken from Brünnhilde's cry, "O Siegfried! Siegfried! sieh' meine Angst!" (O Siegfried! Siegfried! see my terror!) from the same love scene in "Siegfried"—appears now in the basses, now in the violins, while wind instruments give out chords in triplets. This short theme is much used throughout the Idyl.

The cradle song, "Schlafe, Kindchen, schlafe" (Sleep, my little one, sleep), is sung "very simply" by the oboe.

All these themes are worked up in various shapes until trills on the first violins lead to the "World-treasure" motive in Brünnhilde's speech to Siegfried,—“O Siegfried, Herrlicher! Hort der Welt!” (O Siegfried, thou glorious one! Treasure of the world!),—which is sung first by the wind, A-flat major, 3-4 time, afterward worked out by strings, and then combined with preceding themes.

There is a climax, and on an organ-point on G as dominant the first horn gives out Siegfried's "motive," where he announces his intention of going out into the world, never to return (act i.), but the form is that assumed in the love scene. Flute and clarinet embroider this horn theme with hints at the bird song in the "Waldweben." There is a mass of

WILFRIED KLAMROTH

TEACHER of SINGING IN ALL OF ITS
BRANCHES

RICCARDO MARTIN'S OPINION:

"He has the real secret and knows how to teach it."

Studio, 11 1-2 West 37th Street

NEW YORK

trills, and the strings play the accompanying figure to Siegfried's "Ein herrlich Gewässer wogt vor mir" (A splendid sea surges before me), 'cellos and violas, then violins. The music swells to forte, and, after there is a modulation back to E major and a combination of the first two themes, the climax of the Idyl is reached, and the trumpet sounds the forest bird motive. The chief themes are further developed, alone or in combination. The pace slackens more and more, and the first two themes bring the end in pianissimo.

"A Siegfried Idyl" was performed at Mannheim in December, 1871, and at Meiningen in the spring of 1877. The work was published in February, 1878, and the first performance after publication was at a Bilse concert in Berlin toward the end of February of that year. According to Dr. Reimann the music drama "Siegfried" was then so little known that a Berlin critic said the Idyl was taken from the second act. So Mr. Henry Knight, a passionate Wagnerite, wrote verses in 1889, in which he showed a similar confusion in mental operation.

The first performance in Boston was at a concert of the Harvard Musical Association, December 19, 1878.

OVERTURE TO THE OPERA "TANNHÄUSER" . . . RICHARD WAGNER

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

"Tannhäuser und der Sängerkrieg auf Wartburg," romantic opera in three acts, book and music by Richard Wagner, was first performed at the Royal Opera House in Dresden, under the direction of the composer, on October 19, 1845. The cast was as follows: Hermann, Dettmer; Tannhäuser, Tichatschek; Wolfram, Mitterwurzer; Walther, Schloss; Biterolf, Wächter; Heinrich, Gurth; Reimar, Risse; Elisabeth, Johanna Wagner; Venus, Schroeder-Devrient; a young shepherd, Miss Thiele.

The first performance in the United States was at the Stadt Theatre, New York, April 4, 1859, and the cast was as follows: Hermann, Graff; Tannhäuser, Pickaneser; Wolfram, Lehmann; Walther, Lotti; Biterolf, Urchs; Heinrich, Bolten; Reimar, Brandt; Elisabeth, Mrs. Siedenburger; Venus, Mrs. Pickaneser. Carl Bergmann conducted. The New York *Evening Post* said that the part of Tannhäuser was beyond the abili-

DO YOU LOVE OPERA?

Fourth
Edition
Just
Out

IN ATTENDING OPERA what one wants is the *Story* in few words. Opera Stories fills this want. It contains the Stories (divided into acts) of 163 Operas, 5 Ballets, and D'Annunzio's Mystery Play, The Martyrdom of St. Sebastian. It gives the stories of La Foret Bleue, Cendrillon, Lobetanz, Mona, Le Donne Curieuse and other recent operas; also of all Standard Operas. Opera Stories contains portraits of famous singers. The book is handsomely, substantially bound. Endorsed by Teachers, Singers, the Public and the Press.

Mailed (postpaid) on receipt of 50c., stamps, money order, or currency.

HENRY L. MASON, 188 Bay State Road - - BOSTON

CONVENTION HALL BUFFALO

SECOND AND LAST CONCERT

BY THE

BOSTON

SYMPHONY ORCHESTRA

MAX FIEDLER, Conductor

Tuesday Evening, April 9

AT 8.15

ties of Mr. Pickaneser: "The lady singers have but little to do in the opera, and did that little respectably."

*
*
*

The coda of the overture was cut out, and the overture was connected with a new version of the first scene of the opera for the performance of the work in a translation by Charles Nuitter into French at the Opéra, Paris, March 13, 1861. Some consider therefore the overture in its original shape as a concert overture, one no longer authentically connected with the opera.

The overture is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, bass tuba, kettledrums, cymbals, triangle, tambourine, strings.

It begins with a slow introduction, *Andante maestoso*, E major, 3-4, in which the pilgrims' chorus, "Beglückt darf nun dich, o Heimath, ich schauen," from the third act, is heard, at first played piano by lower wood-wind instruments and horns with the melody in the trombones against a persistent figure in the violins, then sinking to a pianissimo (clarinets and bassoons). They that delight in tagging motives so that there may be no mistake in recognition call the first melody the "Religious Motive" or "The Motive of Faith." The ascending phrase given to the violoncellos is named the "Motive of Contrition," and the persistent violin figure the "Motive of Rejoicing."

The main body of the overture, *Allegro*, E major, 4-4, begins even before the completion of the pilgrims' song with an ascending first theme (violas), "the typical motive of the Venus Mountain."

"Inside the Horsel here the air is hot;
Right little peace one hath for it, God wot;
The scented dusty daylight burns the air,
And my heart chokes me till I hear it not."

The first period of the movement is taken up wholly with bacchanalian music from the opening scene in the Venus Mountain; and the motive that answers the ascending typical figure, the motive for violins, flutes, oboes, then oboes and clarinets, is known as the theme of the bacchanal, "the drunkenness of the Venus Mountain." This period is followed by a subsidiary theme in the same key, a passionate figure in the violins against ascending chromatic passages in the 'cellos.

DE MERITTE SCHOOL

815 BOYLSTON STREET, BOSTON
Twelfth Year

A preparatory school for boys who want an education.

The **Upper Grade** prepares for college and the scientific schools.

The **Lower Grade** gives to boys from ten to fourteen years of age a careful training for the work of the upper grade.

EDWIN DE MERITTE, A. B., Prin.

CAMP ALGONQUIN

ASQUAM LAKE, N.H.

A select camp for manly boys, opens June 25. Twenty-seventh season. Personal supervision, outdoor life, tutoring. For circulars or information, address

EDWIN DE MERITTE

815 Boylston Street BOSTON, MASS.

The second theme, B major, is Tannhäuser's song to Venus, "Dir töne Lob!" The bacchanal music returns, wilder than before. A pianissimo episode follows, in which the clarinet sings the appeal of Venus to Tannhäuser, "Geliebter, komm, sieh' dort die Grotte," the typical phrase of the goddess. This episode takes the place of the free fantasia. The third part begins with the passionate subsidiary theme, which leads as before to the second theme, Tannhäuser's song, which is now in E major. Again the bacchanalian music, still more frenetic. There is stormy development; the violin figure which accompanied the pilgrims' chant returns, and the coda begins, in which this chant is repeated. The violin figure grows swifter and swifter as the fortissimo chant is thundered out by trombones and trumpets to full harmony in the rest of the orchestra.

MUSICAL INSTRUCTION

TEACHER OF SINGING

Miss CLARA E. MUNGER

CENTURY BUILDING

177 Huntington Avenue, BOSTON

Miss PRISCILLA WHITE

Teacher of Singing

602 Pierce Building

COPLEY SQUARE, BOSTON

Miss KATHERINE LINCOLN

TEACHER OF SINGING

SOPRANO

514 Pierce Building

Copley Square, BOSTON

Management, Mrs. PAUL SUTORIUS

1 West 34th Street, New York

Saturdays and Mondays in New York
Representing Miss Clara E. Munger

Studio, 56 East 34th Street, New York City

BERTHA CUSHING CHILD

67 MOUNT VERNON STREET

TEACHING AT

LANG STUDIOS

6 NEWBURY STREET, BOSTON

CLARA TIPPETT

TEACHER OF SINGING

Assistant, GRACE R. HORNE

312 Pierce Building, Copley Square
BOSTON, MASS.

EDWIN
ARTHUR

KRAFT

ORGAN
OPENINGS
CONCERTS
AND
RECITALS

SEND FOR NEW CIRCULARS

ADDRESS:

TRINITY CATHEDRAL = = CLEVELAND, OHIO

MAY SLEEPER RUGGLES

(CONTRALTO)

Liederheim School of Vocal Music

AUBURNDALE, MASS.

(Private Home for a few pupils)

602 Pierce Building, Copley Square, BOSTON

Liederheim has a distinguished Advisory Board of Educators and Musicians, endorsing the work done in this unique music-home. One or two years here, devoted to singing alone, brings direct practical results.

THE LIEDERHEIM EUROPEAN TOUR

Art, History, Music and Sight-seeing,

with Mrs. Ruggles

June 20 to September 9, 1912

EBEN H. BAILEY

ORGANIST

Voice Culture Singers Coached

Song, Opera, and Oratorio

30 HUNTINGTON AVE., BOSTON

RECENT COMPOSITIONS

SACRED SONGS

Faith and Patience

Also arr. as duet, Soprano and Baritone

Ope, Thou, Mine Eyes. 'Cello *ad lib.*

Alone with Thee

CONCERT WALTZ SONGS

Carol of the Lark Life's Merry Morn

Fleeting Days

MARGARET

KEYES

CONTRALTO

CONCERTS, ORATORIO, RECITALS

Management, Quinlan Agency

1 WEST 34TH STREET - NEW YORK



Ziegler Institute of Normal Singing

Incorporated

1425 BROADWAY

(Metropolitan Opera House)

SUMMER SESSION IN COUNTRY NEAR NEW YORK

MOTTO: "Know thy work, and do it"

Director, Mme. ANNA E. ZIEGLER

PIONEER FOR CORRECT SINGING

Dramatic department under personal direction of Gardner Lamson,
also Correspondence Department

MUSICAL INSTRUCTION

OLGA SAMAROFF

IN AMERICA 1912-1913

(Madame STOKOWSKI)

Address, J. L. HICKENLOOPER

4545 Maryland Avenue

ST. LOUIS, MO.

STEINWAY PIANO USED

DOROTHY TEMPLE

SOPRANO

Distinguished Academician of Royal Philharmonic
Academy of Rome

ORATORIO CONCERT RECITAL

Management, E. M. S. FITE

145 W. 45th Street - - NEW YORK

MME. DE BERG-LOFGREN

TEACHER OF SINGING
The "GARCIA" Method

Teacher of Bettina Freeman, now leading soprano of the Quinlan Opera Company of England

70 WESTLAND AVENUE, BOSTON

Telephone, Back Bay 3096-R



ALVAH GLOVER SALMON

PIANOFORTE INSTRUCTION

Concerts and Lecture Recitals (Russian Music) the result of personal investigation and study in Moscow and St. Petersburg

Critical reviews of these recitals from American, English, French, German, Russian, and Australian journals forwarded on request.

Address all communications to ALVAH GLOVER SALMON, Carnegie Hall, New York City

Permanent studio address, Carnegie Hall, N.Y

Boston, Mass. (Huntington Chambers), Tuesdays

GWILYM MILES

BARITONE

ORATORIO and CONCERT RECITALS

Address, Care MUSICAL COURIER

Studio, 917 CARNEGIE HALL
NEW YORK

Mrs. HATTIE CLAPPER MORRIS

**VOICE PLACING AND
BREATHING A SPECIALTY**

TEACHING IN ALL ITS BRANCHES

1730 Broadway

NEW YORK CITY

VICTOR HARRIS

TEACHER OF SINGING
in all its branches

THE BEAUFORT

140 West 57th Street, NEW YORK

LOUIS

ARTHUR RUSSELL

Author **RUSSELL SYSTEMS**
of the **OF MUSIC STUDY**

Invites correspondence from teachers and professional students of voice, piano and theory. Preparation for concert work or teaching. Repair of voice. Development of technic. Write for literature.

SUITE 853 CARNEGIE HALL

MANHATTAN, NEW YORK

(Summer Normal Session)

MUSICAL INSTRUCTION

WILLIAM ALDEN PAUL

TEACHER OF SINGING

312 PIERCE BUILDING, COPLEY SQUARE, BOSTON

Monday and Thursday P.M. and by appointment

Address, Instructor in Music, Episcopal Theological School

Telephone, 2816 R Cambridge

FREDERICK N. WATERMAN

BARITONE SOLOIST

and TEACHER OF SINGING

NEW CENTURY BUILDING

177 HUNTINGTON AVENUE • BOSTON

Room 10

Miss ANNA MILLER WOOD

Mezzo-Contralto, Soloist and Teacher

Soloist; Boston Symphony Orchestra
Chicago Symphony Orchestra
Kneisel Quartet, etc.

Studio, Pierce Building, Copley Square, Boston

MR. C. M. CHASE

TEACHER OF PIANOFORTE PLAYING

Assisted by **MILDRED HARLOWE COOK** and others

STUDIOS, STEINERT HALL ANNEX, BOSTON

500 CARNEGIE HALL, NEW YORK, WEDNESDAYS

Mrs. WILLIAM S. NELSON

ART OF SINGING

Thursdays, Estey Building, Philadelphia

Metropolitan Opera House

Studio Building . . . New York

JOHN C. DEMPSEY

BASS-BARITONE

TEACHER OF SINGING

Conductor and Coach for amateur or professional
Opera Clubs

Choirmaster of St. Mark's P.E. Church, N.Y. City

Musical Director of the St. Cecilia Society
of Flushing

Musical Director of St. Cecilia Choral Club of
Long Island City

ELLA BACKUS-BEHR

PIANIST

Sixty-nine West Eighty-eighth Street
NEW YORK

As Vocal Coach refers to

Mme. Louise Homer Mr. Bechtal Alcock and
Mrs. Merle Tillotson-Alcock Mr. Frederic Martin

AMERICAN INSTITUTE OF APPLIED MUSIC

METROPOLITAN COLLEGE OF MUSIC
212 West 59th Street, New York City

Thorough instruction in all branches of music
Personal attention to individual pupils.

Twenty-sixth year began October 2, 1911.

KATE S. CHITTENDEN, Dean of the Faculty

MUSICAL INSTRUCTION

PIANO INSTRUCTION

Claude Maitland Griffith

Studio, 133 Carnegie Hall, New York

Mon. and Thurs. Afternoons

Pouch Gallery, Brooklyn

SEND FOR CIRCULAR

BARITONE

PERRY AVERILL

Prepares Singers for the profession

Studio, 220 West 59th Street, New York

'Phone 1097 Col.

ARTHUR D. WOODRUFF

TEACHER OF SINGING

5 West 38th Street

NEW YORK CITY

Miss M. GRACE DASCHBACH

In charge of Vocal Department Teachers
College, Columbia University

SOPRANO

TEACHER OF SINGING

401 Carnegie Hall . New York City

GEORGE HARRIS, Jr.

TENOR

Soloist with Boston Symphony Orchestra
Cecilia Society
and with New York Symphony Orchestra
Management:

M. H. HANSON, 437 5th Avenue, New York

MASTER MUSIC STUDIOS

2789 Broadway, New York

Mrs. M. DUBLE-SCHEELE

Apply to Secretary, Master Music Studios

CATALOG • Telephone Connection

STEINWAY PIANO USED

SUMMER CENTER

SCHLOSS ORT, GUMUNDEN, AUSTRIA

Study of music is optional

CARL E. DUFFT

BASSO

Vocal Instruction

1 East 40th Street . New York City

LESLEY MARTIN

Bel Canto

Studio: 1425 Broadway, New York

SINGERS—Suzanne Baker Watson, Cora Cross, Nellie Hart, Willette Kershaw, Gertrude Hutcherson, Ivy Scott, Marion Stanley, Estelle Ward, Mabel Wilbur, Flora Zabelle, Edward Foley, George Gilbert, John Hendricks, Andrew Mack, Dr. Eugene Walton Marshall, Fiske O'Hara, Umberto Sacchetti, Ellis Rhodes, Albert Wallerstedt, and many other singers now before the public in operatic and church work

MUSICAL INSTRUCTION

FRANCIS ROGERS

Management, LOUDON CHARLTON
868 Carnegie Hall, New York

VIRGIL

Piano School and Conservatory

42 West 76th Street, New York

E. SHEFFIELD MARSH

LIONEL ROBSARTE

Former Opera Tenor Voice Specialist

A. de Trabadelo, Paris, teacher of Melba, Garden, Farrar, Eames, Carasa, Gayarre, etc., says:
"I sincerely believe Mr. Robsarte has no equal among American instructors."

Voices tried gratis by appointment

SIGHT PLAYING FOR PIANISTS

If you are a poor Sight Reader and have difficulty in reading
NEW MUSIC AT FIRST SIGHT

write for Booklet giving full particulars of our complete correspondence course

A Professor of Music in one of the largest Colleges in the United States, to whom reference is permitted, says: "YOUR COURSE IS WORTH THE PRICE TO ME EVERY WEEK IN THE AMOUNT OF TIME IT SAVES ME ALONE"

Address NEW YORK COLLEGE OF APPLIED MUSIC

9208 METROPOLITAN TOWER

NEW YORK CITY

WM. S. WAITH

Special Representative and Authorized Teacher of the

YERSIN METHOD

18 Arlington Place BUFFALO, N. Y.

Perfect French Diction

Interpretation of French Songs and Arias

ELIZABETH CLARK-SLEIGHT

VOCAL INSTRUCTION

817 West End Avenue, New York City

IBBIE RAYMOND

Illustrated Lectures on "Lives and Works of Famous Composers, Painters and Sculptors"; also on the "History of Music and Art"
Drawing-rooms, Schools, Clubs, Private Classes

Piermont-on-Hudson - New York

BARITONE

RECITAL, ORATORIO, CONCERT

Also a limited number of pupils in the art of singing
There is the real stuff in this singer.—PHILIP HALE.
Mr. Rogers is a true artist.—W. J. HENDERSON
(N. Y. Sun).

Address, 563 PARK AVENUE, NEW YORK

THE SCHOOL THAT MAKES PLAYERS RESULTS TELL

Catalogue on request

TENOR

Tone production and preparation for
public work

Studio, 815 Carnegie Hall New York City

From tone work to artistic finish. Traditions and action of full opera repertoire—Concert and oratorio. Teacher of Mme. Jungman, Prima Donna Contralto, Hofopera, Vienna; Mlle. Lillian Grenville, Prima Donna Soprano, Milan, St. Petersburg, Nice, Chicago Opera Co.; Signor Jacoletti, now singing in Naples; Miss Helene Travis, Mascagni Opera Co.

Residence Studio - Hotel Woodward, N.Y.

PHONE, 5000 COLUMBUS

THE MASTER SCHOOL OF MUSIC

Vocal Department begins its 8th Season October 23d

Mme. Aurelia Jager Mr. Edward Falck
and Eminent Faculty Voice Trials October 19-20

96 CLINTON ST. BROOKLYN, N. Y.

JOHANNES MIERSCH

ROYAL COURT VIOLINIST

CONCERTS and RECITALS

Principal Violin Department

College of Music of Cincinnati, Ohio

F. ADDISON PORTER

Teacher of Pianoforte

New England Conservatory of Music

Private Studio, 31 Steiner Hall
BOSTON

GRAYS' ARMORY

CLEVELAND

Thirty-first Season, 1911-1912

Boston Symphony Orchestra

MAX FIEDLER, Conductor

Programme of the FIRST CONCERT

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE



WEDNESDAY EVENING, JANUARY 31

AT 8.00

COPYRIGHT, 1911, BY C. A. ELLIS

PUBLISHED BY C. A. ELLIS, MANAGER

Vladimir De Pachmann

*The Greatest Pianist
Of the 20th Century*

ON TOUR
IN THE
UNITED STATES

SEASON: 1911-1912



For generations the appearance of new stars on the musical firmament has been announced—then they came with a temporary glitter—soon to fade and to be forgotten.

De Pachmann has outlived them all. With each return he won additional resplendence and to-day he is acknowledged by the truly artistic public to be the greatest exponent of the piano of the twentieth century. As Arthur Symons, the eminent British critic, says:

"Pachmann is the Verlaine or Whistler of the Pianoforte the greatest player of the piano now living."

Pachmann, as before, uses the **BALDWIN PIANO** for the expression of his magic art, the instrument of which he himself says:

" It cries when I feel like crying, it sings joyfully when I feel like singing. It responds—like a human being—to every mood. I love the Baldwin Piano."

Every lover of the highest type of piano music will, of course, go to hear Pachmann—to revel in the beauty of his music and to marvel at it.

It is the beautiful tone quality, the voice which is music itself, and the wonderfully responsive action of the Baldwin Piano, by which Pachmann's miraculous hands reveal to you the thrill, the terror and the ecstasy of a beauty which you had never dreamed was hidden in sounds.

The Baldwin Company

CINCINNATI, OHIO

Boston Symphony Orchestra

Thirty-first Season, 1911-1912

MAX FIEDLER, Conductor

FIRST CONCERT

WEDNESDAY EVENING, JANUARY 31

AT 8.00

PROGRAMME

WAGNER

Prelude to "The Mastersingers of Nuremberg"

Prelude to "Lohengrin"

Funeral Music, Act III., from "Dusk of the Gods"

Aria, "Evening Star," from "Tannhäuser"

Prelude and "Liebestod" from "Tristan and Isolde"

Prelude to "Parsifal"

"A Siegfried Idyl"

"Wotan's Farewell" and "Fire Charm," from "Die Walküre"

SOLOIST

HERBERT WITHERSPOON

There will be an intermission of ten minutes after the fifth selection

PRELUDE TO "THE MASTERSINGERS OF NUREMBERG."

RICHARD WAGNER

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

The Vorspiel to "Die Meistersinger von Nürnberg" was performed for the first time at Leipsic, November 1, 1862. The opera was first performed at Munich, June 21, 1868.

The idea of the opera occurred to Wagner at Marienbad in 1845, and he then sketched a scenario, which differed widely from the one finally adopted. It is possible that certain scenes were written while he was composing "Lohengrin," and there is a legend that the quintet was finished in 1845. Some add to the quintet the different songs of Sachs and Walther. Wagner wrote a friend, March 12, 1862: "To-morrow I at least hope to begin the composition of 'Die Meistersinger.'" The libretto was completed at Paris in 1861. He worked at Biebrich in 1862 on the music. In the fall of that year he wished the public to hear fragments of his new works, as yet not performed nor published,—fragments of "Siegfried," "Tristan," "Die Walküre,"—and he himself added to these the overture to "Die Meistersinger," the entrance of the mastersingers, and Pogner's address, from the same opera.

* * *

I give in condensed and paraphrased form Mr. Maurice Kufferath's analysis of this overture.*

This Vorspiel, or prelude, is in reality a broadly developed overture in the classic form. It may be divided into four distinct parts, which are closely knit together.

1. An initial period, *moderato*, in the form of a march built on four chief themes, combined in various ways. The tonality of C major is well maintained.

2. A second period, in E major, of frankly lyrical character, fully developed, and in a way the centre of the composition.

3. An intermediate episode after the fashion of a scherzo, developed from the initial theme, treated in diminution and in fugued style.

4. A revival of the lyric theme, combined this time simultaneously with the two chief themes of the first period, which leads to a coda wherein the initial phrase is introduced in the manner of a *stretto*.

The opening energetic march theme serves throughout the work to characterize the mastersingers. As Wagner said, "The German is angular and awkward when he wishes to show his good manners, but he is noble and superior to all when he takes fire." The theme might characterize the German bourgeoisie. (Compare Elgar's theme of,

* See "Les Maitres Chanteurs de Nuremberg," by Maurice Kufferath (Paris and Brussels, 1908), pp. 200-210.



Mme. ADA SODER-HUECK

METROPOLITAN OPERA HOUSE, 1425 BROADWAY, NEW YORK

Voice Training for Opera and Song Repertoire
Speciality, the German Lied

ONLY SERIOUS STUDENTS ACCEPTED

MME. ADA SODER-HUECK instructs according to the Garcia Method, which is acknowledged as the most successful and scientific system which has ever been introduced to the world. In fact, the rapidity of progress is remarkable and successful results can be almost guaranteed.

Mascagni

The World-Famous Composer of

“Cavalleria Rusticana”

writes as follows in regard to the



JEWETT PIANOS

DEAR SIRS:

I had heard of the wonderful qualities of American pianos, but I was never convinced of their superiority until I had the opportunity of using your upright piano. In this instrument you have succeeded in combining a rich and sensuous tone with a delicate and responsive action: two qualities which are exceptionally rare in this type of instrument.

I congratulate you on your success in accomplishing this, and beg you to accept this assurance of my best wishes.

Yours very sincerely,

P. MASCAGNI.

Other eminent composers, pianists, singers, musicians of international reputation — among whom are Constantino, Goetschius, Giuseppe Creatore, Faelton, Anton Hekking, Buonamici, Louis C. Elson, Campanari, Henry Russell, Arnaldo Conti, Hoffman, David Bispham, Czerwonky, Jules Jordan — have strongly endorsed the rare musical qualities of the Jewett Pianos.

Jewett Pianos are instruments of an advanced type — designed in a masterly fashion in the light of long experience — made with skill and care from the best materials.

Their record of over half a century proves their great durability.

Those who wish to own a piano of real musical merit should investigate the Jewett.

SOLE REPRESENTATIVES

J. T. WAMELINK & SONS PIANO CO.

1255 EUCLID AVENUE, CLEVELAND

"London Citizenship," in "Cockaigne.") Secondary figures are formed from disintegrated portions of this theme, and there is a peculiarly appropriate scholastic, pedantic polyphony. Note also how from the beginning a cunning use of the *ritardando* contributes to the archaic color of the work.

The exposition of the initial theme, with the first developments, leads to a second theme of wholly different character. It is essentially lyrical, and, given at first to the flute, hints at the growing love of Walther for Eva. Oboe, clarinet, and horn are associated with the flute, and alternate with it in the development.

A Weberish flourish of violins leads to a third theme, intoned by the brass, sustained by harp. It is a kind of fanfare. The theme seems to have been borrowed by Wagner from the "crowned Tone" of Heinrich Mügling.* This pompous theme may be called the fanfare of the corporation, the theme of the guild, or the theme of the banner, the emblem of the corporation. It is soon combined with the theme of the mastersingers, and at the conclusion the whole orchestra is used. There is in this brilliant passage an interesting chromatic walk of trumpets and trombones, supported by violas and 'cellos.

A short and nervous episode of eight measures introduces a series of modulations, which lead to a sweet yet broadly extended melody,—the theme that characterizes in general the love of Walther and Eva. And here begins the second part of the overture. The love theme after development is combined with a more passionate figure, which is used in the opera in many ways,—as when Sachs sings of the spring; as when it is used as an expression of Walther's ardor in the accompaniment to his trial song in the first act.

The tonality of the first period is C major, that of the love music is E major. And now there is an *allegretto*. The oboe, in staccato notes, traces in double diminution the theme of the initial march; while the clarinet and the bassoon supply ironical counterpoint. The theme of youthful ardor enters in contention; but irony triumphs, and there is a parody (in E-flat) of the solemn March of the Mastersingers, with a new subject in counterpoint in the basses. The counter-theme in the 'cellos is the theme which goes from mouth to mouth in the crowd when Beckmesser appears and begins his Prize Song,—“What? He? Does he dare? *Scheint mir nicht der Rechte!*” “He's not the fellow to do it.” And this mocking theme has importance in the overture; for it changes position with the subject, and takes in turn the lead.

After a return to the short and nervous episode there is a thunderous explosion. The theme of the mastersingers is sounded by the brass

* See "Der Meistersang in Geschichte und Kunst," by Curt Mey (Carlsruhe, 1892, pp. 56, 57).

HOTEL PURITAN

COMMONWEALTH AVENUE, BOSTON



C. C. COSTELLO
Manager

The Distinctive Boston House

and one of the most attractive hotels in the world for those who demand the best.

Several desirable rooms and suites at modest prices. Booklet of the hotel with guide to Boston and vicinity will be mailed on request.

with hurried violin figures, at first alone, then combined simultaneously with the love theme, and with the fanfare of the corporation played scherzando by the second violins, violas, and a portion of the woodwind. This is the culmination of the overture. The melodious phrase is developed with superb breadth. It is now and then traversed by the ironical theme of the flouted Beckmesser, while the basses give a martial rhythm until again breaks forth from the brass the theme of the corporation. The fanfare leads to a last and sonorous affirmation of the mastersinger theme, which serves at last as a song of apotheosis.

PRELUDE TO THE OPERA "LOHENGRIN" RICHARD WAGNER

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

"Lohengrin," an opera in three acts, was performed for the first time at the Court Theatre, Weimar, August 28, 1850. The cast was as follows: Lohengrin, Beck; Telramund, Milde; King Henry, Höfer; The Herald, Pätch; Ortrud, Miss Fastlinger; Elsa, Miss Agthe. Liszt conducted.

The tenor Beck found the first part of "Lohengrin's narrative" so exhausting that he was unable to sing the second; and, to quote Mr. Henry T. Finck's words, "Wagner, judging that this would probably be the case with most tenors, cancelled this passage altogether." The five additional verses are printed in the original orchestral score, but not in the score for voices and pianoforte, nor in the libretto. The whole narrative was sung at the Munich performance in 1869 with Nachbaur as Lohengrin. Some of Wagner's friends almost persuaded him to change the plot, and permit Lohengrin to remain with Elsa, just as Dickens was persuaded for the sake of "a happy ending" to change, and ruin in the changing, the final chapter of "Great Expectations." Beck, by the way, who, according to Richard Pohl, was wholly unable to do justice to the part, left the stage not many years after the first performance.*

* Wagner, in a letter to Louis Schindelmeisser, written in 1853, declared frankly that Beck was "atrocious." Yet the Princess Sayn-Wittgenstein, who heard him a few years after the first performance, was hysterical in praise of the tenor. Wagner wished his Lohengrin to be "young and radiant." He wrote with reference to one unhappy Lohengrin: "I had always fancied that people must be glad whenever Lohengrin but tread the stage: on the contrary, it seems they were gladder when he left it." For much entertaining matter concerning the first performance of "Lohengrin" see W. A. Ellis's Life of Wagner: the indices of the volumes are commendably full.

THE POWERS HOTEL

ROCHESTER, NEW YORK

ABSOLUTELY FIREPROOF

One of the safest and most comfortable hotels in the U.S. \$300,000 spent on improvements in last two years

350 ROOMS

275 WITH BATHS OR SHOWERS

EUROPEAN PLAN

Rates, \$1.50 with or without shower; \$2.00
\$2.50 to \$3.00 with Bath

Superior Cuisine and Service
Free Electric 'Bus Service

MESSNER & SWENSON, Props.



It was at Marienbad in the summer of 1845 that Wagner laid out the scheme of "Lohengrin." He wrote the libretto in the following winter, and conceived some of the melodic ideas. He began the actual composition of the opera with this narrative of Lohengrin, "because the monologue contained the most significant musical germs in the whole score." In the original version, after the words "and Lohengrin my name," the orchestra intoned the Grail theme, the chorus treated the theme in the same manner as in the first act when the knight appears, and then the recitation continued in a manner analogous to first section. The third act of "Lohengrin" was composed at Grossgraufen between September 9, 1846, and March 5, 1847; the first act between May 12 and June 8, 1847; the second act between June 18 and August 2 of the same year. The Prelude was completed on August 28, 1847, and the instrumentation was made during the following winter and spring. The score was not published for several years,—to quote from Mr. W. J. Henderson's "Richard Wagner" (New York, 1901),—"because Meser, who had printed the previous works of the composer, had lost money by the ventures. Breitkopf & Härtel subsequently secured the score at a small price, not because they were niggardly in offering, but because Wagner's works had no large market value at the time, and he was anxious to sell, being in his chronic condition of financial embarrassment."

The first performance of the Prelude in concert was on January 17, 1853, in the Gewandhaus, Leipsic, at a concert for the benefit of the Orchestral Pension Fund. Julius Rietz conducted from manuscript.

The first performance of "Lohengrin" (in German) in the United States was at the Stadt Theatre, New York, April 3, 1871. Adolf Neuendorff conducted. The cast was as follows: Lohengrin, Habelmann; Telramund, Vierling; King Henry, Franosch; the Herald, W. Formes; Ortrud, Mme. Frederici; Elsa, Mme. Lichtmay. The first performance in Italian was at the Academy of Music, March 23, 1874: Lohengrin, Campanini; Telramund, del Puente; King Henry, Nannetti; the Herald, Blum; Ortrud, Miss Cary; Elsa, Miss Nilsson.

* * *

The Prelude is the development and working out of the Sangreal

A Most Effectual Throat Relief

Hoarseness, coughs, inflammation of the throat, bronchial and asthmatic troubles are relieved promptly by the use of

BROWN'S BRONCHIAL TROCHES

For over half a century recognized throughout the world as the staple throat remedy. Especially convenient to carry in purse or pocket ready for use whenever required to check a cough or give relief in any throat trouble.

Entirely free from opiates in any form. Fine for singers and speakers to clear the voice. Sold everywhere in boxes—never in bulk.

Price 25c, 50c and \$1.00
Sample sent free on request

JOHN I. BROWN & SON, BOSTON, MASS.

BROWN'S

CAMPHORATED
SAPONACEOUS

DENTIFRICE

is an article of superior merit. Used daily, will keep the teeth sound, prevent accumulation of tartar, and give firmness to the gums. It leaves a particularly clean and pleasant feeling in the mouth.

For sale by druggists and dealers in toilet articles, or sent on receipt of price, 25 cents. Sample sent on request.

Manufactured by JOHN I. BROWN & SON

CURTIS & BROWN
MFG. CO., Ltd.

NEW YORK, N.Y.

motive. Berlioz described the composition as a gradual crescendo leading to a shorter decrescendo. "Like the hero's career in the opera," says Mr. Apthorp, "it begins, as it were, in the clouds, then gradually descends farther and farther until it embraces all the lowest tones of the orchestra, and then returns to the clouds again. Its single theme is developed in free polyphony by various successive groups of instruments, each of which groups proceeds with free counter-thematic work as the next group enters with the theme. First we have the violins piano in their higher register; then come the flutes, oboes and clarinets; then the violas, 'cellos, horns, bassoons, and double-basses; lastly the trumpets, trombones, and tuba fortissimo; then comes the decrescendo, ending pianissimo in the high violins and flutes."

The Prelude is scored for three flutes, two oboes, English horn, two clarinets, bass clarinet, three bassoons, four horns, three trumpets, three trombones, bass tuba, a set of three kettledrums, cymbals, four solo violins, and the usual strings.

**SIEGFRIED'S FUNERAL MUSIC, FROM "DUSK OF THE GODS," ACT III.,
SCENE 2 RICHARD WAGNER**

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

This music is not a funeral march. It has nothing to do with the last rites and ceremonies paid Siegfried. It is a collection of prominent *leit-motive* which are associated with the hero or with the Volsung race.

These motives are named by Mr. W. F. Apthorp in the following order:—

"I. The VOLSUNG MOTIVE (slow and solemn in horns and tubas, repeated by clarinets and bassoons).

"II. The DEATH-MOTIVE (crashing C minor chords in brass, strings, and kettledrums, interspersed with running passages in triplets in the lower strings).

"III. The MOTIVE OF THE VOLSUNGS' HEROISM (slow and stately, in tubas and horns).

THE LENOX HOTEL

Boylston and Exeter Streets
BOSTON

THE most comfortable and convenient hotel in Boston. Easy access to theatres, shopping districts and railroad stations. Beautifully and cosily appointed, with an atmosphere of refinement, and cuisine unexcelled. Located in the exclusive Back Bay District. Here will be found every convenience for transient as well as the permanent guest. 250 rooms, singly or en suite. Fireproof.

Three Minutes from Back Bay Railroad Stations

"IV. The MOTIVE OF SYMPATHY * (worked up in imitation in woodwind and horns), merging soon into:—

"V. The LOVE-MOTIVE (in the oboe).

"(The bass under these last two motives is a further development of the Volsung-Motive, which is carried on for five measures more in the double-basses, bass-clarinet, bassoons, and bass and contra-bass tubas, against the running triplet figure from the Death-Motive in the violins.)

"VI. The SWORD-MOTIVE (in the trumpet).

"VII. The MOTIVE OF GLORIFICATION IN DEATH (the crashing chords of the Death-Motive in the major mode; the full orchestra).

"VIII. The SIEGFRIED-MOTIVE (in the horns and bass-trumpet; afterwards in the trumpets).

"IX. The MOTIVE OF SIEGFRIED THE HERO (a rhythmic modification of 'Siegfried's horn-call,' in all the brass).

"X. The BRÜNNHILDE-MOTIVE (in the clarinet and English-horn).

"Of all these the only one which keeps constantly recurring in one form or another is the Death-Motive, either in its original minor shape, or else in the major mode as the 'Motive of Glorification in Death.'

"This music on Siegfried's death comes to no definite close in the drama itself, but merges gradually into the third, and final, scene of the act, which ends with Brünnhilde's dying speech over the hero's remains, her self-immolation, and the mystic shadowing forth of Ragnarök, or the Dusk of the Gods (*Götterdämmerung*), from which the drama takes its name."

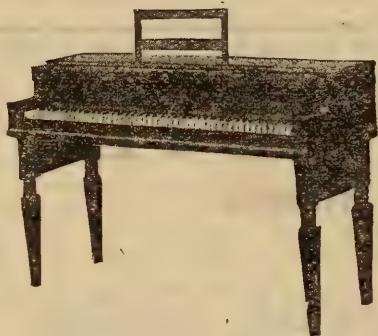
WOLFRAM'S SONG FROM "TANNHÄUSER," ACT III., SCENE II.

RICHARD WAGNER

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

Elisabeth, having vainly sought for Tannhäuser among pilgrims returning from Rome, after praying makes her way slowly to the

* Siegmund and Sieglinde (Siegfried's father and mother) in the first scene of *Die Walküre*.



The "TEK"

Have you tried it? Why not?
Are you afraid of becoming a fine player?
The "TEK" makes players

Send for booklet

Address:

VIRGIL PIANO SCHOOL CO.

42 West 76th Street, New York



RARE OLD VIOLINS

JOHN MARKERT & CO.
33 WEST 8th STREET, N.Y.

BOUND COPIES of the Boston Symphony Orchestra's PROGRAMME BOOKS

Containing Mr. Philip Hale's analytical and descriptive notes on all works performed during the season ("musically speaking, the greatest art annual of to-day,"—W. J. Henderson, *New York Sun*)
May be obtained by addressing

Price \$3.00
C. A. ELLIS
SYMPHONY HALL

Wartburg. Wolfram seats himself at the foot of a rock and preludes on his harp.

Wie Todesahnung Dämm'ung deckt die Lande,
Umhüllt das Thal mit schwärzlichem Gewande;
Der Seele, die nach jenen Höh'n verlangt,
Vor ihrem Flug durch Nacht und Grausen bangt.
Da scheinst du, O! lieblichster der Sterne,
Dein sanftes Licht entsendest du die Ferne,
Die nächt'ge Dämm'ung theilt dein lieber Strahl,
Und freundlich zeigst du den Weg aus dem Thal.

- O du mein holder Abend-stern,
Wohl grüsst ich immer dich so gern;
Vom Herzen, das sie nie verrieth,
Grüsse sie, wenn sie vorbei dir zieht,
Wenn sie entschwebt dem Thal der Erden,
Ein sel'ger Engel dort zu werden.

Like death's dark shadow night her gloom extendeth,
Her sable wing o'er all the vale she bendeth;
The soul that longs to tread yon path of light,
Yet dreads to pass the gate of fear and night.
I look on thee, oh, star in heav'n the fairest,
Thy gentle beam thro' trackless space thou bearest,
The hour of darkness is by thee made bright,
Thou lead'st us upward with pure and kindly light.

O star of eve, thy tender beam smiles on my spirit's troubled dream;
From heart that ne'er its trust betray'd,
Greet, when she passes, the peerless maid,
Bear her beyond this vale of sorrow,
To fields of light that know no morrow.

(Translation by Natalia Macfarren.)

"Tannhäuser" was performed for the first time at the Royal Saxon Court Theatre, Dresden, October 19, 1845, when the part of Wolfram was taken by Anton Mitterwurzer (1818-1876). The other chief singers were Mmes. Johanna Wagner and Schroeder-Devrient and Messrs. Tichatschek and Dettmer.

The first performance in America was at the Stadt Theatre, New York, April 4, 1859, when the part of Wolfram was taken by Lehmann. The other chief singers were Mmes. Siedenburg and Pickaneser and Messrs. Pickaneser and Graff.



Edward B. Kinney

Vocal Specialist

780 WEST END AVENUE

S.E. Corner 98th STREET

NEW YORK

Phone, 1404 River

As organist and choirmaster of one of New York's large churches, and a producer of light operas, Mr. Kinney gives his pupils unusual chances.

He not only places the voice, but prepares the young artist for a career. His experience in caring for and restoring abused and apparently lost voices is invaluable. Examination by appointment.

PRELUDE AND "LOVE DEATH," FROM "TRISTAN AND ISOLDE."

RICHARD WAGNER

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

The thought of "Tristan and Isolde" was first mentioned by Wagner in a letter to Liszt in the latter part of 1854; the poem was written at Zürich in the summer of 1857, and finished in September of that year; the composition of the first act was completed at Zürich, December 31, 1857 (some say, only in the sketch); the second act was completed at Venice in March, 1859; the third act at Lucerne in August, 1859. The "action in three acts" was performed for the first time at the Royal Court Theatre, Munich, June 10, 1865; * the first performance in America was at the Metropolitan Theatre, New York, December 1, 1886; † the first performance in Boston was at the Boston Theatre, April 1, 1895.‡

Both the Prelude and the Love Death were performed in concerts before the production of the opera at Munich. The Prelude was played for the first time at Prague, March 12, 1859, and von Bülow, who conducted, composed a close for concert purposes. It was stated on the

* The cast at Munich was as follows: Tristan, Ludwig Schnorr von Carolsfeld; Kurvenal, Mitterwurzer; Melot, Heinrich; Marie, Zötmayer; Isolde, Mrs. Schnorr von Carolsfeld; Brängane, Miss Deinet. Hans von Bülow conducted.

† The cast at the first performance in New York was as follows: Tristan, Albert Niemann; Kurvenal, Adolph Robinson; Melot, Rudolph von Milde; Marke, Emil Fischer; Isolde, Lilli Lehmann; Brängane, Marianne Brandt; Ein Hirt, Otto Kemnitz; Steuermann, Emil Säger; Seemann, Max Alvary. Anton Seidl conducted.

‡ The cast at the first performance in Boston was: Tristan, Max Alvary; Kurvenal, Franz Schwarz; Melot, Jas. F. Thomson; Marke, Emil Fischer; Seemann, Mr. Zdanow; Isolde, Rosa Sucher; Brängane, Marie Brema. Walter Damrosch conducted.

MEHLIN PIANOS

always respond to the most exacting demands made upon them. For this reason they are preferred by musicians, in fact Mehlin Pianos are often called

"The Musicians' Ideal"

The Mehlin "Inverted Grand" is the only "Upright" built on the principle of the Grand. It has the Grand Scale, Sounding Board and Tone.

For Art Catalog and full particulars apply to

THE HART PIANO CO. THE ARCADE,
CLEVELAND, OHIO

programme that the Prelude was performed "through the favor of the composer." The Prelude was also played at Leipsic, June 1, 1859. Yet, when Johann Herbeck asked later in the year permission to perform it in Vienna, Wagner wrote him from Paris that the performance at Leipsic was against his wish, and that, as soon as Herbeck knew the piece, he would understand why Wagner considered it unsuitable for concert purposes. And then Wagner put the Prelude on the programme of his concert given in Paris, January 25, 1860.

Wagner himself frequently conducted the Prelude and Love Death, arranged by him for orchestra alone, in the concerts given by him in 1863.

* * *

The Prelude, *Langsam und schmachtend* (slow and languishingly), in A minor, 6-8, is a gradual and long-continued crescendo to a most sonorous fortissimo; a shorter decrescendo leads back to pianissimo. It is free in form and of continuous development. There are two chief themes: the first phrase, sung by 'cellos, is combined in the third measure with a phrase ascending chromatically and given to the oboes. These phrases form a theme known as the Love Potion motive, or the motive of Longing; for commentators are not yet agreed even as to the terminology. The second theme, again sung by the 'cellos, a voluptuous theme, is entitled Tristan's Love Glance.

The Prelude is scored for three flutes (one interchangeable with piccolo), two oboes, cor anglais, two clarinets, bass clarinet, three bassoons, four horns, three trumpets, three trombones, tuba, kettle-drums, strings.

AN INSTANT SUCCESS—FIRST EDITION EXHAUSTED

A UNIQUE VOLUME

One Hundred Folksongs of All Nations

Edited by GRANVILLE BANTOCK

FOR MEDIUM VOICE



Bound in paper, cloth back	-	-	-	\$1.50, postpaid
In full cloth, gilt	-	-	-	2.50, postpaid

Musicians everywhere, particularly those who are students of the development of music, are vitally interested in folksong, not of one, but of all countries whose music has racial characteristics. Herein, too, singers have found rare and curious examples with which to enrich the most artistic programs. In this volume of **The Musicians Library** the editor has drawn from the treasures found among European, Asiatic, African, and American races, making a most valuable and unique collection, which he has edited with skill. The accompaniments are musical and characteristic, and in addition to the **original language** or dialect an excellent English translation is in all cases given.

As desirable for children as adults

OLIVER DITSON COMPANY - - BOSTON

CHAS. H. DITSON & CO., NEW YORK

8-10-12 E. 34th Street

Isolde's Love Death is the title given, as some say, by Liszt to the music of Isolde dying over Tristan's body. The title is also given to the orchestral part of the scene played as concert music without the voice part. The music is scored for the same orchestra as the Prelude with the addition of a harp.

The text of "Isoldens Liebestod" is as follows:—

ORIGINAL GERMAN.

Mild und leise
wie er lächelt,
wie das Auge
hold er öffnet:
seht ihr's Freunde,
sah't ihr's nicht?
Immer lichter
wie er leuchtet,
Stern-umstrahlet
hoch sich hebt:
seht ihr's nicht?
Wie das Herz ihm
muthig schwillt,
voll und hehr
im Busen quillt,
wie den Lippen
wonnig mild
süßer Athem
sanft entweht:—
Freunde, seht,—
fühlt und seht ihr's nicht?—

ENGLISH PROSE TRANSLATION.*

How gently he smiles and softly, how he sweetly opens his eyes: see ye it, friends, can ye not see it? How he shines ever brighter, raises himself on high amid the radiant stars: do ye not see it? How bravely his heart swells and gushes full and sublime in his bosom, how sweet breath is gently wafted from his lips, ecstatically tender:—Friends, look,—feel ye and see ye it not?—Do I alone hear this lay which so wondrously and softly, ecstatically complaining, all-saying, gently reconciling, sounds forth from him and penetrates me, soars aloft, and sweetly ringing sounds around me? As it sounds clearer, billowing about me, is it waves of gentle breezes? Is it clouds of ecstatic perfume? As they swell and roar around me, shall

* This prose translation is by Mr. W. F. Apthorp.

WHITE HOUSE COFFEE AND TEA



White House Coffee is put up for those who want a dependable article of intrinsic value, and are willing to pay a fair price. That price is not high, certainly not extravagant, as your own experience will prove. You can buy White House Coffee in any business center of this country. Its wonderful growth in sales in 20 years is the best proof that its splendid standard of quality is not approached by other brands. We offer it as the best Coffee sold by anybody anywhere.

White House Teas (5 distinct flavors) are just as good as White House Coffee. Both Coffee and Teas are in the "All-Tin" cans that keep all goodness in, all badness out.

DWINELL-WRIGHT CO.,

Principal Coffee Roasters.

BOSTON—CHICAGO.

Höre ich nur
diese Weise,
die so wunder-
voll und leise,
Wonne klagend,
Alles sagend,
mild versöhnend
aus ihm tönend,
in mich dringet,
auf sich schwinget,
hold erhallend
um mich klinget?
Heller schallend,
mich umwallend,
sind es Wellen
sanfter Lüfte?
sind es Wolken
wonniger Düfte?
Wie sie schwellen,
mich umrauschen,
soll ich athmen,
soll ich lauschen?
Soll ich schlürfen,
untertauchen,
süss in Düften
mich verhauchen?

In dem wogenden Schwall,
in dem tönenden Schall,
in des Welt-Athems
wehenden All—
ertrinken—
versinken—
unbewusst—
höchste Lust!

I breathe? shall I hearken? Shall
I sip, dive under, sweetly exhale my-
self away in odors? In the billowing
surge, in the resounding echo, in the
World-breath's waving All—to drown
—to sink—unconscious—highest joy!

[Isolde sinkt, wie verklärt, in
Brängane's Armen sanft auf Tristan's
Leiche. Grosse Rührung und Ent-
rückheit unter den Umstehenden.]

[Isolde sinks, as if transfigured, in
Brängane's arms gently upon Tristan's
dead body. Great emotion in all pres-
ent.]

* * *

Wagner wrote, after telling the legend of Tristan and Isolde down to the drinking of the philter: "The musician who chose this theme for the prelude to his love drama, as he felt that he was now in the boundless realm of the very element of music, could only have one care: how he should set bounds to his fancy, for the exhaustion of the theme was impossible. Thus he took, once for all, this insatiable desire. In long-drawn accents it surges up from its first timid con-

ISABELLA BEATON

PIANIST

TOUR OF THE UNITED STATES AND CANADA

MANAGEMENT, MARC LAGEN

Bristol Building, 500 Fifth Avenue, New York, N.Y.

fession, its softest attraction, through sobbing sighs, hope and pain, laments and wishes, delight and torment, up to the mightiest onslaught, the most powerful endeavor to find the breach which shall open to the heart the path to the ocean of the endless joy of love. In vain! Its power spent, the heart sinks back to thirst with desire, with desire unfulfilled, as each fruition only brings forth seeds of fresh desire, till, at last, in the depths of its exhaustion, the starting eye sees the glimmering of the highest bliss of attainment. It is the ecstasy of dying, of the surrender of being, of the final redemption into that wondrous realm from which we wander farthest when we strive to take it by force. Shall we call this Death? Is it not rather the wonder-world of night, out of which, so says the story, the ivy and the vine sprang forth in tight embrace o'er the tomb of Tristan and Isolde?"

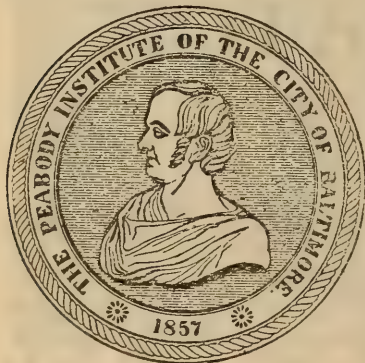
PRELUDE TO "PARSIFAL" RICHARD WAGNER

(Born at Leipsic, May 23, 1813; died at Venice, February 13, 1883.)

"Parsifal," "a stage-consecration festival play" in three acts, book and music by Richard Wagner, was first performed at Bayreuth for the patrons, July 26, 1882. The first public performance was on July 30, 1882. Parsifal, Hermann Winkelmann; Amfortas, Theodor Reichmann; Titurel, August Kindermann; Klingsor, Karl Hill; Gurnemanz, Emil Scaria; Kundry, Amalie Materna. Hermann Levi conducted. Wagner's version of the story of Percival, Parzival, or, as he prefers, Parsifal, is familiar to all. There is no need in a description of the Prelude to this music-drama of telling the simple tale or pondering its symbolism. The ethical idea of the drama is that enlightenment coming through conscious pity brings salvation. The clearest and the sanest exposition of the Prelude is that included by Maurice Kufferath in his elaborate essay, "Parsifal" (Paris: Fischbacher, 1890). I here give portions of this exposition in a condensed form.

The *Leit-motiv* system is here followed rigorously. The *Leit-motiv* is a well-defined melody, or a rhythmic and melodic figure, sometimes even a simple succession of harmonies, which serve to characterize an idea or a sentiment and, combined in various ways, form by repetition, juxtaposition, or development, the thread of the musical speech.

The Prelude of "Parsifal" presents at once some of the most important and characteristic themes of the music-drama that follows;



PEABODY CONSERVATORY OF MUSIC

OF BALTIMORE

Mt. Vernon Place

HAROLD RANDOLPH, Director

ENDOWED, the Conservatory offers every advantage for musical culture and maintains a Staff of 60 eminent European and American Masters, including

Otis B. Boise	Theodor Hemberger	J. C. Van Hulsteyn
George F. Boyle	Ernest Hutcheson	Emmanuel Wad
Adelin Fermin	Pietro Minetti	Bart Wirtz
	Harold Phillips	

Scholarships, Diplomas, Teachers' Certificates

Catalogues mailed

and, as do all Wagnerian preludes, it plunges the hearer into the particular atmosphere of the play.

Without preparation the Prelude opens with a broad melodic phrase, which is sung later in the great religious scene of the first act, during the mystic feast, 'The Lord's Supper.

Take and drink of my blood,
'Tis of our love the token,
Take of my body and eat,
'Twas for sinners once broken.

This phrase is sung, at first without accompaniment, in unison by violins, 'cellos, English horn, clarinet, bassoon, sehr langsam (Lento assai), A-flat major, 4-4. "No words can give an idea of the effect produced by this theme, when the first note, in vague tonality, arises from the hidden orchestra at Bayreuth as from an unknown, mysterious distance." This motive is repeated by trumpet, oboes, and half the first and second violins in unison against rising and falling arpeggios in the violas and remaining violins, repeated chords for flutes, clarinets, and English horn, and sustained harmonies in bassoons and horns. This theme is known as the motive of the Last Supper. The second phrase of the motive is given out and repeated as before.

Without any other transition than a series of broken chords, the trombones and the trumpets give out the second theme, the Grail motive, because it serves throughout the music-drama to characterize the worship of the holy relic. It is a very short theme, which afterwards will enter constantly, sometimes alone, sometimes in company with other themes, often modified in rhythm, but preserving always its characteristic harmonies. As Mr. William J. Henderson says: "The second theme of the Prelude is that of the Grail itself, which is here presented to us in a different musical aspect from that of the 'Lohengrin' score. There the Grail was celebrated as a potency by which the world was aided, while here it is brought before us as the visible embodiment of a faith, the memento of a crucified Saviour." This theme is not original with Wagner. The ascending progression of sixths, which forms the conclusion of the theme, is found in the Saxon liturgy and is in use to-day in the Court Church at Dresden. Mendelssohn employed it in the "Reformation" symphony: therefore, zealous admirers of Mendelssohn have accused Wagner of plagiarism. The two masters, who knew Dresden well, probably were struck by the harmonic structure of this conclusion, and they used it, each in his own way. Any one can have a personal right to this

PAUL SAVAGE, *Teacher of Singing*

803-4 CARNEGIE HALL, NEW YORK CITY

Summer School in New Hampshire

Special Advantages for Teachers

with Miss RUTH SAVAGE, Assistant

simple formula. The true inventor of the "Amen" is unknown. The formula has been attributed to Silvani. Its harmonic nature would indicate that it belongs to the seventeenth century, but there are analogous progressions in Palestrina's masses. The Grail motive is repeated twice.

Then, and again without transition, but with a change of tempo to 6-4, comes the third motive, that of Belief. Here, too, is a well-defined and developed melody of six measures. The initial figure is repeated every two measures with ever-changing harmonies and a conclusion in the last measure. The brass first proclaims it, and there are two different repetitions, as a categorical affirmation. The melody is then developed.

The strings take up the Grail theme. The Belief motive reappears four times in succession, in different tonalities: at first it is heard from flutes and horns; then from the strings; then from the brass (*fortissimo* and in 9-4), with a prolongation of certain notes, to the accompaniment of tremulous strings; the fourth time, and softly, from wood-wind instruments. "An orchestral hearing is necessary for the full appreciation of the variety of expression which the nuances and the diversity of the instrumentation give to this phrase, now energetic and even savage, now caressing or mysterious, mystic, as it is in turn proclaimed by the brass, spoken by strings and wood-wind instruments, or sung by children's voices as in the finale of the first act, where it has an important part in the sanctuary scene."

A roll of drums on A-flat is accompanied by a tremolo of double-basses, giving the contra F. The first motive, the "Lord's Supper," enters first (wood-wind, afterward in the violoncellos). This time the motive is not completed. Wagner stops at the third measure and takes a new subject, which is repeated several times with increasing expression of sorrow. There is, then, a fourth theme derived from the Lord's Supper motive. The first two measures, which are found in simpler form and without the *appoggiatura* in the Supper theme, will serve hereafter to characterize more particularly the Holy Lance that pierced the side of Christ and also caused the wound of Amfortas,—the lance that drew the sacred blood which was turned into the communion wine; the lance that fell into the hands of Klingsor, the Magician.

At the moment when this fourth theme, which suggests the sufferings of Christ and Amfortas, bursts forth from the whole orchestra, the Prelude has its climax. This Prelude, like unto that of "Lohen-



Dartmouth and Newbury Sts.
BOSTON

For both transient and
permanent guests

KNOWN throughout New England for its unexcelled cuisine.

Its apartments of two to five rooms with bath appeal particularly to families who are planning to spend a long or short time in Boston.

Rates furnished upon application

grin," is developed by successive degrees until it reaches a maximum of expression, and then there is a diminuendo to pianissimo.

Thus the synthesis of the whole drama has been clearly exposed. That which remains is only a peroration, a logical, necessary conclusion, brought about by the ideas expressed by the different theme. It is by the sight of suffering that Parsifal learns pity and saves Amfortas. It is the motive of the Lord's Supper that signifies both devotion and sacrifice; that is to say, Love, and Love is the conclusion. The last chords of the expiring lament lead back gently to the first two measures of the Lord's Supper motive, which, repeated from octave to octave on a pedal (E-flat), end in a series of ascending chords, a prayer, or a supplication. Is there hope? The drama gives the answer to this question full of anguish.

The Prelude is scored for three flutes, three oboes, English horn, three clarinets, bass clarinet, three bassoons, double-bassoon, four horns, three trumpets, three trombones, bass tuba, kettledrums, and strings.

The first performance in Boston was at a concert of the Boston Symphony Orchestra, led by Mr. Henschel, November 11, 1882.

"A SIEGFRIED IDYL" RICHARD WAGNER

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

Cosima Liszt, daughter of Franz Liszt and the Comtesse d'Agoult, was married to Hans von Bülow at Berlin, August 18, 1857. They were divorced in the fall of 1869.

Richard Wagner married Minna Planer, November 24, 1836, at Königsberg. They separated in August, 1861, and she died at Dresden, January 25, 1866.

Wagner and Cosima Liszt, divorced wife of von Bülow, were married at Lucerne, August 25, 1870. Siegfried Wagner, their son, was born at Tribschen, near Lucerne, June 6, 1869.

Wagner wrote, November 11, 1870, to Ferdinand Präger: "My house, too, is full of children, the children of my wife, but besides there blooms for me a splendid son, strong and beautiful, whom I dare call Siegfried Richard Wagner. Now think what I must feel, that this at last has fallen to my share. I am fifty-seven years old." On the 25th of the

SUCCESSFUL SONGS BY JOHN H. DENSMORE

The Lamb (Bb and Db). Sacred or Secular.
Memory (C and Bb). French and English Texts.
The Time I've Lost in Wooing (Eb and C). Humorous.
April (G and F).
Two Roses (Bb, Ab, and F).
Good-night (High).
Laughing Song (High). Coloratura.

month he wrote to Präger: "My son is Helferich Siegfried Richard. My son! Oh, what that says to me!"

But these were not the first references to the son. In a letter written to Mrs. Wille, June 25, 1870, Wagner wrote: "Certainly we shall come, for you are to be the first to whom we shall present ourselves as man and wife. She has defied every disapprobation and taken upon herself every condemnation. She has borne to me a wonderfully beautiful and vigorous boy, whom I could boldly call 'Siegfried': he is now growing, together with my work, and gives me a new, long life, which at last has attained a meaning. Thus we get along without the world, from which we have retired entirely. . . . But now listen; you will, I trust, approve of the sentiment which leads us to postpone our visit until I can introduce to you the mother of my son as my wedded wife" (Finck's Wagner, vol. ii. p. 246).

The "Siegfried Idyl" was a birthday gift to the composer's wife. It was first performed as a morning serenade, December 24,* 1871, on the steps of the villa at Tribschen, by a small orchestra of players collected from Zürich and Lucerne. Wagner conducted. Hans Richter, who played the trumpet in the performance, had led the rehearsals at Lucerne. The children of Cosima called the Idyl the "Steps Music."

Siegfried was born while the composition of the music drama, "Siegfried," was in progress. The themes in the Idyl were taken from the music drama, all save one,—a folk-song, "Schlaf', mein Kind, schlaf' ein"; but the development of the themes was new.

The composition, which first bore the title "Tribschener Idyll," is scored for flute, oboe, two clarinets, trumpet, two horns, bassoon, and strings.

It begins quietly, E major, 4-4 (strings without double-basses), with a short introduction made out of portions of the so-called "Friedensmelodie," which is soon announced by the strings, the theme from the love scene in the third act of "Siegfried," at Brünnhilde's words, "Ewig war ich, ewig in süß sehrender Wonne—doch ewig zu deinem Heil!" (I have been forever, I am forever, ever in sweet yearning ecstasy—but ever to thy salvation!) The development is wholly independent of that in the music drama. The wood-wind instruments gradually enter. The flute introduces as an opposing theme a phrase of the slumber motive in the last scene of "Die Walküre." This phrase is continued by oboe and clarinet. There is a crescendo. The theme appears in the basses, and reaches a *più forte*.

A short theme of two descending notes—generally a minor seventh or major sixth, taken from Brünnhilde's cry, "O Siegfried! Siegfried!"

* Ramann says that Cosima Liszt was born at Bellagio, "at Christmas," 1837. Chamberlain and Dannreuther give 1870 as the year of composition of the Idyl; but see Richard Pohl's statement in the *Musikalisches Wochenblatt* of 1877 (p. 245).



MAUD POWELL

"The Head of an Artist
The Arm of a Man, and
The Heart of a Woman"

Management - - - H. GODFREY TURNER, 1402 Broadway, New York

sieh' meine Angst!" (O Siegfried! Siegfried! see my terror!) from the same love scene in "Siegfried"—appears now in the basses, now in the violins, while wind instruments give out chords in triplets. This short theme is much used throughout the Idyl.

The cradle song, "Schlafe, Kindchen, schlafe" (Sleep, my little one, sleep), is sung "very simply" by the oboe.

All these themes are worked up in various shapes until trills on the first violins lead to the "World-treasure" motive in Brünnhilde's speech to Siegfried,—“O Siegfried, Herrlicher! Hort der Welt!" (O Siegfried, thou glorious one! Treasure of the world!),—which is sung first by the wind, A-flat major, 3-4 time, afterward worked out by strings, and then combined with preceding themes.

There is a climax, and on an organ-point on G as dominant the first horn gives out Siegfried's "motive," where he announces his intention of going out into the world, never to return (act i.), but the form is that assumed in the love scene. Flute and clarinet embroider this horn theme with hints at the bird song in the "Waldweben." There is a mass of trills, and the strings play the accompanying figure to Siegfried's "Ein herrlich Gewässer wogt vor mir" (A splendid sea surges before me), 'cellos and violas, then violins. The music swells to forte, and, after there is a modulation back to E major and a combination of the first two themes, the climax of the Idyl is reached, and the trumpet sounds the forest bird motive. The chief themes are further developed, alone or in combination. The pace slackens more and more, and the first two themes bring the end in pianissimo.

"A Siegfried Idyl" was performed at Mannheim in December, 1871, and at Meiningen in the spring of 1877. The work was published in February, 1878, and the first performance after publication was at a Bilse concert in Berlin toward the end of February of that year. According to Dr. Reimann the music drama "Siegfried" was then so little known that a Berlin critic said the Idyl was taken from the second act. So Mr. Henry Knight, a passionate Wagnerite, wrote verses in 1889, in which he showed a similar confusion in mental operation.

The first performance in Boston was at a concert of the Harvard Musical Association, December 19, 1878.

ARTHUR L. LAWRASON

PROMINENT STUDENTS

REGINA VICARINO, Phenomenal Colorature

SALLIE FISHER

LINA ABARBANELL

322 W. 57th Street

Columbus 8945

NEW YORK

The Elinor Comstock Music School

A resident and day school. Leschetizky method. Piano teachers all Leschetizky pupils. Vocal, Harmony, Ensemble playing, Sight reading, Lectures on current operas and concerts. Classes arranged in French, Classic Dancing, Literature and History of Art. Catalogues.

Miss ELINOR COMSTOCK, 1000 Madison Ave., New York City

"WOTAN'S FAREWELL" AND THE "FIRE CHARM," FROM "DIE WALKÜRE"
(ORCHESTRAL TRANSCRIPTION) RICHARD WAGNER

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

Wagner sketched the plot of the "Ring" as early as 1848. He wrote Uhlig in 1852: "The introductory evening is really a complete drama, quite rich in action; I have finished fully half of it. 'Die Walküre' entirely." In August, 1854, he was at work on the sketch of the score of "Die Walküre," and the sketch was finished in December. In February, 1855, he had almost finished the scoring of Act I. when he was called to conduct a season of Philharmonic Concerts at London. He began work again on the Seelisberg, near Zürich, but he was sick and his wife was sick, and he was worried beyond endurance. He wrote Liszt: "'The Walküre' I have now with difficulty completed to the middle, including a clear copy. Now I have been kept from work for eight days by illness; if this thing continues, I shall soon despair of ever elaborating my sketches and completing the score." He sent the first two acts to Liszt on October 3, 1855, and said: "This representation on paper will probably be the only one which I shall ever achieve with this work, for which reason I linger over the copying with satisfaction." Liszt immediately answered: "Dearest Richard, you are truly a divine man! . . . When we meet, more about your magnificent, marvellous work." And the Princess von Wittgenstein assured Wagner that she had wept tears of sensibility, "bitter tears over the scene between Siegmund and Sieglinde! That is beautiful, like eternity, like earth and heaven." The last act was finished in April, 1856. Wagner wrote Liszt: "I am extremely eager to know how the last act will affect you; for beside you I have no one to whom it would be worth while to communicate this. It has turned out well—is probably the best I have so far written. A terrific storm—of elements and of hearts—which gradually calms down to Brünnhilde's magic sleep."

"Die Walküre" was performed for the first time, and against the wish of the composer, at the Royal Court Theatre, Munich, August 26, 1870,

WILFRIED KLAMROTH

TEACHER of SINGING IN ALL OF ITS
BRANCHES

RICCARDO MARTIN'S OPINION:

"He has the real secret and knows how to teach it."

Studio, 11 1-2 West 37th Street NEW YORK

Music teaches most exquisitely the art of development.—D'ISRAELI

MUSIC EDUCATION

CALVIN B. CADY. Studios { Boston, 900 Beacon Street
New York, 15 Claremont Avenue
Pianoforte, Harmony, etc., and Normal Courses

Address Teachers College, Columbia University, New York, for Syllabus of Course in Music Education.

Address Clayton F. Summy Co., Chicago, Ill., for Poetic Folk Dances, Books I. and II., Folk Songs for Ten Fingers, First Home Studies, Music Education, An Outline, Books I. and II.

Summer Normal, Portland, Oregon, in July

when Kindermann* created the part of Wotan. The first authorized performance was at Bayreuth, August 14, 1876, when Betz was the Wotan.

The first performance in America was at the Academy of Music, New York, April 2, 1877, when Preusser was the Wotan. The first performance in Boston was at the Boston Theatre, April 16, 1877, with Eugenie Pappenheim as Brünnhilde, Pauline Canissa as Sieglinde, Miss Grimmer as Fricka, A. Bischoff as Siegmund, Felix Preusser as Wotan, A. Blum as Hunding. Adolf Neuendorff conducted.

The text of the scene is as follows:—

WOTAN.

(Blickt ihr ergriffen in das Auge, und hebt sie auf.)

Leb' wohl, du kühnes
herrliches Kind!
Du meines Herzens
heiliger Stolz,
leb' wohl! leb' wohl! leb' wohl!
Muss ich dich meiden,
und darf minnig
mein Gruss nimmer dich grüssen;
sollst du nicht mehr
neben mir reiten,
noch Meth beim Mahl mir reichen;
muss ich verlieren
dich, die ich liebte,
du lachende Lust meines Auges:—
ein bräutliches Feuer
soll dir nun brennen,
wie nie einer Braut es gebrannt!
Flammende Gluth
umglühe den Fels;
mit zehrenden Schrecken
scheuch's es den Zagen;
der Feige fliehe

* August Kindermann, bass baritone, born February 6, 1817, at Potsdam, died March 6, 1891, at Munich, began his career when he was sixteen as a chorus singer in the Berlin Royal Opera, and was intrusted by Spontini with minor solo parts. From 1839 to 1846 he was a member of the Leipsic Opera Company. In 1846 (August 1) he joined the Munich company. He created the part of Wotan in "Das Rheingold" at Munich, September 22, 1869, and on July 26, 1882, the part of Titurel in "Parsifal" at Bayreuth, but his voice was then raucous, and he was distressingly false to the true pitch. He was the father of Hedwig Reicher-Kindermann (1853-83), a dramatic soprano of heroic voice and unbridled temperament, who, after singing at the Court Theatre and the Theater am Gärtnerplatz of Munich, at Hamburg, Paris, and Leipsic (1880-82), won great renown in Neumann's wandering "Wagner Theatre."

ANNOUNCEMENT of M. H. HANSON

437 FIFTH AVENUE, NEW YORK

For Spring, 1912. Available among others

MARIE RAPPOLD	} Metropo- itan Opera House,	LUDWIG HESS, Famous Tenor
BERNICE DE PASQUALI		HENRI SCOTT, Basso, Chicago Opera
HENRIETTE WAKEFIELD		BORIS HAMBOURG, 'Cellist
MARGARETE MATZENAUER		

For 1912-13

GEORGE HENSCHER, Recitals to his own accompaniment

GOTTFRIED GALSTON, the sensational Munich pianist

LOUIS PERSINGER, American Violin Virtuoso of European fame

All the above artists, and others to be announced

Brünnhilde's Fels:—
denn Einer nur freie die Braut,
der freier als ich, der Gott!

(BRÜNNHILDE wirft sich ihm gerührt und entzückt in die Arme.)

WOTAN.

Der Augen leuchtendes Paar,
das oft ich lächelnd gekos't
wenn Kampfes-Lust
ein Kuss dir lohnte,
wenn kindisch lallend
der Helden Lob
von holden Lippen dir floss;—
dieser Augen strahlendes Paar,
das oft im Sturm mir gegläntzt,
wenn Hoffnungs-Sehnen
das Herz mir sengte,
nach Welten-Wonne
mein Wunsch verlangte
aus wild webendem Bangen:—
zum letzten Mal
letz' es mich heut'
mit des Lebewohles
letztem Kuss!
Dem glücklicher'n Manne
glänze sein Stern;
dem unseligen Ew'gen
muss es scheidend schliessen!
Denn so—kehrt
der Gott sich dir ab:
so küsst er die Gottheit von dir.

(Er küsst sie auf beide Augen, die ihr sogleich verschlossen bleiben: sie sinkt sanft ermattend in seinen Armen zurück. Er geleitet sie zart auf einen niedrigen Mooshügel zu liegen, über den sich eine breitästige Tanne ausstreckt. Noch einmal betrachtet er ihre Züge und schliesst ihr dann den Helm fest zu; dann verweilt sein Blick nochmals schmerz-lich auf ihrer Gestalt, die er endlich mit dem langen Stahlschilder der Walküre zudeckt.— Dann schreitet er mit feierlichem Entschlusse in die Mitte der Bühne und kehrt die Spitze seines Speeres gegen einen mächtigen Felsstein.)

Loge hör!
lausche hieher!
Wie zuerst ich dich fand
als feurige Gluth,
wie dann einst du mir schwandest
als schweifende Lohe:
wie ich dich band,
bann' ich dich heut'!
Herauf, wabernde Lohe,
umlod're mir feurig den Fels!
Loge! Loge! Hierher!

DO YOU LOVE OPERA?

Fourth
Edition
Just
Out

IN ATTENDING OPERA what one wants is the *Story* in few words. Opera Stories fills this want. It contains the Stories (divided into acts) of 163 Operas, 5 Ballets, and D'Annunzio's Mystery Play, The Martyrdom of St. Sebastian. It gives the stories of La Foret Bleue, Cendrillon, Lobetanz, Mona, Le Donne Curiose and other recent operas; also of all Standard Operas. Opera Stories contains portraits of famous singers. The book is handsomely, substantially bound. Endorsed by Teachers, Singers, the Public and the Press.

Mailed (postpaid) on receipt of 50c., stamps, money order, or currency.

HENRY L. MASON, 188 Bay State Road - - BOSTON

GRAYS' ARMORY CLEVELAND

SECOND AND LAST CONCERT

BY THE

BOSTON

SYMPHONY ORCHESTRA

MAX FIEDLER, Conductor

Wednesday Evening, April 10

AT 8.00

(Bei der letzten Anrufung schlägt er mit der Spitze des Speeres dreimal auf den Stein, worauf diesem ein Feuerstrahl entfährt, der schnell zu einem Flammenmeere anschwillt, dem Wotan mit einem Winke seiner Speerspitze den Umkreis des Felsens als Strömung zuweist.)

Wer meines Speeres
Spitze fürchtet,
durchschreite das Feuer nie!

(Er verschwindet in der Gluth nach dem Hintergrunde zu.)

(Der Vorhang fällt.)

Mr. William Foster Apthorp has Englished this as follows:—

WOTAN.

(Much moved, he looks her in the eye, and raises her up.)

Farewell, thou brave, splendid child! Thou sacred pride of my heart, farewell! farewell! Must I avoid thee, and must my greeting never more lovingly greet thee; shalt thou no more ride by my side, nor hand me mead at the banquet; must I lose thee, thee whom I loved, thou laughing delight of my eyes:—then shall a bridal fire burn for thee, as never one burned for a bride! Let a flaming glow glow round the rock; let it scare the coward with devouring terrors; may the dastard flee Brünnhilde's rock:—for let only one woo the bride, who is freer than I, the god!

(BRÜNNHILDE throws herself, touched and in ecstasy, into his arms.)

WOTAN.

The shining pair of eyes that I oft have smilingly fondled, when a kiss was the reward of thy joy in fight, when the praise of heroes flowed in childish prattle from thy sweet lips:—this beaming pair of eyes, that so often have gleamed upon me in the storm, when the yearning of hope singed my heart, and my wish longed after world-ecstasies from out of wildly weaving terror:—for the last time let it rejoice me to-day with the last farewell kiss! Let thy star shine for the happier man; it must be quenched in parting for the hapless eternal one! For thus does the god turn from thee: thus does he kiss the divinity from thee.

(He kisses her upon both eyes, which forthwith remain closed: she falls gently fainting back in his arms. He leads her gently to lie on a low moss hillock, over which a fir-tree spreads out its wide branches. Once more he contemplates her features, and then closes her helmet; then his glance lingers once more sorrowfully on her form, which he at last covers with the Valkyr's long steel shield. Then he walks with solemn determination to the middle of the stage, and turns the point of his spear toward a mighty boulder.)

Loge, hear! listen hitherward! As first I found thee as fiery glow, as then once thou vanishedest from me as swishing flame: as then I bound thee, I loose thee to-day! Up, flickering flame, flame around the rock all ablaze! Loge! Loge! Hither to me!

(At the last call he strikes the rock three times with the point of his spear, whereupon a flash of fire darts out from it, and quickly grows to a sea of flame, to which Wotan points out the circuit of the rock for its channel with his spear point.)

DE MERITTE SCHOOL

815 BOYLSTON STREET, BOSTON
Twelfth Year

A preparatory school for boys who want an education.

The **Upper Grade** prepares for college and the scientific schools.

The **Lower Grade** gives to boys from ten to fourteen years of age a careful training for the work of the upper grade.

EDWIN DE MERITTE, A. B., Prin.

CAMP ALGONQUIN

ASQUAM LAKE, N.H.

A select camp for manly boys, opens June 25. Twenty-seventh season. Personal supervision, outdoor life, tutoring. For circulars or information, address

EDWIN DE MERITTE

815 Boylston Street BOSTON, MASS.

Let him who fears the point of my spear never walk through the fire!

(He vanishes toward the background through the glow. The curtain falls.)

The orchestral part of this scene is scored for piccolo, three flutes (one of which is interchangeable with piccolo), three oboes, cor anglais, three clarinets, bass clarinet, three bassoons, eight horns, three trumpets, bass trumpet, four trombones, contrabass tuba, two pairs of kettle-drums, six harps, Glockenspiel, triangle, cymbals, strings.

MUSICAL INSTRUCTION

TEACHER OF SINGING

Miss CLARA E. MUNGER

CENTURY BUILDING

177 Huntington Avenue, BOSTON

Miss PRISCILLA WHITE Teacher of Singing

602 Pierce Building

COPLEY SQUARE, BOSTON

Miss KATHERINE LINCOLN TEACHER OF SINGING

514 Pierce Building

Copley Square, BOSTON

SOPRANO

Management, Mrs. PAUL SUTORIUS

1 West 34th Street, New York

Saturdays and Mondays in New York
Representing Miss Clara E. Munger

Studio, 56 East 34th Street, New York City

BERTHA CUSHING CHILD

67 MOUNT VERNON STREET

TEACHING AT

LANG STUDIOS

6 NEWBURY STREET, BOSTON

CLARA TIPPETT

TEACHER OF SINGING

Assistant, GRACE R. HORNE

312 Pierce Building, Copley Square
BOSTON, MASS.

EDWIN
ARTHUR

KRAFT

ORGAN
OPENINGS
CONCERTS
AND
RECITALS

SEND FOR NEW CIRCULARS

ADDRESS:

TRINITY CATHEDRAL = = CLEVELAND, OHIO

MAY SLEEPER RUGGLES

(CONTRALTO)

Liederheim School of Vocal Music

AUBURNDALE, MASS.
(Private Home for a few pupils)

602 Pierce Building, Copley Square, BOSTON

Liederheim has a distinguished Advisory Board of Educators and Musicians, endorsing the work done in this unique music-home. One or two years here, devoted to singing alone, brings direct practical results.

THE LIEDERHEIM EUROPEAN TOUR

Art, History, Music and Sight-seeing,

with Mrs. Ruggles

June 20 to September 9, 1912

EBEN H. BAILEY

ORGANIST

Voice Culture Singers Coached

Song, Opera, and Oratorio

30 HUNTINGTON AVE., BOSTON

RECENT COMPOSITIONS

SACRED SONGS

Faith and Patience

Also arr. as duet, Soprano and Baritone

Ope, Thou, Mine Eyes. 'Cello *ad lib.*

Alone with Thee

CONCERT WALTZ SONGS

Carol of the Lark Life's Merry Morn

Fleeting Days

MARGARET

KEYES

CONTRALTO

CONCERTS, ORATORIO, RECITALS

Management, Quinlan Agency

1 WEST 34TH STREET - NEW YORK



Ziegler Institute of Normal Singing

Incorporated

1425 BROADWAY

(Metropolitan Opera House)

SUMMER SESSION IN COUNTRY NEAR NEW YORK

MOTTO: "Know thy work, and do it"

Director, Mme. ANNA E. ZIEGLER

PIONEER FOR CORRECT SINGING

Dramatic department under personal direction of Gardner Lamson,
also Correspondence Department

MUSICAL INSTRUCTION

OLGA SAMAROFF

IN AMERICA 1912-1913

(Madame STOKOWSKI)

Address, J. L. HICKENLOOPER

4545 Maryland Avenue

ST. LOUIS, MO.

STEINWAY PIANO USED

DOROTHY TEMPLE

SOPRANO

Distinguished Academician of Royal Philharmonic
Academy of Rome

ORATORIO CONCERT RECITAL

Management, E. M. S. FITE

145 W. 45th Street - - - NEW YORK

MME. DE BERG-LOFGREN

TEACHER OF SINGING

The "GARCIA" Method

Teacher of Bettina Freeman, now leading soprano of the Quinlan Opera Company of England

70 WESTLAND AVENUE, BOSTON

Telephone, Back Bay 3096-R



ALVAH GLOVER SALMON

PIANOFORTE INSTRUCTION

Concerts and Lecture Recitals (Russian Music) the result of personal investigation and study in Moscow and St. Petersburg

Critical reviews of these recitals from American, English, French, German, Russian, and Australian journals forwarded on request.

Address all communications to ALVAH GLOVER SALMON, Carnegie Hall, New York City

Permanent studio address, Carnegie Hall, N.Y. , Boston, Mass. (Huntington Chambers), Tuesdays

GWILYM MILES

BARITONE

ORATORIO and CONCERT RECITALS

Address, Care MUSICAL COURIER

Studio, 917 CARNEGIE HALL

Mrs. HATTIE CLAPPER MORRIS

**VOICE PLACING AND
BREATHING A SPECIALTY**

TEACHING IN ALL ITS BRANCHES

1730 Broadway

NEW YORK CITY

VICTOR HARRIS

TEACHER OF SINGING

in all its branches

THE BEAUFORT

140 West 57th Street, NEW YORK

LOUIS

ARTHUR RUSSELL

Author **RUSSELL SYSTEMS**

of the **OF MUSIC STUDY**

Invites correspondence from teachers and professional students of voice, piano and theory. Preparation for concert work or teaching. Repair of voice. Development of technic. Write for literature.

SUITE 853 CARNEGIE HALL

MANHATTAN

(Summer Normal Session)

MUSICAL INSTRUCTION

WILLIAM ALDEN PAUL

TEACHER OF SINGING

312 PIERCE BUILDING, COPLEY SQUARE, BOSTON

Monday and Thursday P.M. and by appointment

Address, Instructor in Music, Episcopal Theological School

Telephone, 2816 R Cambridge

FREDERICK N. WATERMAN

BARITONE SOLOIST

and TEACHER OF SINGING

NEW CENTURY BUILDING

177 HUNTINGTON AVENUE • BOSTON

Room 10

Miss ANNA MILLER WOOD

Mezzo-Contralto, Soloist and Teacher

Soloist; Boston Symphony Orchestra
Chicago Symphony Orchestra
Kneisel Quartet, etc.

Studio, Pierce Building, Copley Square, Boston

MR. C. M. CHASE

TEACHER OF PIANOFORTE PLAYING

Assisted by **MILDRED HARLOWE COOK** and others

STUDIOS, STEINERT HALL ANNEX, BOSTON

500 CARNEGIE HALL, NEW YORK, WEDNESDAYS

Mrs. WILLIAM S. NELSON

ART OF SINGING

Thursdays, Estey Building, Philadelphia

Metropolitan Opera House

Studio Building . . . New York

JOHN C. DEMPSEY

BASS-BARITONE

TEACHER OF SINGING

Conductor and Coach for amateur or professional
Opera Clubs

Choirmaster of St. Mark's P.E. Church, N.Y. City

Musical Director of the St. Cecilia Society
of Flushing

Musical Director of St. Cecilia Choral Club of
Long Island City

ELLA BACKUS-BEHR

PIANIST

**Sixty-nine West Eighty-eighth Street
NEW YORK**

As Vocal Coach refers to

Mme. Louise Homer Mr. Bechtal Alcock and
Mrs. Merle Tillotson-Alcock Mr. Frederic Martin

**AMERICAN INSTITUTE OF
APPLIED MUSIC**

METROPOLITAN COLLEGE OF MUSIC
212 West 59th Street, New York City

Thorough instruction in all branches of music
Personal attention to individual pupils.

Twenty-sixth year began October 2, 1911.

KATE S. CHITTENDEN, Dean of the Faculty

MUSICAL INSTRUCTION

Claude Maitland Griffeth

PIANO INSTRUCTION

Studio, 133 Carnegie Hall, New York

Mon. and Thurs. Afternoons

Pouch Gallery, Brooklyn

SEND FOR CIRCULAR

PERRY AVERILL

BARITONE

Prepares Singers for the profession

Studio, 220 West 59th Street

'Phone 1097 Col.

ARTHUR D. WOODRUFF

TEACHER OF SINGING

5 West 38th Street

NEW YORK CITY

Miss M. GRACE DASCHBACH

In charge of Vocal Department Teachers
College, Columbia University

SOPRANO

TEACHER OF SINGING

401 Carnegie Hall . . New York City

GEORGE HARRIS, Jr.

TENOR

Soloist with Boston Symphony Orchestra
Cecilia Society
and with New York Symphony Orchestra
Management:

M. H. HANSON, 437 5th Avenue, New York

MASTER MUSIC STUDIOS

2789 Broadway, New York

M. DUBLE-SCHEELE, Director

All Branches of Music Taught

CATALOG Telephone Connection

STEINWAY PIANO USED

Mr. MAX HEINRICH

has charge of the department of
Voice Training, Oratorio, Opera, Classic Song
and Dramatic Reading to Music

Accommodations for a New York residence ar-
ranged for out-of-town students

SUMMER CENTER

SCHLOSS ORT, GUMUNDEN, AUSTRIA
Study of music is optional

CARL E. DUFFT

BASSO

Vocal Instruction

1 East 40th Street . . New York City

LESLEY MARTIN

Bel Canto

Studio: 1425 Broadway, New York

SINGERS—Suzanne Baker Watson, Cora Cross,
Nellie Hart, Willette Kershaw, Gertrude Hutcheson,
Ivy Scott, Marion Stanley, Estelle Ward, Mabel
Wilbur, Flora Zabelle, Edward Foley, George Gilbert,
John Hendricks, Andrew Mack, Dr. Eugene Walton
Marshall, Fiske O'Hara, Umberto Sacchetti, Ellis
Rhodes, Albert Wallerstedt, and many other singers
now before the public in operatic and church work

FRANCIS ROGERS

Management, LOUDON CHARLTON
868 Carnegie Hall, New York

VIRGIL

Piano School and Conservatory

42 West 76th Street, New York

BARITONE

RECITAL, ORATORIO, CONCERT

Also a limited number of pupils in the art of singing
There is the real stuff in this singer.—PHILIP HALE.
Mr. Rogers is a true artist.—W. J. HENDERSON
(N. Y. Sun).

Address, 563 PARK AVENUE, NEW YORK

THE SCHOOL THAT MAKES PLAYERS RESULTS TELL

Catalogue on request

TENOR

Tone production and preparation for
public work

Studio, 815 Carnegie Hall . New York City

LIONEL HAYES ROBSARTE

Former Opera Tenor Voice Specialist

A. de Trabadelo, Paris, teacher of Melba, Garden, Farrar, Eames, Carasa, Gayarre, etc., says:
"I sincerely believe Mr. Robsarte has no equal among
American instructors."

Voices tried gratis by appointment

From tone work to artistic finish. Traditions and action of full opera repertoire—Concert and oratorio. Teacher of Mme. Jungman, Prima Donna Contralto, Hofopera, Vienna; Mlle. Lillian Grenville, Prima Donna Soprano, Milan, St. Petersburg, Nice, Chicago Opera Co.; Signor Jacoletti, now singing in Naples; Miss Helene Travis, Mascagni Opera Co.

Residence Studio - Hotel Woodward, N.Y.
'PHONE, 5000 COLUMBUS

SIGHT PLAYING FOR PIANISTS

If you are a poor Sight Reader and have difficulty in reading
NEW MUSIC AT FIRST SIGHT

write for Booklet giving full particulars of our complete correspondence course
A Professor of Music in one of the largest Colleges in the United States, to whom reference is permitted, says: "YOUR COURSE IS WORTH THE PRICE TO ME EVERY WEEK IN THE AMOUNT OF TIME IT SAVES ME ALONE"

Address NEW YORK COLLEGE OF APPLIED MUSIC
9208 METROPOLITAN TOWER NEW YORK CITY

WM. S. WAITH

Special Representative and Authorized Teacher of the

YERSIN METHOD

18 Arlington Place BUFFALO, N.Y.

Perfect French Diction
Interpretation of French Songs and Arias

THE MASTER SCHOOL OF MUSIC

Vocal Department begins its 8th Season October 23d

Mme. Aurelia Jager Mr. Edward Falck
and Eminent Faculty Voice Trials October 19-20

96 CLINTON ST. BROOKLYN, N.Y.

ELIZABETH CLARK-SLEIGHT

VOCAL INSTRUCTION

817 West End Avenue, New York City

JOHANNES MIERSCH

ROYAL COURT VIOLINIST

CONCERTS and RECITALS

Principal Violin Department

College of Music of Cincinnati, Ohio

IBBIE RAYMOND

Illustrated Lectures on "Lives and Works of Famous Composers, Painters and Sculptors"; also on the "History of Music and Art"
Drawing-rooms, Schools, Clubs, Private Classes

Piermont-on-Hudson - New York

F. ADDISON PORTER

Teacher of Pianoforte

New England Conservatory of Music

Private Studio, 31 Stearns Hall
BOSTON

ONA B. TALBOT'S SUBSCRIBED CONCERTS

SHUBERT-MURAT THEATRE - INDIANAPOLIS

ADVISORY COMMITTEE

CHARLES W. FAIRBANKS
N. BOOTH TARKINGTON
FRANK VAN CAMP
GUSTAVE A. SCHNULL

HUGH J. McGOWAN
CLEMENS VONNEGUT
FERDINAND MAYER

DELAVAN SMITH
FREDERICK M. AYERS
MEREDITH NICHOLSON
GEORGE A. GAY

Boston Symphony Orchestra

MAX FIEDLER, Conductor

Thirty-first Season, 1911-1912

Programme

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE



THURSDAY EVENING, FEBRUARY 1

AT 8.15

COPYRIGHT, 1911, BY C. A. ELLIS

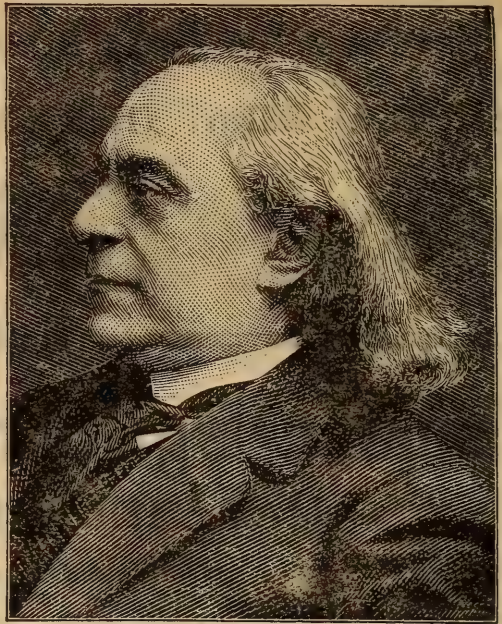
PUBLISHED BY C. A. ELLIS, MANAGER

Vladimir De Pachmann

*The Greatest Pianist
Of the 20th Century*

ON TOUR
IN THE
UNITED STATES

SEASON: 1911-1912



For generations the appearance of new stars on the musical firmament has been announced—then they came, with a temporary glitter—soon to fade and to be forgotten.

De Pachmann has outlived them all. With each return he won additional resplendence and to-day he is acknowledged by the truly artistic public to be the greatest exponent of the piano of the twentieth century. As Arthur Symons, the eminent British critic, says:

"Pachmann is the Verlaine or Whistler of the Pianoforte the greatest player of the piano now living."

Pachmann, as before, uses the **BALDWIN PIANO** for the expression of his magic art, the instrument of which he himself says:

" It cries when I feel like crying, it sings joyfully when I feel like singing. It responds—like a human being—to every mood. I love the Baldwin Piano."

Every lover of the highest type of piano music will, of course, go to hear Pachmann—to revel in the beauty of his music and to marvel at it.

It is the beautiful tone quality, the voice which is music itself, and the wonderfully responsive action of the Baldwin Piano, by which Pachmann's miraculous hands reveal to you the thrill, the terror and the ecstasy of a beauty which you had never dreamed was hidden in sounds.

The Baldwin Company

INDIANAPOLIS, INDIANA

Boston Symphony Orchestra

Thirty-first Season, 1911-1912

MAX FIEDLER, Conductor

THURSDAY EVENING, FEBRUARY 1

AT 8.15

PROGRAMME

Prelude to "The Mastersingers of Nuremberg"

Prelude to "Lohengrin"

Funeral Music, Act III., from "Dusk of the Gods"

Prelude and "Liebestod" from "Tristan and Isolde"

Prelude to "Parsifal"

"A Siegfried Idyl"

Overture, "Tannhäuser"

WAGNER .

PRELUDE TO "THE MASTERSINGERS OF NUREMBERG."

RICHARD WAGNER

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

The Vorspiel to "Die Meistersinger von Nürnberg" was performed for the first time at Leipsic, November 1, 1862. The opera was first performed at Munich, June 21, 1868.

The idea of the opera occurred to Wagner at Marienbad in 1845, and he then sketched a scenario, which differed widely from the one finally adopted. It is possible that certain scenes were written while he was composing "Lohengrin," and there is a legend that the quintet was finished in 1845. Some add to the quintet the different songs of Sachs and Walther. Wagner wrote a friend, March 12, 1862: "To-morrow I at least hope to begin the composition of 'Die Meistersinger.'" The libretto was completed at Paris in 1861. He worked at Biebrich in 1862 on the music. In the fall of that year he wished the public to hear fragments of his new works, as yet not performed nor published,—fragments of "Siegfried," "Tristan," "Die Walküre,"—and he himself added to these the overture to "Die Meistersinger," the entrance of the mastersingers, and Pogner's address, from the same opera.

His friend, Wendelin Weissheimer (born 1838), opera conductor at Würzburg and Mainz, composer, teacher, essayist, organized a concert at Leipsic for the production of certain works. Von Bülow was interested in the scheme, and the concert was given in the hall of the Gewandhaus, November 1, 1862, as stated above.

The programme was as follows:—

PART I.

Prelude to "Die Meistersinger zu Nürnberg" (new)	Wagner
"Das Grab im Busento," Ballade for Bass, Male Chorus, and Orchestra	Weissheimer
Sung by Mr. RÜBSAMEN.	
Concerto in A major (No. 2) for Piano	Liszt
Mr. v. BÜLOW.	
"O lieb' so lang du lieben kannst," Cantata for Mixed Chorus, Solo, and Orchestra	Weissheimer

PART II.

"Ritter Toggenburg," Symphony in one movement (five sections)	Weissheimer
---	-------------



Mme. ADA SODER-HUECK

METROPOLITAN OPERA HOUSE, 1425 BROADWAY, NEW YORK

Voice Training for Opera and Song Repertoire
Speciality, the German Lied
ONLY SERIOUS STUDENTS ACCEPTED

MME. ADA SODER-HUECK instructs according to the Garcia Method, which is acknowledged as the most successful and scientific system which has ever been introduced to the world. In fact, the rapidity of progress is remarkable and successful results can be almost guaranteed.

Mascagni

The World-Famous Composer of

“Cavalleria Rusticana”

writes as follows in regard to the



JEWETT PIANOS

DEAR SIRS:

I had heard of the wonderful qualities of American pianos, but I was never convinced of their superiority until I had the opportunity of using your upright piano. In this instrument you have succeeded in combining a rich and sensuous tone with a delicate and responsive action: two qualities which are exceptionally rare in this type of instrument.

I congratulate you on your success in accomplishing this, and beg you to accept this assurance of my best wishes.

Yours very sincerely,

P. MASCAGNI.

Other eminent composers, pianists, singers, musicians of international reputation — among whom are Constantino, Goetschius, Giuseppe Creatore, Faelton, Anton Hekking, Buonamici, Louis C. Elson, Campanari, Henry Russ II, Arnaldo Conti, Hoffman, David Bispham, Czerwonky, Jules Jordan — have strongly endorsed the rare musical qualities of the Jewett Pianos.

Jewett Pianos are instruments of an advanced type — designed in a masterly fashion in the light of long experience — made with skill and care from the best materials.

Their record of over half a century proves their great durability.

Those who wish to own a piano of real musical merit should investigate the Jewett.

SOLE REPRESENTATIVES

THE WULSCHNER-STEWART MUSIC CO.

229-231 NO. PENNSYLVANIA ST., INDIANAPOLIS

Chorus, "Trocknet nicht" Weissheimer
 "Chorus, "Frühlingslied" Weissheimer
 The duet sung by Miss LESSIAK and Mr. JOHN.
 Overture to the opera "Tannhäuser" Wagner

Wagner conducted the two overtures. The hall was nearly empty, and the concert was given at a pecuniary loss. This was naturally a sore disappointment to Wagner, who had written to Weissheimer, October 12, 1862: "Good! 'Tannhäuser' overture, then! That's all right for me. For what I now have in mind is to make an out-and-out sensation, so as to make money." Wagner had proposed to add the prelude and finale of "Tristan" to the prelude to "Die Meistersinger"; but his friends in Leipsic advised the substitution of the overture to "Tannhäuser." There was not the faintest applause when Wagner appeared to conduct. Yet the prelude to "Die Meistersinger" was received then with such favor that it was immediately played a second time.

* * *

I give in condensed and paraphrased form Mr. Maurice Kufferath's analysis of this overture.*

This Vorspiel, or prelude, is in reality a broadly developed overture in the classic form. It may be divided into four distinct parts, which are closely knit together.

1. An initial period, moderato, in the form of a march built on four chief themes, combined in various ways. The tonality of C major is well maintained.
2. A second period, in E major, of frankly lyrical character, fully developed, and in a way the centre of the composition.
3. An intermediate episode after the fashion of a scherzo, developed from the initial theme, treated in diminution and in fugued style.
4. A revival of the lyric theme, combined this time simultaneously with the two chief themes of the first period, which leads to a coda wherein the initial phrase is introduced in the manner of a stretto.

The opening energetic march theme serves throughout the work to characterize the mastersingers. As Wagner said, "The German is angular and awkward when he wishes to show his good manners, but he is noble and superior to all when he takes fire." The theme might characterize the German bourgeoisie. (Compare Elgar's theme of "London Citizenship," in "Cockaigne.") Secondary figures are formed from disintegrated portions of this theme, and there is a

* See "Les Maitres Chanteurs de Nuremberg," by Maurice Kufferath (Paris and Brussels, 1908), pp. 200-210.

HOTEL PURITAN

COMMONWEALTH AVENUE, BOSTON



The Distinctive Boston House

and one of the most attractive hotels in the world for those who demand the best.

C. C. COSTELLO
 Manager

Several desirable rooms and suites at modest prices. Booklet of the hotel with guide to Boston and vicinity will be mailed on request.

peculiarly appropriate scholastic, pedantic polyphony. Note also how from the beginning a cunning use of the *ritardando* contributes to the archaic color of the work.

The exposition of the initial theme, with the first developments, leads to a second theme of wholly different character. It is essentially lyrical, and, given at first to the flute, hints at the growing love of Walther for Eva. Oboe, clarinet, and horn are associated with the flute, and alternate with it in the development.

A Weberish flourish of violins leads to a third theme, intoned by the brass, sustained by harp. It is a kind of fanfare. The theme seems to have been borrowed by Wagner from the "crowned Tone" of Heinrich Mügling.* This pompous theme may be called the fanfare of the corporation, the theme of the guild, or the theme of the banner, the emblem of the corporation. It is soon combined with the theme of the mastersingers, and at the conclusion the whole orchestra is used. There is in this brilliant passage an interesting chromatic walk of trumpets and trombones, supported by violas and 'cellos.

A short and nervous episode of eight measures introduces a series of modulations, which lead to a sweet yet broadly extended melody,—the theme that characterizes in general the love of Walther and Eva. And here begins the second part of the overture. The love theme after development is combined with a more passionate figure, which is used in the opera in many ways,—as when Sachs sings of the spring; as when it is used as an expression of Walther's ardor in the accompaniment to his trial song in the first act.

The tonality of the first period is C major, that of the love music is E major. And now there is an *allegretto*. The oboe, in staccato notes, traces in double diminution the theme of the initial march; while the clarinet and the bassoon supply ironical counterpoint. The theme of youthful ardor enters in contention; but irony triumphs, and there is a parody (in E-flat) of the solemn March of the Mastersingers, with a new subject in counterpoint in the basses. The counter-theme in the 'cellos is the theme which goes from mouth to mouth in the crowd when Beckmesser appears and begins his Prize Song,—“What? He? Does he dare? *Scheint mir nicht der Rechte!*” “He's not the fellow to do it.”

* See “Der Meistergesang in Geschichte und Kunst,” by Curt Mey (Carlsruhe, 1892, pp. 56, 57).

THE POWERS HOTEL

ROCHESTER, NEW YORK

ABSOLUTELY FIREPROOF

One of the safest and most comfortable hotels
in the U.S. \$300,000 spent on im-
provements in last two years

350 ROOMS

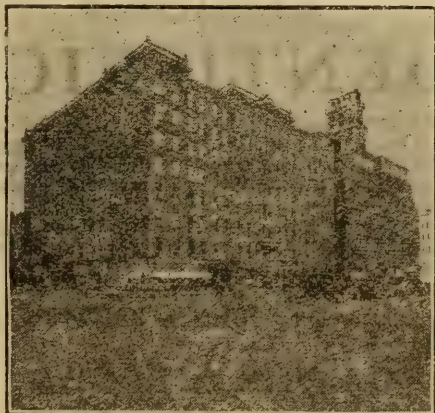
275 WITH BATHS OR SHOWERS

EUROPEAN PLAN

Rates, \$1.50 with or without shower; \$2.00
\$2.50 to \$3.00 with Bath

Superior Cuisine and Service
Free Electric 'Bus Service

MESSNER & SWENSON, Props.



And this mocking theme has importance in the overture; for it changes position with the subject, and takes in turn the lead.

After a return to the short and nervous episode there is a thunderous explosion. The theme of the mastersingers is sounded by the brass with hurried violin figures, at first alone, then combined simultaneously with the love theme, and with the fanfare of the corporation played scherzando by the second violins, violas, and a portion of the woodwind. This is the culmination of the overture. The melodious phrase is developed with superb breadth. It is now and then traversed by the ironical theme of the flouted Beckmesser, while the basses give a martial rhythm until again breaks forth from the brass the theme of the corporation. The fanfare leads to a last and sonorous affirmation of the mastersinger theme, which serves at last as a song of apotheosis.

PRELUDE TO THE OPERA "LOHENGRIN" RICHARD WAGNER

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

"Lohengrin," an opera in three acts, was performed for the first time at the Court Theatre, Weimar, August 28, 1850. The cast was as follows: Lohengrin, Beck; Telramund, Milde; King Henry, Höfer; The Herald, Pätsch; Ortrud, Miss Fastlinger; Elsa, Miss Agthe. Liszt conducted.

The tenor Beck found the first part of "Lohengrin's narrative" so exhausting that he was unable to sing the second; and, to quote Mr. Henry T. Finck's words, "Wagner, judging that this would probably be the case with most tenors, cancelled this passage altogether." The five additional verses are printed in the original orchestral score, but not in the score for voices and pianoforte, nor in the libretto. The whole narrative was sung at the Munich performance in 1869 with Nachbaur as Lohengrin. Some of Wagner's friends almost persuaded him to change the plot, and permit Lohengrin to remain with Elsa, just as Dickens was persuaded for the sake of "a happy ending" to change, and ruin in the changing, the final chapter of "Great Expectations." Beck, by the way, who, according to Richard Pohl, was wholly unable

A Most Effectual Throat Relief

Hoarseness, coughs, inflammation of the throat, bronchial and asthmatic troubles are relieved promptly by the use of

BROWN'S BRONCHIAL TROCHES

For over half a century recognized throughout the world as the staple throat remedy. Especially convenient to carry in purse or pocket ready for use whenever required to check a cough or give relief in any throat trouble.

Entirely free from opiates in any form. Fine for singers and speakers to clear the voice. Sold everywhere in boxes—never in bulk.

Price 25c, 50c and \$1.00
Sample sent free on request

JOHN I. BROWN & SON, BOSTON, MASS.

BROWN'S

CAMPHORATED
SAPONACEOUS

DENTIFRICE

is an article of superior merit. Used daily, will keep the teeth sound, prevent accumulation of tartar, and give firmness to the gums. It leaves a particularly clean and pleasant feeling in the mouth.

For sale by druggists and dealers in toilet articles, or sent on receipt of price, 25 cents. Sample sent on request.

Manufactured by JOHN I. BROWN & SON

CURTIS & BROWN
MFG. CO., Ltd.

NEW YORK, N.Y.

to do justice to the part, left the stage not many years after the first performance.*

It was at Marienbad in the summer of 1845 that Wagner laid out the scheme of "Lohengrin." He wrote the libretto in the following winter, and conceived some of the melodic ideas. He began the actual composition of the opera with this narrative of Lohengrin, "because the monologue contained the most significant musical germs in the whole score." In the original version, after the words "and Lohengrin my name," the orchestra intoned the Grail theme, the chorus treated the theme in the same manner as in the first act when the knight appears, and then the recitation continued in a manner analogous to first section. The third act of "Lohengrin" was composed at Grossgraufen between September 9, 1846, and March 5, 1847; the first act between May 12 and June 8, 1847; the second act between June 18 and August 2 of the same year. The Prelude was completed on August 28, 1847, and the instrumentation was made during the following winter and spring. The score was not published for several years,—to quote from Mr. W. J. Henderson's "Richard Wagner" (New York, 1901),—"because Meser, who had printed the previous works of the composer, had lost money by the ventures. Breitkopf & Härtel subsequently secured the score at a small price, not because they were niggardly in offering, but because Wagner's works had no large market value at the time, and he was anxious to sell, being in his chronic condition of financial embarrassment."

The first performance of the Prelude in concert was on January 17, 1853, in the Gewandhaus, Leipsic, at a concert for the benefit of the Orchestral Pension Fund. Julius Rietz conducted from manuscript.

The first performance of "Lohengrin" (in German) in the United States was at the Stadt Theatre, New York, April 3, 1871. Adolf Neuendorff conducted. The cast was as follows: Lohengrin, Habelmann; Telramund, Vierling; King Henry, Franosch; the Herald, W.

* Wagner, in a letter to Louis Schindeldeisser, written in 1853, declared frankly that Beck was "atrocious." Yet the Princess Sayn-Wittgenstein, who heard him a few years after the first performance, was hysterical in praise of the tenor. Wagner wished his Lohengrin to be "young and radiant." He wrote with reference to one unhappy Lohengrin: "I had always fancied that people must be glad whenever Lohengrin but tread the stage: on the contrary, it seems they were gladder when he left it." For much entertaining matter concerning the first performance of "Lohengrin" see W. A. Ellis's *Life of Wagner*: the indices of the volumes are commendably full.

THE LENOX HOTEL

Boylston and Exeter Streets

BOSTON

THE most comfortable and convenient hotel in Boston. Easy access to theatres, shopping districts and railroad stations. Beautifully and cosily appointed, with an atmosphere of refinement, and cuisine unexcelled. Located in the exclusive Back Bay District. Here will be found every convenience for transient as well as the permanent guest. 250 rooms, singly or en suite. Fireproof.

Three Minutes from Back Bay Railroad Stations

Formes; Ortrud, Mme. Frederici; Elsa, Mme. Lichtmay. The first performance in Italian was at the Academy of Music, March 23, 1874: Lohengrin, Campanini; Telramund, del Puente; King Henry, Nannetti; the Herald, Blum; Ortrud, Miss Cary; Elsa, Miss Nilsson.

**

The Prelude is the development and working out of the Sangreal motive. Berlioz described the composition as a gradual crescendo leading to a shorter decrescendo. "Like the hero's career in the opera," says Mr. Apthorp, "it begins, as it were, in the clouds, then gradually descends farther and farther until it embraces all the lowest tones of the orchestra, and then returns to the clouds again. Its single theme is developed in free polyphony by various successive groups of instruments, each of which groups proceeds with free counter-thematic work as the next group enters with the theme. First we have the violins piano in their higher register; then come the flutes, oboes and clarinets; then the violas, 'cellos, horns, bassoons, and double-basses; lastly the trumpets, trombones, and tuba fortissimo; then comes the decrescendo, ending pianissimo in the high violins and flutes."

The Prelude is scored for three flutes, two oboes, English horn, two clarinets, bass clarinet, three bassoons, four horns, three trumpets, three trombones, bass tuba, a set of three kettledrums, cymbals, four solo violins, and the usual strings.

SIEGFRIED'S FUNERAL MUSIC, FROM "DUSK OF THE GODS," ACT III., SCENE 2 RICHARD WAGNER

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

This music is not a funeral march. It has nothing to do with the last rites and ceremonies paid Siegfried. It is a collection of prominent *leit-motive*, which are associated with the hero or with the Volsung race.

These motives are named by Mr. W. F. Apthorp in the following order:—



The "TEK"

Have you tried it? Why not?
Are you afraid of becoming a fine player?
The "TEK" makes players

Send for booklet

Address:

VIRGIL PIANO SCHOOL CO.

42 West 76th Street, New York



RARE OLD VIOLINS

JOHN MARKERT & CO.
33 WEST 8th STREET, N.Y.

BOUND COPIES of the Boston Symphony Orchestra's PROGRAMME BOOKS

Containing Mr. Philip Hale's analytical and descriptive notes on all works performed during the season ("musically speaking, the greatest art annual of to-day,"—W. J. Henderson, New York Sun)
May be obtained by addressing

Price \$3.00

**C. A. ELLIS
SYMPHONY HALL**

"I. The VOLSUNG MOTIVE (slow and solemn in horns and tubas, repeated by clarinets and bassoons).

"II. The DEATH-MOTIVE (crashing C minor chords in brass, strings, and kettledrums, interspersed with running passages in triplets in the lower strings).

"III. The MOTIVE OF THE VOLSUNGS' HEROISM (slow and stately, in tubas and horns).

"IV. The MOTIVE OF SYMPATHY * (worked up in imitation in wood-wind and horns), merging soon into:—

"V. The LOVE-MOTIVE (in the oboe).

"(The bass under these last two motives is a further development of the Volsung-Motive, which is carried on for five measures more in the double-basses, bass-clarinet, bassoons, and bass and contra-bass tubas, against the running triplet figure from the Death-Motive in the violins.)

"VI. The SWORD-MOTIVE (in the trumpet).

"VII. The MOTIVE OF GLORIFICATION IN DEATH (the crashing chords of the Death-Motive in the major mode; the full orchestra).

"VIII. The SIEGFRIED-MOTIVE (in the horns and bass-trumpet; afterwards in the trumpets).

"IX. The MOTIVE OF SIEGFRIED THE HERO (a rhythmic modification of 'Siegfried's horn-call,' in all the brass).

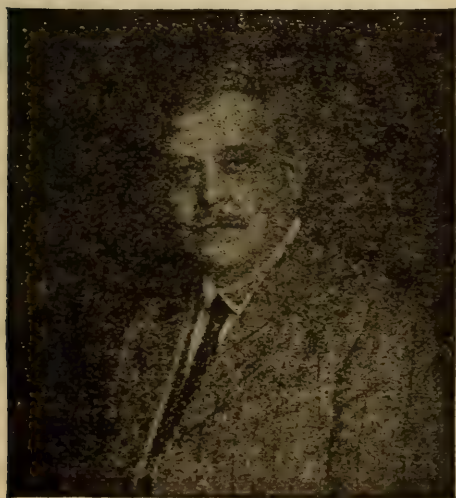
"X. The BRÜNNHILDE-MOTIVE (in the clarinet and English-horn).

"Of all these the only one which keeps constantly recurring in one form or another is the Death-Motive, either in its original minor shape, or else in the major mode as the 'Motive of Glorification in Death.'

"This music on Siegfried's death comes to no definite close in the drama itself, but merges gradually into the third, and final, scene of the act, which ends with Brünnhilde's dying speech over the hero's remains, her self-immolation, and the mystic shadowing forth of Ragnarök, or the Dusk of the Gods (*Götterdämmerung*), from which the drama takes its name."

"Dusk of the Gods" was performed for the first time at the Festival Theatre in Bayreuth, August 17, 1876. The cast was as follows: Sieg-

* Siegmund and Sieglinde (Siegfried's father and mother) in the first scene of *Die Walküre*.



Edward B. Kinney

Vocal Specialist

780 WEST END AVENUE

S.E. Corner 98th STREET

NEW YORK

Phone, 1404 River

As organist and choirmaster of one of New York's large churches, and a producer of light operas, Mr. Kinney gives his pupils unusual chances.

He not only places the voice, but prepares the young artist for a career. His experience in caring for and restoring abused and apparently lost voices is invaluable. Examination by appointment.

fried, Georg Unger; Gunther, Eugen Gura; Hagen, Gustav Siehr; Alberich, Carl Hill; Brünnhilde, Amalia Friedrich-Materna; Waltraute, Luise Jäide; The Three Norns, Johanna Jachmann-Wagner, Josephine Scheffsky, Friedricke Grün; The Rhine Daughters, Lilli Lehmann, Marie Lehmann, Minna Lammert. Hans Richter conducted.

The first performance in America was at the Metropolitan Opera House, New York, January 25, 1888. Siegfried, Albert Niemann; Gunther, Adolf Robinson; Hagen, Emil Fischer; Alberich, Rudolph von Milde; Brünnhilde, Lilli Lehmann; Gutrune, Auguste Seidl-Kraus; Woglinde, Sophie Traubmann, Willgunde, Marianne Brandt, Flosshilde, Louise Meisslinger (the Three Rhine Maidens). Anton Seidl conducted. The Waltraute and Norn scenes were omitted. They were first given at the Metropolitan, January 24, 1899. Mme. Schumann-Heink was then the Waltraute, also one of the Norns. The other Norns were Olga Pevny and Louise Meisslinger.

The original text of "Götterdämmerung" was written in 1848, and the title was "Siegfrieds Tod." This text was remodelled before 1855. The score was completed in 1874.

PRELUDE AND "LOVE DEATH," FROM "TRISTAN AND ISOLDE."

RICHARD WAGNER

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

The thought of "Tristan and Isolde" was first mentioned by Wagner in a letter to Liszt in the latter part of 1854; the poem was written at Zürich in the summer of 1857, and finished in September of that year; the composition of the first act was completed at Zürich, December 31, 1857 (some say, only in the sketch); the second act was completed at Venice in March, 1859; the third act at Lucerne in August, 1859. The "action in three acts" was performed for the first time at the Royal Court Theatre, Munich, June 10, 1865; * the first performance in Amer-

* The cast at Munich was as follows: Tristan, Ludwig Schnorr von Carolsfeld; Kurvenal, Mitterwurzer; Melot, Heinrich; Marie, Zottmayer; Isolde, Mrs. Schnorr von Carolsfeld; Brängane, Miss Deinet. Hans von Bülow conducted.

ANNOUNCEMENT of M. H. HANSON

437 FIFTH AVENUE, NEW YORK

For Spring, 1912. Available among others

MARIE RAPPOLD	} Metrop- itan Opera House	LUDWIG HESS, Famous Tenor
BERNICE DE PASQUALI		HENRI SCOTT, Basso, Chicago Opera
HENRIETTE WAKEFIELD		BORIS HAMBOURG, 'Cellist
MARGARETE MATZENAUER		

For 1912-13

GEORGE HENSCHER, Recitals to his own accompaniment

GOTTFRIED GALSTON, the sensational Munich pianist

LOUIS PERSINGER, American Violin Virtuoso of European fame

All the above artists, and others to be announced

ica was at the Metropolitan Theatre, New York, December 1, 1886; * the first performance in Boston was at the Boston Theatre, April 1, 1895.†

Both the Prelude and the Love Death were performed in concerts before the production of the opera at Munich. The Prelude was played for the first time at Prague, March 12, 1859, and von Bülow, who conducted, composed a close for concert purposes. It was stated on the programme that the Prelude was performed "through the favor of the composer." The Prelude was also played at Leipsic, June 1, 1859. Yet, when Johann Herbeck asked later in the year permission to perform it in Vienna, Wagner wrote him from Paris that the performance at Leipsic was against his wish, and that, as soon as Herbeck knew the piece, he would understand why Wagner considered it unsuitable for concert purposes. And then Wagner put the Prelude on the programme of his concert given in Paris, January 25, 1860.

Wagner himself frequently conducted the Prelude and Love Death, arranged by him for orchestra alone, in the concerts given by him in 1863.

* *

The Prelude, *Langsam und schmachtend* (slow and languishingly), in A minor, 6-8, is a gradual and long-continued crescendo to a most sonorous fortissimo; a shorter decrescendo leads back to pianissimo. It is free in form and of continuous development. There are two chief themes: the first phrase, sung by 'cellos, is combined in the third measure with a phrase ascending chromatically and given to the oboes. These phrases form a theme known as the Love Potion motive, or the motive of Longing; for commentators are not yet agreed even as to the terminology. The second theme, again sung by the 'cellos, a voluptuous theme, is entitled Tristan's Love Glance.

The Prelude is scored for three flutes (one interchangeable with piccolo), two oboes, cor anglais, two clarinets, bass clarinet, three bassoons, four horns, three trumpets, three trombones, tuba, kettle-drums, strings.

* The cast at the first performance in New York was as follows: Tristan, Albert Niemann; Kurvenal, Adolph Robinson; Melot, Rudolph von Milde; Marke, Emil Fischer; Isolde, Lilli Lehmann; Brängane, Marianne Brandt; Ein Hirt, Otto Kemnitz; Steuermann, Emil Sängner; Seemann, Max Alvary. Anton Seidl conducted.

† The cast at the first performance in Boston was: Tristan, Max Alvary; Kurvenal, Franz Schwarz; Melot, Jas. F. Thomson; Marke, Emil Fischer; Seemann, Mr. Zdanow; Isolde, Rosa Sucher; Brängane, Marie Brema. Walter Damrosch conducted.

ISABELLA BEATON

PIANIST

TOUR OF THE UNITED STATES AND CANADA
MANAGEMENT, MARC LAGEN

Bristol Building, 500 Fifth Avenue, New York, N.Y.

Isolde's Love Death is the title given, as some say, by Liszt to the music of Isolde dying over Tristan's body. The title is also given to the orchestral part of the scene played as concert music without the voice part. The music is scored for the same orchestra as the Prelude with the addition of a harp.

The text of "Isoldens Liebestod" is as follows:—

ORIGINAL GERMAN.

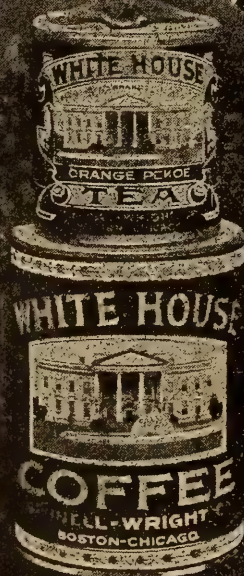
Mild und leise
wie er lächelt,
wie das Auge
hold er öffnet:
seht ihr's Freunde,
sah't ihr's nicht?
Immer lichter
wie er leuchtet,
Stern-umstrahlet
hoch sich hebt:
seht ihr's nicht?
Wie das Herz ihm
muthig schwillt,
voll und hehr
im Busen quillt,
wie den Lippen
wonnig mild
süßer Athem
sanft entweht:—
Freunde, seht,—
fühlt und seht ihr's nicht?—
Höre ich nur
diese Weise,

ENGLISH PROSE TRANSLATION.*

How gently he smiles and softly, how he sweetly opens his eyes: see ye it, friends, can ye not see it? How he shines ever brighter, raises himself on high amid the radiant stars: do ye not see it? How bravely his heart swells and gushes full and sublime in his bosom, how sweet breath is gently wafted from his lips, ecstatically tender:—Friends, look,—feel ye and see ye it not?—Do I alone hear this lay which so wondrously and softly, ecstatically complaining, all-saying, gently reconciling, sounds forth from him and penetrates me, soars aloft, and sweetly ringing sounds around me? As it sounds clearer, billowing about me, is it waves of gentle breezes? Is it clouds of ecstatic perfume? As they swell and roar around me, shall I breathe? shall I hearken? Shall I sip, dive under, sweetly exhale my—

* This prose translation is by Mr. W. F. Apthorp.

WHITE HOUSE COFFEE AND TEA



White House Coffee is put up for those who want a dependable article of intrinsic value, and are willing to pay a fair price. That price is not high, certainly not extravagant, as your own experience will prove. You can buy White House Coffee in any business center of this country. Its wonderful growth in sales in 20 years is the best proof that its splendid standard of quality is not approached by other brands. We offer it as the best Coffee sold by anybody anywhere.

White House Teas (5 distinct flavors) are just as good as White House Coffee. Both Coffee and Teas are in the "All-Tin" cans that keep all goodness in, all badness out.

DWINELL-WRIGHT CO.,

Principal Coffee Roasters.

BOSTON—CHICAGO.

die so wunder-
voll und leise,
Wonne klagend,
Alles sagend,
mild versöhnend
aus ihm tönend,
in mich dringet,
auf sich schwinget,
hold erhallend
um mich klinget?
Heller schallend,
mich umwallend,
sind es Wellen
sanfter Lüfte?
sind es Wolken
wonniger Düfte?
Wie sie schwellen,
mich umrauschen,
soll ich athmen,
soll ich lauschen?
Soll ich schlürfen,
untertauchen,
süss in Düften
mich verhauchen?

In dem wogenden Schwall.
in dem tönenden Schall,
in des Welt-Athems
wehenden All—
ertrinken—
versinken—
unbewusst—
höchste Lust!

self away in odors? In the billowing
surge, in the resounding echo, in the
World-breath's waving All—to drown
—to sink—unconscious—highest joy!

AN INSTANT SUCCESS—FIRST EDITION EXHAUSTED

A UNIQUE VOLUME

One Hundred Folksongs of All Nations

Edited by GRANVILLE BANTOCK

FOR MEDIUM VOICE



Bound in paper, cloth back - - - \$1.50, postpaid

In full cloth, gilt - - - 2.50, postpaid

Musicians everywhere, particularly those who are students of the development of music, are vitally interested in folksong, not of one, but of all countries whose music has racial characteristics. Herein, too, singers have found rare and curious examples with which to enrich the most artistic programs. In this volume of **The Musicians Library** the editor has drawn from the treasures found among European, Asiatic, African, and American races, making a most valuable and unique collection, which he has edited with skill. The accompaniments are musical and characteristic, and in addition to the **original language** or dialect an excellent English translation is in all cases given.

As desirable for children as adults

OLIVER DITSON COMPANY - - BOSTON

CHAS. H. DITSON & CO., NEW YORK

8-10-12 E. 34th Street

[Isolde sinkt, wie verklärt, in Brängane's Armen sanft auf Tristan's Leiche. Grosse Rührung und Ent-rückheit unter den Umstehenden.]

[Isolde sinks, as if transfigured, in Brängane's arms gently upon Tristan's dead body. Great emotion in all pres-ent.]

* * *

Mr. Richard Le Gallienne translated Wagner's text into verse:—

Oh, how gently
He is smiling,
See his eyelids
Open softly,
See how brightly
He is shining!
See, you, friends—
Oh, see you not?

Mark you how he
Rises radiant,
Lifts himself,
All clothed in starlight!
See, you, friends—
Oh, see you not?
How his mighty heart
Is swelling,
Calm, and happy
In his breast!
From his lips
How sweet an incense
Softly breathes!
Oh, hearken, friends—
Hear ye nothing,
Feel ye naught!
It is I alone
That listen
To this music
Strangely gentle,
Love-persuading,

Saying all things
To this music
From him coming,
Through me like
A trumpet thrilling,
Round me like
An ocean surging,
O'er me like
An ocean flowing!

Are these waves
About me breezes?
Are these odors
Fragrant billows?
How they gleam
And sing about me!
Shall I breathe,
Oh, shall I listen?
Shall I drink,
Oh, shall I dive,
Deep beneath them—
Breathe my last?
In the billows,
In the music,
In the world's
Great whirlwind—lost
Sinking,
Drowning,
Dreamless,
Blest.

* * *

Wagner wrote, after telling the legend of Tristan and Isolde down to the drinking of the philter: "The musician who chose this theme for the prelude to his love drama, as he felt that he was now in the boundless realm of the very element of music, could only have one care: how he should set bounds to his fancy, for the exhaustion of the theme was impossible. Thus he took, once for all, this insatiable desire. In long-drawn accents it surges up from its first timid confession, its softest attraction, through sobbing sighs, hope and pain, laments and wishes, delight and torment, up to the mightiest onslaught,



PEABODY CONSERVATORY OF MUSIC

OF BALTIMORE

Mt. Vernon Place

HAROLD RANDOLPH, Director

ENDOWED, the Conservatory offers every advantage for musical culture and maintains a Staff of 60 eminent European and American Masters, including

Otis B. Boise
George F. Boyle
Adelin Fermin

Theodor Hemberger
Ernest Hutcheson
Pietro Minetti
Harold Phillips

J. C. Van Hulsteyn
Emmanuel Wad
Bart Wirtz

Scholarships, Diplomas, Teachers' Certificates

Catalogues mailed

the most powerful endeavor to find the breach which shall open to the heart the path to the ocean of the endless joy of love. In vain! Its power spent, the heart sinks back to thirst with desire, with desire unfulfilled, as each fruition only brings forth seeds of fresh desire, till, at last, in the depths of its exhaustion, the starting eye sees the glimmering of the highest bliss of attainment. It is the ecstasy of dying, of the surrender of being, of the final redemption into that wondrous realm from which we wander farthest when we strive to take it by force. Shall we call this Death? Is it not rather the wonder-world of night, out of which, so says the story, the ivy and the vine sprang forth in tight embrace o'er the tomb of Tristan and Isolde?"

ENTR'ACTE.

CATHEDRAL FESTIVALS.

(From the *London Times*, September 9, 1911.)

A festival programme (by which we do not at the moment mean merely the sequence of works performed, but the actual document setting forth all the arrangements for the festival) makes entertaining reading, from the list of stewards or guarantors with which it opens to the highly complex railway arrangements with which it ends. That issued for the Worcester Musical Festival, which begins to-morrow, has a statement on the front page of peculiar interest. It announces that this is "the one hundred and eighty-eighth meeting of the Three Choirs of Worcester, Hereford, and Gloucester, for the benefit of the Widows and Orphans of Clergymen of the Three Dioceses." We must note the wording carefully in order to appreciate the meaning of the remark. It is a frank assertion that the festival is undertaken not primarily for any artistic benefit to those who take part in it as performers or listeners, still less for the material advantage of the performers, but in order to provide funds for a worthy diocesan charity. It hurls defiance alike at those who maintain the plea of art for art's sake and those who would urge art for the artist's sake. It ignores the favorite ecclesiastical plea (so persistently upheld by each preacher at each opening service) of art for religion's sake, and proclaims art for charity's sake.

It is small wonder that this position has been strongly attacked, as the sense of the independent responsibility of musical art and artists has grown stronger amongst musical people. They feel that the proceeds

PAUL SAVAGE, *Teacher of Singing*

803-4 CARNEGIE HALL, NEW YORK CITY

Summer School in New Hampshire

Special Advantages for Teachers

RUTH SAVAGE, Assistant

of an artistic enterprise should be devoted to the furtherance of art, especially in a country in which art receives no regular endowment. Musicians, they say, are as liable to leave widows and orphans as clergymen; but it would be better still to help the musician before his wife is a widow and his children fatherless, better to give him a tangible reward for his best artistic energies, that the music-loving public may get the greatest benefit from them. This, of course, especially applies to the case of the composer, for it has become recognized that professional singers and players have to be paid, while composers are still expected to be, and generally are, the most disinterested of human kind. Many of them will resist the temptation to make money out of "shop ballads" and salon pieces, and will devote months to the preparation of works fit for production at a great festival, or make expensive journeys to superintend rehearsals, because they love their art. They are true philanthropists; but there are some to whom such philanthropy is a sheer impossibility, and as the Foreign Gentleman said to Mr. Podsnap, "They do how?" For them there is only the answer of Podsnappery, "They do—I am sorry to be obliged to say it—as they do." This state of things must surely have something to do with the fact that it is increasingly difficult to procure new works of a suitable kind for the big cathedral festivals. It does not account for the difficulty, but it is an element in it. It must be counted in along with the facts that the older forms of religious festival music have become outworn, that a higher standard is now demanded, that the Victorian oratorio of the kind which every respectable Church musician could turn out of his cloistered workshop would not now be listened to, and nobody regrets the fact. But here the change in conditions must also be borne in mind, for a generation or two ago festival works, the best then obtainable, were written chiefly by men who were profiting by cathedral endowments: now they are expected from men who live in a larger, a freer, and a worse-paid world. The festivals are a hundred and eighty-eight years old, and in many respects they are working with the organization of the eighteenth century, but their musical scope has grown with advancing time. One sees it in the fact that, although the official order of service always speaks of the musical performance as "the Oratorio," yet almost every form of serious composition finds a place. In this year's programme, for example, there are only three oratorios, "Elijah" and "The Messiah" and, by a slight stretch of the term, the "Saint Matthew Passion"; while symphonies, motets, a mass, a song cycle, a violin concerto, even an act of an opera, are included. The only restric-



Dartmouth and Newbury Sts.
BOSTON

For both transient and
permanent guests

KKNOWN throughout New England for its unexcelled cuisine.

Its apartments of two to five rooms with bath appeal particularly to families who are planning to spend a long or short time in Boston.

Rates furnished upon application

tion which the cathedral imposes is that the works should deal with the more serious issues of life, and that they should be, broadly speaking, consonant with Christianity. They need not be of it, as the presence of the Ninth Symphony of Beethoven and the third act of "Parsifal" shows. The attitude represents the greater trustfulness now existing even among ecclesiastical leaders,—the feeling that the artistic expression of the soul of man is essentially religious even without the hall-mark of an orthodox faith, and is thereby fit for representation in the cathedral. With such an acknowledgment there are surely big possibilities for the cathedral festivals. They have the opportunity of leading towards a wider type of Church composition, expressing itself in new forms as capable of expansion along their own lines as are those of the concert-room or of the opera-house. Church music can become as fit a field for the free spirit of man as it was in times past, if it may express the religion of his own heart and not that of somebody else's head.

But one is soon recalled from dreams of such possibilities by the thought that all the conditions have to be brought into line in order to meet all the needs of the case. Formerly (to return to the statement on the front page of the Worcester programme) the Church endowed the musicians who made her own somewhat restricted types of music, and the results of the policy are evident in the fine things they wrote,—not the oratorios of the last century, but the long succession of genuine Church compositions from Tallis to Wesley. It was not unnatural that Church musicians should help Church charities in certain dioceses with the proceeds of an annual festival. Moreover, the charity helped, and in a sense still helps, the festival. It is certain that no purely musical institution could have existed through the last one hundred and eighty-eight years in English provincial towns in its own right. People supported the festival for the sake of the charity, and so all unconsciously made the festival develop beyond mere local importance. Now it has become a national possession, one of the few musical institutions in this country which possesses an individuality and a tradition all its own. Noble music has been written by composers of the first rank to suit its conditions, and it has certain ideals which can only be followed out by its being given the ability to cast its net wide, to secure the best work from the best men, and to offer it to the best, that is, the most musically enlightened audiences. To do so, the economic position must support the artistic one.

SUCCESSFUL SONGS BY JOHN H. DENSMORE

The Lamb (Bb and Db). Sacred or Secular.
Memory (C and Bb). French and English Texts.
The Time I've Lost in Wooing (Eb and C). Humorous.
April (G and F).
Two Roses (Bb, Ab, and F).
Good-night (High).
Laughing Song (High). Coloratura.

PRELUDE TO "PARSIFAL" RICHARD WAGNER

(Born at Leipsic, May 23, 1813; died at Venice, February 13, 1883.)

"Parsifal," "a stage-consecration festival play" in three acts, book and music by Richard Wagner, was first performed at Bayreuth for the patrons, July 26, 1882. The first public performance was on July 30, 1882. Parsifal, Hermann Winkelmann; Amfortas, Theodor Reichmann; Titurel, August Kindermann; Klingsor, Karl Hill; Gurnemanz, Emil Scaria; Kundry, Amalie Materna. Hermann Levi conducted. Wagner's version of the story of Percival, Parzival, or, as he prefers, Parsifal, is familiar to all. There is no need in a description of the Prelude to this music-drama of telling the simple tale or pondering its symbolism. The ethical idea of the drama is that enlightenment coming through conscious pity brings salvation. The clearest and the sanest exposition of the Prelude is that included by Maurice Kufferath in his elaborate essay, "Parsifal" (Paris: Fischbacher, 1890). I here give portions of this exposition in a condensed form.

The *Leit-motiv* system is here followed rigorously. The *Leit-motiv* is a well-defined melody, or a rhythmic and melodic figure, sometimes even a simple succession of harmonies, which serve to characterize an idea or a sentiment and, combined in various ways, form by repetition, juxtaposition, or development, the thread of the musical speech.

The Prelude of "Parsifal" presents at once some of the most important and characteristic themes of the music-drama that follows; and, as do all Wagnerian preludes, it plunges the hearer into the particular atmosphere of the play.

Without preparation the Prelude opens with a broad melodic phrase, which is sung later in the great religious scene of the first act, during the mystic feast, The Lord's Supper.

Take and drink of my blood,
'Tis of our love the token,
Take of my body and eat,
'Twas for sinners once broken.

This phrase is sung, at first without accompaniment, in unison by violins, 'cellos, English horn, clarinet, bassoon, *sehr langsam* (Lento assai), A-flat major, 4-4. "No words can give an idea of the effect produced by this theme, when the first note, in vague tonality, arises from the hidden orchestra at Bayreuth as from an unknown, mysterious distance." This motive is repeated by trumpet, oboes, and half



MAUD POWELL

"The Head of an Artist
The Arm of a Man, and
The Heart of a Woman"

Management - - H. GODFREY TURNER, 1402 Broadway, New York

the first and second violins in unison against rising and falling arpeggios in the violas and remaining violins, repeated chords for flutes, clarinets, and English horn, and sustained harmonies in bassoons and horns. This theme is known as the motive of the Last Supper. The second phrase of the motive is given out and repeated as before.

Without any other transition than a series of broken chords, the trombones and the trumpets give out the second theme, the Grail motive, because it serves throughout the music-drama to characterize the worship of the holy relic. It is a very short theme, which afterwards will enter constantly, sometimes alone, sometimes in company with other themes, often modified in rhythm, but preserving always its characteristic harmonies. As Mr. William J. Henderson says: "The second theme of the Prelude is that of the Grail itself, which is here presented to us in a different musical aspect from that of the 'Lohengrin' score. There the Grail was celebrated as a potency by which the world was aided, while here it is brought before us as the visible embodiment of a faith, the memento of a crucified Saviour." This theme is not original with Wagner. The ascending progression of sixths, which forms the conclusion of the theme, is found in the Saxon liturgy and is in use to-day in the Court Church at Dresden. Mendelssohn employed it in the "Reformation" symphony: therefore, zealous admirers of Mendelssohn have accused Wagner of plagiarism. The two masters, who knew Dresden well, probably were struck by the harmonic structure of this conclusion, and they used it, each in his own way. Any one can have a personal right to this simple formula. The true inventor of the "Amen" is unknown. The formula has been attributed to Silvani. Its harmonic nature would indicate that it belongs to the seventeenth century, but there are analogous progressions in Palestrina's masses. The Grail motive is repeated twice.

Then, and again without transition, but with a change of tempo to 6-4, comes the third motive, that of Belief. Here, too, is a well-defined and developed melody of six measures. The initial figure is repeated every two measures with ever-changing harmonies and a conclusion in the last measure. The brass first proclaims it, and there are two different repetitions, as a categorical affirmation. The melody is then developed.

The strings take up the Grail theme. The Belief motive reappears four times in succession, in different tonalities: at first it is heard from flutes and horns; then from the strings; then from the brass (fortissimo and in 9-4), with a prolongation of certain notes, to the accompaniment of tremulous strings; the fourth time, and softly, from wood-wind instruments. "An orchestral hearing is necessary

The Elinor Comstock Music School

A resident and day school. Leschetizky method. Piano teachers all Leschetizky pupils. Vocal, Harmony, Ensemble playing, Sight reading, Lectures on current operas and concerts. Classes arranged in French, Classic Dancing, Literature and History of Art. Catalogues.

Miss ELINOR COMSTOCK, 1000 Madison Ave., New York City

for the full appreciation of the variety of expression which the nuances and the diversity of the instrumentation give to this phrase, now energetic and even savage, now caressing or mysterious, mystic, as it is in turn proclaimed by the brass, spoken by strings and wood-wind instruments, or sung by children's voices as in the finale of the first act, where it has an important part in the sanctuary scene."

A roll of drums on A-flat is accompanied by a tremolo of double-basses, giving the contra F. The first motive, the "Lord's Supper," enters first (wood-wind, afterward in the violoncellos). This time the motive is not completed. Wagner stops at the third measure and takes a new subject, which is repeated several times with increasing expression of sorrow. There is, then, a fourth theme derived from the Lord's Supper motive. The first two measures, which are found in simpler form and without the appoggiatura in the Supper theme, will serve hereafter to characterize more particularly the Holy Lance that pierced the side of Christ and also caused the wound of Amfortas,—the lance that drew the sacred blood which was turned into the communion wine; the lance that fell into the hands of Klingsor, the Magician.

At the moment when this fourth theme, which suggests the sufferings of Christ and Amfortas, bursts forth from the whole orchestra, the Prelude has its climax. This Prelude, like unto that of "Lohengrin," is developed by successive degrees until it reaches a maximum of expression, and then there is a diminuendo to pianissimo.

Thus the synthesis of the whole drama has been clearly exposed. That which remains is only a peroration, a logical, necessary conclusion, brought about by the ideas expressed by the different theme. It is by the sight of suffering that Parsifal learns pity and saves Amfortas. It is the motive of the Lord's Supper that signifies both devotion and sacrifice; that is to say, Love, and Love is the conclusion. The last chords of the expiring lament lead back gently to the first two measures of the Lord's Supper motive, which, repeated from octave to octave on a pedal (E-flat), end in a series of ascending chords, a prayer, or a supplication. Is there hope? The drama gives the answer to this question full of anguish.

The Prelude is scored for three flutes, three oboes, English horn, three clarinets, bass clarinet, three bassoons, double-bassoon, four horns, three trumpets, three trombones, bass tuba, kettledrums, and strings.

The first performance in Boston was at a concert of the Boston Symphony Orchestra, led by Mr. Henschel, November 11, 1882.

Music teaches most exquisitely the art of development.—D'ISRAELI

MUSIC EDUCATION

CALVIN B. CADY. Studios { Boston, 900 Beacon Street
New York, 15 Claremont Avenue

Pianoforte, Harmony, etc., and Normal Courses

Address Teachers College, Columbia University, New York, for Syllabus of Course in Music Education.

Address Clayton F. Summy Co., Chicago, Ill., for Poetic Folk Dances, Books I. and II., Folk Songs for Ten Fingers, First Home Studies, Music Education, An Outline, Books I. and II.

Summer Normal, Portland, Oregon, in July

"A SIEGFRIED IDYL" RICHARD WAGNER

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

Cosima Liszt, daughter of Franz Liszt and the Comtesse d'Agoult, was married to Hans von Bülow at Berlin, August 18, 1857. They were divorced in the fall of 1869.

Richard Wagner married Minna Planer, November 24, 1836, at Königsberg. They separated in August, 1861, and she died at Dresden, January 25, 1866.

Wagner and Cosima Liszt, divorced wife of von Bülow, were married at Lucerne, August 25, 1870. Siegfried Wagner, their son, was born at Tribschen, near Lucerne, June 6, 1869.

Wagner wrote, November 11, 1870, to Ferdinand Präger: "My house, too, is full of children, the children of my wife, but besides there blooms for me a splendid son, strong and beautiful, whom I dare call Siegfried Richard Wagner. Now think what I must feel, that this at last has fallen to my share. I am fifty-seven years old." On the 25th of the month he wrote to Präger: "My son is Helferich Siegfried Richard. My son! Oh, what that says to me!"

But these were not the first references to the son. In a letter written to Mrs. Wille, June 25, 1870, Wagner wrote: "Certainly we shall come, for you are to be the first to whom we shall present ourselves as man and wife. She has defied every disapprobation and taken upon herself every condemnation. She has borne to me a wonderfully beautiful and vigorous boy, whom I could boldly call 'Siegfried': he is now growing, together with my work, and gives me a new, long life, which at last has attained a meaning. Thus we get along without the world, from which we have retired entirely. . . . But now listen; you will, I trust, approve of the sentiment which leads us to postpone our visit until I can introduce to you the mother of my son as my wedded wife" (Finck's Wagner, vol. ii. p. 246).

The "Siegfried Idyl" was a birthday gift to the composer's wife. It was first performed as a morning serenade, December 24,* 1871, on the steps of the villa at Tribschen, by a small orchestra of players collected from Zürich and Lucerne. Wagner conducted. Hans Richter, who

* Ramann says that Cosima Liszt was born at Bellagio, "at Christmas," 1837. Chamberlain and Dannreuther give 1870 as the year of composition of the Idyl; but see Richard Pohl's statement in the *Musikalisches Wochenblatt* of 1877 (p. 245).

WILFRIED KLAMROTH

TEACHER of SINGING

IN ALL OF ITS
BRANCHES

RICCARDO MARTIN'S OPINION:

"He has the real secret and knows how to teach it."

Studio, 11 1-2 West 37th Street NEW YORK

played the trumpet in the performance, had led the rehearsals at Lucerne. The children of Cosima called the Idyl the "Steps Music."

Siegfried was born while the composition of the music drama, "Siegfried," was in progress. The themes in the Idyl were taken from the music drama, all save one,—a folk-song, "Schlaf', mein Kind, schlaf' ein"; but the development of the themes was new.

The composition, which first bore the title "Triebsschener Idyll," is scored for flute, oboe, two clarinets, trumpet, two horns, bassoon, and strings.

It begins quietly, E major, 4-4 (strings without double-basses), with a short introduction made out of portions of the so-called "Friedensmelodie," which is soon announced by the strings, the theme from the love scene in the third act of "Siegfried," at Brünnhilde's words, "Ewig war ich, ewig in süß sehrender Wonne—doch ewig zu deinem Heil!" (I have been forever, I am forever, ever in sweet yearning ecstasy—but ever to thy salvation!) The development is wholly independent of that in the music drama. The wood-wind instruments gradually enter. The flute introduces as an opposing theme a phrase of the slumber motive in the last scene of "Die Walküre." This phrase is continued by oboe and clarinet. There is a crescendo. The theme appears in the basses, and reaches a *più forte*.

A short theme of two descending notes—generally a minor seventh or major sixth, taken from Brünnhilde's cry, "O Siegfried! Siegfried! sieh' meine Angst!" (O Siegfried! Siegfried! see my terror!) from the same love scene in "Siegfried"—appears now in the basses, now in the violins, while wind instruments give out chords in triplets. This short theme is much used throughout the Idyl.

The cradle song, "Schlafe, Kindchen, schlafe" (Sleep, my little one, sleep), is sung "very simply" by the oboe.

All these themes are worked up in various shapes until trills on the first violins lead to the "World-treasure" motive in Brünnhilde's speech to Siegfried,—“O Siegfried, Herrlicher! Hort der Welt!” (O Siegfried, thou glorious one! Treasure of the world!),—which is sung first by the wind, A-flat major, 3-4 time, afterward worked out by strings, and then combined with preceding themes.

There is a climax, and on an organ-point on G as dominant the first horn gives out Siegfried's "motive," where he announces his intention of going out into the world, never to return (act i.), but the form is that assumed in the love scene. Flute and clarinet embroider this horn theme with hints at the bird song in the "Waldweben." There is a mass of

DO YOU LOVE OPERA?

*Fourth
Edition
Just
Out*

IN ATTENDING OPERA what one wants is the *Story* in few words. *Opera Stories* fills this want. It contains the *Stories* (divided into acts) of 163 Operas, 5 Ballets, and D'Annunzio's *Mystery Play*, *The Martyrdom of St. Sebastian*. It gives the stories of *La Foret Bleue*, *Cendrillon*, *Lobetanz*, *Mona*, *Le Donne Curiose* and other recent operas; also of all Standard Operas. *Opera Stories* contains portraits of famous singers. The book is handsomely, substantially bound. Endorsed by Teachers, Singers, the Public and the Press.

Mailed (postpaid) on receipt of 50c., stamps, money order, or currency.

HENRY L. MASON, 188 Bay State Road - - BOSTON

trills, and the strings play the accompanying figure to Siegfried's "Ein herrlich Gewässer wogt vor mir" (A splendid sea surges before me), 'cellos and violas, then violins. The music swells to forte, and, after there is a modulation back to E major and a combination of the first two themes, the climax of the Idyl is reached, and the trumpet sounds the forest bird motive. The chief themes are further developed, alone or in combination. The pace slackens more and more, and the first two themes bring the end in pianissimo.

"A Siegfried Idyl" was performed at Mannheim in December, 1871, and at Meiningen in the spring of 1877. The work was published in February, 1878, and the first performance after publication was at a Bilse concert in Berlin toward the end of February of that year. According to Dr. Reimann the music drama "Siegfried" was then so little known that a Berlin critic said the Idyl was taken from the second act. So Mr. Henry Knight, a passionate Wagnerite, wrote verses in 1889, in which he showed a similar confusion in mental operation.

The first performance in Boston was at a concert of the Harvard Musical Association, December 19, 1878.

OVERTURE TO THE OPERA "TANNHÄUSER" . . . RICHARD WAGNER

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

"Tannhäuser und der Sängerkrieg auf Wartburg," romantic opera in three acts, book and music by Richard Wagner, was first performed at the Royal Opera House in Dresden, under the direction of the composer, on October 19, 1845. The cast was as follows: Hermann, Dettmer; Tannhäuser, Tichatschek; Wolfram, Mitterwurzer; Walther, Schloss; Biterolf, Wächter; Heinrich, Gurth; Reimar, Risse; Elisabeth, Johanna Wagner; Venus, Schroeder-Devrient; a young shepherd, Miss Thiele.

The first performance in the United States was at the Stadt Theatre, New York, April 4, 1859, and the cast was as follows: Hermann, Graff; Tannhäuser, Pickaneser; Wolfram, Lehmann; Walther, Lotti; Biterolf, Urchs; Heinrich, Bolten; Reimar, Brandt; Elisabeth, Mrs. Siedenburger; Venus, Mrs. Pickaneser. Carl Bergmann conducted. The New York *Evening Post* said that the part of Tannhäuser was beyond the abili-

ARTHUR L. LAWRASON

PROMINENT STUDENTS

REGINA VICARINO, Phenomenal Colorature

SALLIE FISHER

LINA ABARBANELL

322 W. 57th Street

Columbus 8945

NEW YORK

ties of Mr. Pickaneser: "The lady singers have but little to do in the opera, and did that little respectably."

* * *

The coda of the overture was cut out, and the overture was connected with a new version of the first scene of the opera for the performance of the work in a translation by Charles Nuitter into French at the Opéra, Paris, March 13, 1861. Some consider therefore the overture in its original shape as a concert overture, one no longer authentically connected with the opera.

The overture is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, bass tuba, kettledrums, cymbals, triangle, tambourine, strings.

It begins with a slow introduction, *Andante maestoso*, E major, 3-4, in which the pilgrims' chorus, "Beglückt darf nun dich, o Heimath, ich schauen," from the third act, is heard, at first played piano by lower wood-wind instruments and horns with the melody in the trombones against a persistent figure in the violins, then sinking to a pianissimo (clarinets and bassoons). They that delight in tagging motives so that there may be no mistake in recognition call the first melody the "Religious Motive" or "The Motive of Faith." The ascending phrase given to the violoncellos is named the "Motive of Contrition," and the persistent violin figure the "Motive of Rejoicing."

The main body of the overture, *Allegro*, E major, 4-4, begins even before the completion of the pilgrims' song with an ascending first theme (violas), "the typical motive of the Venus Mountain."

"Inside the Horsel here the air is hot;
Right little peace one hath for it, God wot;
The scented dusty daylight burns the air,
And my heart chokes me till I hear it not."

The first period of the movement is taken up wholly with bacchanalian music from the opening scene in the Venus Mountain; and the motive that answers the ascending typical figure, the motive for violins, flutes, oboes, then oboes and clarinets, is known as the theme of the bacchanal, "the drunkenness of the Venus Mountain." This period is followed by a subsidiary theme in the same key, a passionate figure in the violins against ascending chromatic passages in the 'cellos.

DE MERITTE SCHOOL

815 BOYLSTON STREET, BOSTON
Twelfth Year

A preparatory school for boys who want an education.

The **Upper Grade** prepares for college and the scientific schools.

The **Lower Grade** gives to boys from ten to fourteen years of age a careful training for the work of the upper grade.

EDWIN DE MERITTE, A. B., Prin.

CAMP ALGONQUIN

ASQUAM LAKE, N.H.

A select camp for manly boys, opens June 25. Twenty-seventh season. Personal supervision, outdoor life, tutoring. For circulars or information, address

EDWIN DE MERITTE

815 Boylston Street BOSTON, MASS.

The second theme, B major, is Tannhäuser's song to Venus, "Dir töne Lob!" The bacchanal music returns, wilder than before. A pianissimo episode follows, in which the clarinet sings the appeal of Venus to Tannhäuser, "Geliebter, komm, sieh' dort die Grotte," the typical phrase of the goddess. This episode takes the place of the free fantasia. The third part begins with the passionate subsidiary theme, which leads as before to the second theme, Tannhäuser's song, which is now in E major. Again the bacchanalian music, still more frenetic. There is stormy development; the violin figure which accompanied the pilgrims' chant returns, and the coda begins, in which this chant is repeated. The violin figure grows swifter and swifter as the fortissimo chant is thundered out by trombones and trumpets to full harmony in the rest of the orchestra.

MUSICAL INSTRUCTION

TEACHER OF SINGING

Miss CLARA E. MUNGER

CENTURY BUILDING

177 Huntington Avenue, BOSTON

Miss PRISCILLA WHITE Teacher of Singing

602 Pierce Building
COPLEY SQUARE, BOSTON

Miss KATHERINE LINCOLN TEACHER OF SINGING

514 Pierce Building
Copley Square, BOSTON

SOPRANO
Management, Mrs. PAUL SUTORIUS
1 West 34th Street, New York

Saturdays and Mondays in New York
Representing Miss Clara E. Munger
Studio, 56 East 34th Street, New York City

BERTHA CUSHING CHILD

67 MOUNT VERNON STREET

TEACHING AT
LANG STUDIOS

6 NEWBURY STREET, BOSTON

CLARA TIPPETT

TEACHER OF SINGING

Assistant, GRACE R. HORNE
312 Pierce Building, Copley Square
BOSTON, MASS.

EDWIN
ARTHUR

KRAFT

ORGAN
OPENINGS
CONCERTS
AND
RECITALS

SEND FOR NEW CIRCULARS

ADDRESS:

TRINITY CATHEDRAL = = CLEVELAND, OHIO

MAY SLEEPER RUGGLES

(CONTRALTO)

Liederheim School of Vocal Music

AUBURNDALE, MASS.
(Private Home for a few pupils)

602 Pierce Building, Copley Square, BOSTON

Liederheim has a distinguished Advisory Board of Educators and Musicians, endorsing the work done in this unique music-home. One or two years here, devoted to singing alone, brings direct practical results.

THE LIEDERHEIM EUROPEAN TOUR

Art, History, Music and Sight-seeing,

with Mrs. Ruggles

June 20 to September 9, 1912

EBEN H. BAILEY

ORGANIST

Voice Culture Singers Coached

Song, Opera, and Oratorio

30 HUNTINGTON AVE., BOSTON

RECENT COMPOSITIONS

SACRED SONGS

Faith and Patience

Also arr. as duet, Soprano and Baritone

Ope, Thou, Mine Eyes. 'Cello *ad lib.*

Alone with Thee

CONCERT WALTZ SONGS

Carol of the Lark Life's Merry Morn

Fleeting Days

MARGARET
KEYES

CONTRALTO
CONCERTS, ORATORIO, RECITALS
Management, Quinlan Agency

1 WEST 34TH STREET - NEW YORK



Ziegler Institute of Normal Singing

Incorporated

1425 BROADWAY (Metropolitan Opera House)

SUMMER SESSION IN COUNTRY NEAR NEW YORK

MOTTO: "Know thy work, and do it"

Director, Mme. ANNA E. ZIEGLER

PIONEER FOR CORRECT SINGING

Dramatic department under personal direction of Gardner Lamson,
also Correspondence Department

MUSICAL INSTRUCTION

OLGA SAMAROFF

(Madame STOKOWSKI)

IN AMERICA 1912-1913

Address, J. L. HICKENLOOPER

4545 Maryland Avenue

ST. LOUIS, MO.

STEINWAY PIANO USED

SOPRANO

Distinguished Academician of Royal Philharmonic
Academy of Rome

ORATORIO CONCERT RECITAL

Management, E. M. S. FITE

145 W. 45th Street - - - NEW YORK

DOROTHY TEMPLE

MME. DE BERG-LOFGREN

TEACHER OF SINGING

The "GARCIA" Method

Teacher of Bettina Freeman, now leading soprano of the Quinlan Opera Company of England

70 WESTLAND AVENUE, BOSTON

Telephone, Back Bay 3096-R



ALVAH GLOVER SALMON

PIANOFORTE INSTRUCTION

Concerts and Lecture Recitals (Russian Music) the result of personal investigation and study in Moscow and St. Petersburg

Critical reviews of these recitals from American, English, French, German, Russian, and Australian journals forwarded on request.

Address all communications to ALVAH GLOVER SALMON, Carnegie Hall, New York City

Permanent studio address, Carnegie Hall, N.Y.

Boston, Mass. (Huntington Chambers), Tuesdays

GWILYM MILES

BARITONE

ORATORIO and CONCERT RECITALS

Address, Care MUSICAL COURIER

Studio, 917 CARNEGIE HALL
NEW YORK

Mrs. HATTIE CLAPPER MORRIS

**VOICE PLACING AND
BREATHING A SPECIALTY**

TEACHING IN ALL ITS BRANCHES

1730 Broadway

- - - NEW YORK CITY

VICTOR HARRIS

TEACHER OF SINGING

in all its branches

THE BEAUFORT

140 West 57th Street, NEW YORK

LOUIS

ARTHUR RUSSELL

Author **RUSSELL SYSTEMS**

of the **OF MUSIC STUDY**

Invites correspondence from teachers and professional students of voice, piano and theory. Preparation for concert work or teaching. Repair of voice. Development of technic. Write for literature.

SUITE 853 CARNEGIE HALL

MANHATTAN, NEW YORK

(Summer Normal Session)

MUSICAL INSTRUCTION

WILLIAM ALDEN PAUL

TEACHER OF SINGING

312 PIERCE BUILDING, COPLEY SQUARE, BOSTON

Monday and Thursday P.M. and by appointment

Address, Instructor in Music, Episcopal Theological School

Telephone, 2816 R Cambridge

BARITONE SOLOIST

and TEACHER OF SINGING

NEW CENTURY BUILDING

177 HUNTINGTON AVENUE • BOSTON

Room 10

FREDERICK N. WATERMAN

Mezzo-Contralto, Soloist and Teacher

Miss ANNA MILLER WOOD

Soloist; Boston Symphony Orchestra
Chicago Symphony Orchestra
Kneisel Quartet, etc.

Studio, Pierce Building, Copley Square, Boston

MR. C. M. CHASE

TEACHER OF PIANOFORTE PLAYING

Assisted by MILDRED HARLOWE COOK and others

STUDIOS, STEINERT HALL ANNEX, BOSTON

500 CARNEGIE HALL, NEW YORK, WEDNESDAYS

ART OF SINGING

Mrs. WILLIAM S. NELSON

Thursdays, Estey Building, Philadelphia

Metropolitan Opera House

Studio Building . . . New York

JOHN C. DEMPSEY

BASS-BARITONE

TEACHER OF SINGING

Conductor and Coach for amateur or professional
Opera Clubs

Choirmaster of St. Mark's P.E. Church, N.Y. City

Musical Director of the St. Cecilia Society
of Flushing

Musical Director of St. Cecilia Choral Club of
Long Island City

PIANIST

ELLA BACKUS-BEHR

Sixty-nine West Eighty-eighth Street
NEW YORK

As Vocal Coach refers to

Mme. Louise Homer Mr. Bechtal Alcock and
Mrs. Merle Tillotson-Alcock Mr. Frederic Martin

**AMERICAN INSTITUTE OF
APPLIED MUSIC**

METROPOLITAN COLLEGE OF MUSIC
212 West 59th Street, New York City

Thorough instruction in all branches of music
Personal attention to individual pupils.

Twenty-sixth year began October 2, 1911.

KATE S. CHITTENDEN, Dean of the Faculty

MUSICAL INSTRUCTION

Claude Maitland Griffith

PIANO INSTRUCTION

Studio, 133 Carnegie Hall, New York

Mon. and Thurs. Afternoons

Pouch Gallery, Brooklyn

SEND FOR CIRCULAR

PERRY AVERILL

BARITONE

Prepares Singers for the profession

Studio, 220 West 59th Street, New York

'Phone 1097 Col.

ARTHUR D. WOODRUFF

TEACHER OF SINGING

5 West 38th Street

NEW YORK CITY

Miss M. GRACE DASCHBACH

In charge of Vocal Department Teachers
College, Columbia University

SOPRANO

TEACHER OF SINGING

401 Carnegie Hall . New York City

GEORGE HARRIS, Jr.

TENOR

Soloist with Boston Symphony Orchestra
Cecilia Society

and with New York Symphony Orchestra

Management: .

M. H. HANSON, 437 5th Avenue, New York

MASTER MUSIC STUDIOS

2789 Broadway, New York

Mrs. M. DUBLE-SCHEELE

Apply to Secretary, Master Music Studios

CATALOG

Telephone Connection

STEINWAY PIANO USED

SUMMER CENTER

SCHLOSS ORT, GMUNDEN, AUSTRIA

Study of music is optional

CARL E. DUFFT

BASSO

Vocal Instruction

1 East 40th Street . New York City

LESLEY MARTIN

Bel Canto

Studio: 1425 Broadway, New York

SINGERS—Suzanne Baker Watson, Cora Cross, Nellie Hart, Willette Kershaw, Gertrude Hutcheson, Ivy Scott, Marion Stanley, Estelle Ward, Mabel Wilbur, Flora Zabelle, Edward Foley, George Gilbert, John Hendricks, Andrew Mack, Dr. Eugene Walton Marshall, Fiske O'Hara, Umberto Sacchetti, Ellis Rhodes, Albert Wallerstedt, and many other singers now before the public in operatic and church work

FRANCIS ROGERS

Management, LOUDON CHARLTON
868 Carnegie Hall, New York

VIRGIL

Piano School and Conservatory

42 West 76th Street, New York

B A R I T O N E

RECITAL, ORATORIO, CONCERT

Also a limited number of pupils in the art of singing
There is the real stuff in this singer.—**PHILIP HALE**.
Mr. Rogers is a true artist.—**W. J. HENDERSON**
(*N. Y. Sun*).

Address, 563 PARK AVENUE, NEW YORK

THE SCHOOL THAT MAKES PLAYERS RESULTS TELL

Catalogue on request

E. SHEFFIELD MARSH

Tone production and preparation for
public work

Studio, 815 Carnegie Hall . . . New York City

LIONEL HAYES ROBSARTE

Former Opera Tenor Voice Specialist

A. de Trabadelo, Paris, teacher of Melba, Garden, Farrar, Eames, Carasa, Gayarre, etc., says:
"I sincerely believe Mr. Robsarte has no equal among American instructors."

Voices tried gratis by appointment

From tone work to artistic finish. Traditions and action of full opera repertoire—Concert and oratorio. Teacher of Mme. Jungman, Prima Donna Contralto, Hofopera, Vienna; Mlle. Lillian Grenville, Prima Donna Soprano, Milan, St. Petersburg, Nice, Chicago Opera Co.; Signor Jacoletti, now singing in Naples; Miss Helene Travis, Mascagni Opera Co.

Residence Studio . . . Hotel Woodward, N.Y.

'PHONE, 5000 COLUMBUS

SIGHT PLAYING FOR PIANISTS

If you are a poor Sight Reader and have difficulty in reading
NEW MUSIC AT FIRST SIGHT

write for Booklet giving full particulars of our complete correspondence course

A Professor of Music in one of the largest Colleges in the United States, to whom reference is permitted, says: "YOUR COURSE IS WORTH THE PRICE TO ME EVERY WEEK IN THE AMOUNT OF TIME IT SAVES ME ALONE"

Address NEW YORK COLLEGE OF APPLIED MUSIC
9208 METROPOLITAN TOWER NEW YORK CITY

WM. S. WAITH

Special Representative and Authorized Teacher of the
YERSIN METHOD

18 Arlington Place BUFFALO, N.Y.

Perfect French Diction

Interpretation of French Songs and Arias

THE MASTER SCHOOL OF MUSIC

Vocal Department begins its 8th Season October 23d

Mme. Aurelia Jager Mr. Edward Falck
and Eminent Faculty Voice Trials October 19-20
96 CLINTON ST. BROOKLYN, N.Y.

ELIZABETH CLARK-SLEIGHT

VOCAL INSTRUCTION

817 West End Avenue, New York City

JOHANNES MIERSCH

ROYAL COURT VIOLINIST

CONCERTS and RECITALS

Principal Violin Department
College of Music of Cincinnati, Ohio

IBBIE RAYMOND

Illustrated Lectures on "Lives and Works of Famous Composers, Painters and Sculptors"; also on the "History of Music and Art"

Drawing-rooms, Schools, Clubs, Private Classes

Piermont-on-Hudson - New York

F. ADDISON PORTER

Teacher of Pianoforte

New England Conservatory of Music

Private Studio, 31 Steiner Hall
BOSTON

VALENTINE THEATRE . . . TOLEDO

Thirty-first Season, 1911-1912

Boston Symphony Orchestra

MAX FIEDLER, Conductor

Programme

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE



FRIDAY EVENING, FEBRUARY 2

AT 8.15

COPYRIGHT, 1911, BY C. A. ELLIS

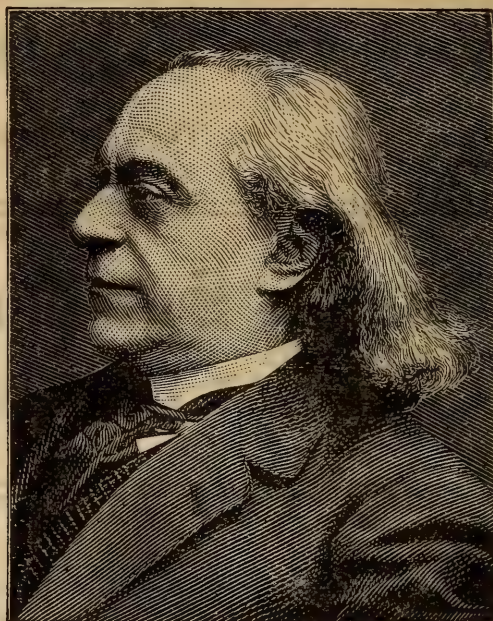
PUBLISHED BY C. A. ELLIS, MANAGER

Vladimir De Pachmann

*The Greatest Pianist
Of the 20th Century*

ON TOUR
IN THE
UNITED STATES

SEASON: 1911-1912



For generations the appearance of new stars on the musical firmament has been announced—then they came with a temporary glitter—soon to fade and to be forgotten.

De Pachmann has outlived them all. With each return he won additional resplendence and to-day he is acknowledged by the truly artistic public to be the greatest exponent of the piano of the twentieth century. As Arthur Symons, the eminent British critic, says:

"Pachmann is the Verlaine or Whistler of the
Pianoforte the greatest player
of the piano now living."

Pachmann, as before, uses the **BALDWIN PIANO** for the expression of his magic art, the instrument of which he himself says:

" It cries when I feel like crying, it sings
joyfully when I feel like singing. It responds
—like a human being—to every mood. I
love the Baldwin Piano."

Every lover of the highest type of piano music will, of course, go to hear Pachmann—to revel in the beauty of his music and to marvel at it.

It is the beautiful tone quality, the voice which is music itself, and the wonderfully responsive action of the Baldwin Piano, by which Pachmann's miraculous hands reveal to you the thrill, the terror and the ecstasy of a beauty which you had never dreamed was hidden in sounds.

The Baldwin Company

CINCINNATI, OHIO

Boston Symphony Orchestra

Thirty-first Season, 1911-1912

MAX FIEDLER, Conductor

FRIDAY EVENING, FEBRUARY 2

AT 8.15

PROGRAMME

Prelude to "The Mastersingers of Nuremberg"

Prelude to "Lohengrin"

Funeral Music, Act III., from "Dusk of the Gods"

Prelude and "Liebestod" from "Tristan and Isolde"

Prelude to "Parsifal"

"A Siegfried Idyl"

Overture, "Tannhäuser"

WAGNER

There will be an intermission of ten minutes after the fourth selection

PRELUDE TO "THE MASTERSINGERS OF NUREMBERG."

RICHARD WAGNER

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

The Vorspiel to "Die Meistersinger von Nürnberg" was performed for the first time at Leipsic, November 1, 1862. The opera was first performed at Munich, June 21, 1868.

The idea of the opera occurred to Wagner at Marienbad in 1845, and he then sketched a scenario, which differed widely from the one finally adopted. It is possible that certain scenes were written while he was composing "Lohengrin," and there is a legend that the quintet was finished in 1845. Some add to the quintet the different songs of Sachs and Walther. Wagner wrote a friend, March 12, 1862: "To-morrow I at least hope to begin the composition of 'Die Meistersinger.'" The libretto was completed at Paris in 1861. He worked at Biebrich in 1862 on the music. In the fall of that year he wished the public to hear fragments of his new works, as yet not performed nor published,—fragments of "Siegfried," "Tristan," "Die Walküre,"—and he himself added to these the overture to "Die Meistersinger," the entrance of the mastersingers, and Pagner's address, from the same opera.

His friend, Wendelin Weissheimer (born 1838), opera conductor at Würzburg and Mainz, composer, teacher, essayist, organized a concert at Leipsic for the production of certain works. Von Bülow was interested in the scheme, and the concert was given in the hall of the Gewandhaus, November 1, 1862, as stated above.

The programme was as follows:—

PART I.

- | | |
|---|-------------|
| Prelude to "Die Meistersinger zu Nürnberg" (new) | Wagner |
| "Das Grab im Busento," Ballade for Bass, Male Chorus, and Orchestra | Weissheimer |
| Sung by Mr. RÜBSAMEN. | |
| Concerto in A major (No. 2) for Piano | Liszt |
| Mr. v. BÜLOW. | |
| "O lieb' so lang du lieben kannst," Cantata for Mixed Chorus, Solo, and Orchestra | Weissheimer |

PART II.

- | | |
|---|-------------|
| "Ritter Toggenburg," Symphony in one movement (five sections) | Weissheimer |
| Chorus, "Trocknet nicht" | Weissheimer |
| Chorus, "Frühlingslied" | Weissheimer |
| The duet sung by Miss LESSIAK and Mr. JOHN. | |
| Overture to the opera "Tannhäuser" | Wagner |

Wagner conducted the two overtures. The hall was nearly empty, and the concert was given at a pecuniary loss. This was naturally



Mme. ADA SODER-HUECK

METROPOLITAN OPERA HOUSE, 1425 BROADWAY, NEW YORK

Voice Training for Opera and Song Repertoire

Speciality, the German Lied

ONLY SERIOUS STUDENTS ACCEPTED

MME. ADA SODER-HUECK instructs according to the Garcia Method, which is acknowledged as the most successful and scientific system which has ever been introduced to the world. In fact, the rapidity of progress is remarkable and successful results can be almost guaranteed.

a sore disappointment to Wagner, who had written to Weissheimer, October 12, 1862: "Good! 'Tannhäuser' overture, then! That's all right for me. For what I now have in mind is to make an out-and-out sensation, so as to make money." Wagner had proposed to add the prelude and finale of "Tristan" to the prelude to "Die Meistersinger"; but his friends in Leipsic advised the substitution of the overture to "Tannhäuser." There was not the faintest applause when Wagner appeared to conduct. Yet the prelude to "Die Meistersinger" was received then with such favor that it was immediately played a second time.

* *

I give in condensed and paraphrased form Mr. Maurice Kufferath's analysis of this overture.*

This Vorspiel, or prelude, is in reality a broadly developed overture in the classic form. It may be divided into four distinct parts, which are closely knit together.

1. An initial period, *moderato*, in the form of a march built on four chief themes, combined in various ways. The tonality of C major is well maintained.

2. A second period, in E major, of frankly lyrical character, fully developed, and in a way the centre of the composition.

3. An intermediate episode after the fashion of a scherzo, developed from the initial theme, treated in diminution and in fugued style.

4. A revival of the lyric theme, combined this time simultaneously with the two chief themes of the first period, which leads to a coda wherein the initial phrase is introduced in the manner of a *stretto*.

The opening energetic march theme serves throughout the work to characterize the mastersingers. As Wagner said, "The German is angular and awkward when he wishes to show his good manners, but he is noble and superior to all when he takes fire." The theme might characterize the German bourgeoisie. (Compare Elgar's theme of "London Citizenship," in "Cockaigne.") Secondary figures are formed from disintegrated portions of this theme, and there is a peculiarly appropriate scholastic, pedantic polyphony. Note also how from the beginning a cunning use of the *ritardando* contributes to the archaic color of the work.

The exposition of the initial theme, with the first developments, leads to a second theme of wholly different character. It is essentially

*See "Les Maitres Chanteurs de Nuremberg," by Maurice Kufferath (Paris and Brussels, 1908), pp. 200-210.



Dartmouth and Newbury Sts.
BOSTON

For both transient and
permanent guests

KKNOWN throughout New Eng-
land for its unexcelled cuisine.

Its apartments of two to five rooms
with bath appeal particularly to families
who are planning to spend a long or
short time in Boston.

Rates furnished upon application

lyrical, and, given at first to the flute, hints at the growing love of Walther for Eva. Oboe, clarinet, and horn are associated with the flute, and alternate with it in the development.

A Weberish flourish of violins leads to a third theme, intoned by the brass, sustained by harp. It is a kind of fanfare. The theme seems to have been borrowed by Wagner from the "crowned Tone" of Heinrich Mügling.* This pompous theme may be called the fanfare of the corporation, the theme of the guild, or the theme of the banner, the emblem of the corporation. It is soon combined with the theme of the mastersingers, and at the conclusion the whole orchestra is used. There is in this brilliant passage an interesting chromatic walk of trumpets and trombones, supported by violas and 'cellos.

A short and nervous episode of eight measures introduces a series of modulations, which lead to a sweet yet broadly extended melody,—the theme that characterizes in general the love of Walther and Eva. And here begins the second part of the overture. The love theme after development is combined with a more passionate figure, which is used in the opera in many ways,—as when Sachs sings of the spring; as when it is used as an expression of Walther's ardor in the accompaniment to his trial song in the first act.

The tonality of the first period is C major, that of the love music is E major. And now there is an *allegretto*. The oboe, in staccato notes, traces in double diminution the theme of the initial march; while the clarinet and the bassoon supply ironical counterpoint. The theme of youthful ardor enters in contention; but irony triumphs, and there is a parody (in E-flat) of the solemn March of the Mastersingers, with a new subject in counterpoint in the basses. The counter-theme in the 'cellos is the theme which goes from mouth to mouth in the crowd when Beckmesser appears and begins his Prize Song,—“What? He? Does he dare? *Scheint mir nicht der Reicht!*” “He's not the fellow to do it.” And this mocking theme has importance in the overture; for it changes position with the subject, and takes in turn the lead.

After a return to the short and nervous episode there is a thunderous explosion. The theme of the mastersingers is sounded by the brass with hurried violin figures, at first alone, then combined simultaneously with the love theme, and with the fanfare of the corporation played *scherzando* by the second violins, violas, and a portion of the woodwind. This is the culmination of the overture. The melodious phrase is developed with superb breadth. It is now and then traversed by the

* See “Der Meistergesang in Geschichte und Kunst,” by Curt Mey (Carlsruhe, 1892, pp. 56, 57).

HOTEL PURITAN

COMMONWEALTH AVENUE, BOSTON



C. C. COSTELLO
Manager

The Distinctive Boston House

and one of the most attractive hotels in the world for those who demand the best.

Several desirable rooms and suites at modest prices. Booklet of the hotel with guide to Boston and vicinity will be mailed on request.

ironical theme of the flouted Beckmesser, while the basses give a martial rhythm until again breaks forth from the brass the theme of the corporation. The fanfare leads to a last and sonorous affirmation of the mastersinger theme, which serves at last as a song of apotheosis.

PRELUDE TO THE OPERA "LOHENGRIN" RICHARD WAGNER

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

"Lohengrin," an opera in three acts, was performed for the first time at the Court Theatre, Weimar, August 28, 1850. The cast was as follows: Lohengrin, Beck; Telramund, Milde; King Henry, Höfer; The Herald, Pätsch; Ortrud, Miss Fastlinger; Elsa, Miss Agthe. Liszt conducted.

The tenor Beck found the first part of "Lohengrin's narrative" so exhausting that he was unable to sing the second; and, to quote Mr. Henry T. Finck's words, "Wagner, judging that this would probably be the case with most tenors, cancelled this passage altogether." The five additional verses are printed in the original orchestral score, but not in the score for voices and pianoforte, nor in the libretto. The whole narrative was sung at the Munich performance in 1869 with Nachbaur as Lohengrin. Some of Wagner's friends almost persuaded him to change the plot, and permit Lohengrin to remain with Elsa, just as Dickens was persuaded for the sake of "a happy ending" to change, and ruin in the changing, the final chapter of "Great Expectations." Beck, by the way, who, according to Richard Pohl, was wholly unable to do justice to the part, left the stage not many years after the first performance.*

It was at Marienbad in the summer of 1845 that Wagner laid out the scheme of "Lohengrin." He wrote the libretto in the following winter, and conceived some of the melodic ideas. He began the actual com-

* Wagner, in a letter to Louis Schindelmeisser, written in 1853, declared frankly that Beck was "atrocious." Yet the Princess Sayn-Wittgenstein, who heard him a few years after the first performance, was hysterical in praise of the tenor. Wagner wished his Lohengrin to be "young and radiant." He wrote with reference to one unhappy Lohengrin: "I had always fancied that people must be glad whenever Lohengrin but tread the stage: on the contrary, it seems they were gladder when he left it." For much entertaining matter concerning the first performance of "Lohengrin" see W. A. Ellis's *Life of Wagner*: the indices of the volumes are commendably full.

THE POWERS HOTEL

ROCHESTER, NEW YORK

ABSOLUTELY FIREPROOF

One of the safest and most comfortable hotels
in the U.S. \$300,000 spent on im-
provements in last two years

350 ROOMS

275 WITH BATHS OR SHOWERS

EUROPEAN PLAN

Rates, \$1.50 with or without shower; \$2.00
\$2.50 to \$3.00 with Bath

Superior Cuisine and Service
Free Electric 'Bus Service

MESSNER & SWENSON, Props.



position of the opera with this narrative of Lohengrin, "because the monologue contained the most significant musical germs in the whole score." In the original version, after the words "and Lohengrin my name," the orchestra intoned the Grail theme, the chorus treated the theme in the same manner as in the first act when the knight appears, and then the recitation continued in a manner analogous to first section. The third act of "Lohengrin" was composed at Grossgraufen between September 9, 1846, and March 5, 1847; the first act between May 12 and June 8, 1847; the second act between June 18 and August 2 of the same year. The Prelude was completed on August 28, 1847, and the instrumentation was made during the following winter and spring. The score was not published for several years,—to quote from Mr. W. J. Henderson's "Richard Wagner" (New York, 1901),—"because Meser, who had printed the previous works of the composer, had lost money by the ventures. Breitkopf & Härtel subsequently secured the score at a small price, not because they were niggardly in offering, but because Wagner's works had no large market value at the time, and he was anxious to sell, being in his chronic condition of financial embarrassment."

The first performance of the Prelude in concert was on January 17, 1853, in the Gewandhaus, Leipsic, at a concert for the benefit of the Orchestral Pension Fund. Julius Rietz conducted from manuscript.

The first performance of "Lohengrin" (in German) in the United States was at the Stadt Theatre, New York, April 3, 1871. Adolf Neuendorff conducted. The cast was as follows: Lohengrin, Habelmann; Telramund, Vierling; King Henry, Franosch; the Herald, W. Formes; Ortrud, Mme. Frederici; Elsa, Mme. Lichtmay. The first performance in Italian was at the Academy of Music, March 23, 1874: Lohengrin, Campanini; Telramund, del Puente; King Henry, Nannetti; the Herald, Blum; Ortrud, Miss Cary; Elsa, Miss Nilsson.

* * *

The Prelude is the development and working out of the Sangreal motive. Berlioz described the composition as a gradual crescendo leading to a shorter decrescendo. "Like the hero's career in the opera," says Mr. Apthorp, "it begins, as it were, in the clouds, then

A Most Effectual Throat Relief

Hoarseness, coughs, inflammation of the throat, bronchial and asthmatic troubles are relieved promptly by the use of

B R O W N ' S BRONCHIAL TROCHES

For over half a century recognized throughout the world as the staple throat remedy. Especially convenient to carry in purse or pocket ready for use whenever required to check a cough or give relief in any throat trouble.

Entirely free from opiates in any form. Fine for singers and speakers to clear the voice. Sold everywhere in boxes—never in bulk.

Price 25c, 50c and \$1.00
Sample sent free on request

JOHN I. BROWN & SON, BOSTON, MASS.

B R O W N ' S

CAMPHORATED
SAPONACEOUS

DENTIFRICE

is an article of superior merit. Used daily, will keep the teeth sound, prevent accumulation of tartar, and give firmness to the gums. It leaves a particularly clean and pleasant feeling in the mouth.

For sale by druggists and dealers in toilet articles, or sent on receipt of price, 25 cents. Sample sent on request.

Manufactured by JOHN I. BROWN & SON

CURTIS & BROWN
MFG. CO., Ltd.

NEW YORK, N. Y.

gradually descends farther and farther until it embraces all the lowest tones of the orchestra, and then returns to the clouds again. Its single theme is developed in free polyphony by various successive groups of instruments, each of which groups proceeds with free counter-thematic work as the next group enters with the theme. First we have the violins piano in their higher register; then come the flutes, oboes and clarinets; then the violas, 'cellos, horns, bassoons, and double-basses; lastly the trumpets, trombones, and tuba fortissimo; then comes the decrescendo, ending pianissimo in the high violins and flutes."

The Prelude is scored for three flutes, two oboes, English horn, two clarinets, bass clarinet, three bassoons, four horns, three trumpets, three trombones, bass tuba, a set of three kettledrums, cymbals, four solo violins, and the usual strings.

SIEGFRIED'S FUNERAL MUSIC, FROM "DUSK OF THE GODS," ACT III.,
SCENE 2 RICHARD WAGNER

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

This music is not a funeral march. It has nothing to do with the last rites and ceremonies paid Siegfried. It is a collection of prominent *leit-motive* which are associated with the hero or with the Volsung race.

These motives are named by Mr. W. F. Apthorp in the following order:—

"I. The VOLSUNG MOTIVE (slow and solemn in horns and tubas, repeated by clarinets and bassoons).

"II. The DEATH-MOTIVE (crashing C minor chords in brass, strings, and kettledrums, interspersed with running passages in triplets in the lower strings).

"III. The MOTIVE OF THE VOLSUNGS' HEROISM (slow and stately, in tubas and horns).

"IV. The MOTIVE OF SYMPATHY * (worked up in imitation in wood-wind and horns), merging soon into:—

* Siegmund and Sieglinde (Siegfried's father and mother) in the first scene of *Die Walküre*.

THE LENOX HOTEL

Boylston and Exeter Streets
BOSTON

THE most comfortable and convenient hotel in Boston. Easy access to theatres, shopping districts and railroad stations. Beautifully and cosily appointed, with an atmosphere of refinement, and cuisine unexcelled. Located in the exclusive Back Bay District. Here will be found every convenience for transient as well as the permanent guest. 250 rooms, singly or en suite. Fireproof.

Three Minutes from Back Bay Railroad Stations

"V. The LOVE-MOTIVE (in the oboe).

"(The bass under these last two motives is a further development of the Volsung-Motive, which is carried on for five measures more in the double-basses, bass-clarinets, bassoons, and bass and contra-bass tubas, against the running triplet figure from the Death-Motive in the violins.)

"VI. The SWORD-MOTIVE (in the trumpet).

"VII. The MOTIVE OF GLORIFICATION IN DEATH (the crashing chords of the Death-Motive in the major mode; the full orchestra).

"VIII. The SIEGFRIED-MOTIVE (in the horns and bass-trumpet; afterwards in the trumpets).

"IX. The MOTIVE OF SIEGFRIED THE HERO (a rhythmic modification of 'Siegfried's horn-call,' in all the brass).

"X. The BRÜNNHILDE-MOTIVE (in the clarinet and English-horn).

"Of all these the only one which keeps constantly recurring in one form or another is the Death-Motive, either in its original minor shape, or else in the major mode as the 'Motive of Glorification in Death.'

"This music on Siegfried's death comes to no definite close in the drama itself, but merges gradually into the third, and final, scene of the act, which ends with Brünnhilde's dying speech over the hero's remains, her self-immolation, and the mystic shadowing forth of Ragnarök, or the Dusk of the Gods (*Götterdämmerung*), from which the drama takes its name."

"Dusk of the Gods" was performed for the first time at the Festival Theatre in Bayreuth, August 17, 1876. The cast was as follows: Siegfried, Georg Unger; Gunther, Eugen Gura; Hagen, Gustav Siehr; Alberich, Carl Hill; Brünnhilde, Amalia Friedrich-Materna; Waltraute, Luise Jäide; The Three Norns, Johanna Jachmann-Wagner, Josephine Scheffsky, Friedricke Grün; The Rhine Daughters, Lilli Lehmann, Marie Lehmann, Minna Lammert. Hans Richter conducted.

The first performance in America was at the Metropolitan Opera House, New York, January 25, 1888. Siegfried, Albert Niemann; Gunther, Adolf Robinson; Hagen, Emil Fischer; Alberich, Rudolph von Milde; Brünnhilde, Lilli Lehmann; Guttrune, Auguste Seidl-Kraus; Woglinde, Sophie Traubmann, Willgunde, Marianne Brandt, Flosshilde, Louise Meisslinger (the Three Rhine Maidens). Anton Seidl conducted.



The "TEK"

Have you tried it? Why not?
Are you afraid of becoming a fine player?
The "TEK" makes players

Send for booklet

Address:

VIRGIL PIANO SCHOOL CO.

42 West 76th Street, New York



RARE OLD VIOLINS

JOHN MARKERT & CO.

33 WEST 8th STREET, N.Y.

BOUND COPIES of the **Boston Symphony Orchestra's PROGRAMME BOOKS**

Containing Mr. Philip Hale's analytical and descriptive notes on all works performed during the season ("musically speaking, the greatest art annual of to-day,"—W. J. Henderson, *New York Sun*)
May be obtained by addressing

Price \$3.00

**C. A. ELLIS
SYMPHONY HALL**

The Waltraute and Norn scenes were omitted. They were first given at the Metropolitan, January 24, 1899. Mme. Schumann-Heink was then the Waltraute, also one of the Norns. The other Norns were Olga Pevny and Louise Meisslinger.

The original text of "Götterdämmerung" was written in 1848, and the title was "Siegfrieds Tod." This text was remodelled before 1855. The score was completed in 1874.

PRELUDE AND "LOVE DEATH," FROM "TRISTAN AND ISOLDE."

RICHARD WAGNER

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

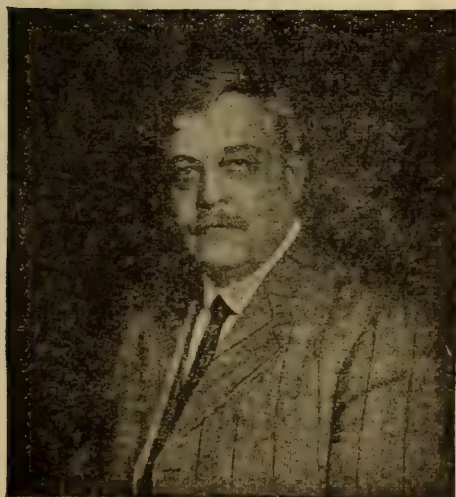
The thought of "Tristan and Isolde" was first mentioned by Wagner in a letter to Liszt in the latter part of 1854; the poem was written at Zürich in the summer of 1857, and finished in September of that year; the composition of the first act was completed at Zürich, December 31, 1857 (some say, only in the sketch); the second act was completed at Venice in March, 1859; the third act at Lucerne in August, 1859. The "action in three acts" was performed for the first time at the Royal Court Theatre, Munich, June 10, 1865; * the first performance in America was at the Metropolitan Theatre, New York, December 1, 1886; † the first performance in Boston was at the Boston Theatre, April 1, 1895. ‡

Both the Prelude and the Love Death were performed in concerts before the production of the opera at Munich. The Prelude was played for the first time at Prague, March 12, 1859, and von Bülow, who conducted, composed a close for concert purposes. It was stated on the

* The cast at Munich was as follows: Tristan, Ludwig Schnorr von Carolsfeld; Kurvenal, Mitterwurzer; Melot, Heinrich; Marie, Zottmayer; Isolde, Mrs. Schnorr von Carolsfeld; Brängane, Miss Deinet. Hans von Bülow conducted.

† The cast at the first performance in New York was as follows: Tristan, Albert Niemann; Kurvenal, Adolph Robinson; Melot, Rudolph von Milde; Marke, Emil Fischer; Isolde, Lilli Lehmann; Brängane, Marianne Brandt; Ein Hirt, Otto Kemnitz; Steuermann, Emil Sänger; Seemann, Max Alvary. Anton Seidl conducted.

‡ The cast at the first performance in Boston was: Tristan, Max Alvary; Kurvenal, Franz Schwarz; Melot, Jas. F. Thomson; Marke, Emil Fischer; Seemann, Mr. Zdanow; Isolde, Rosa Sucher; Brängane, Marie Brema. Walter Damrosch conducted.



Edward B. Kinney

Vocal Specialist

780 WEST END AVENUE

S.E. Corner 98th STREET

NEW YORK

Phone, 1404 River

As organist and choirmaster of one of New York's large churches, and a producer of light operas, Mr. Kinney gives his pupils unusual chances.

He not only places the voice, but prepares the young artist for a career. His experience in caring for and restoring abused and apparently lost voices is invaluable. Examination by appointment.

programme that the Prelude was performed "through the favor of the composer." The Prelude was also played at Leipsic, June 1, 1859. Yet, when Johann Herbeck asked later in the year permission to perform it in Vienna, Wagner wrote him from Paris that the performance at Leipsic was against his wish, and that, as soon as Herbeck knew the piece, he would understand why Wagner considered it unsuitable for concert purposes. And then Wagner put the Prelude on the programme of his concert given in Paris, January 25, 1860.

Wagner himself frequently conducted the Prelude and Love Death, arranged by him for orchestra alone, in the concerts given by him in 1863.

* * *

The Prelude, *Langsam und schmachtend* (slow and languishingly), in A minor, 6-8, is a gradual and long-continued crescendo to a most sonorous fortissimo; a shorter decrescendo leads back to pianissimo. It is free in form and of continuous development. There are two chief themes: the first phrase, sung by 'cellos, is combined in the third measure with a phrase ascending chromatically and given to the oboes. These phrases form a theme known as the Love Potion motive, or the motive of Longing; for commentators are not yet agreed even as to the terminology. The second theme, again sung by the 'cellos, a voluptuous theme, is entitled Tristan's Love Glance.

The Prelude is scored for three flutes (one interchangeable with piccolo), two oboes, cor anglais, two clarinets, bass clarinet, three bassoons, four horns, three trumpets, three trombones, tuba, kettle-drums, strings.

MEHLIN

PIANOS

always respond to the most exacting demands made upon them. For this reason they are preferred by musicians, in fact Mehlin Pianos are often called

"The Musicians' Ideal"

The Mehlin "Inverted Grand" is the only "Upright" built on the principle of the Grand. It has the Grand Scale, Sounding Board and Tone.

For Art Catalog and full particulars apply to

THE WHITNEY & CURRIER CO.
TOLEDO, OHIO

Isolde's Love Death is the title given, as some say, by Liszt to the music of Isolde dying over Tristan's body. The title is also given to the orchestral part of the scene played as concert music without the voice part. The music is scored for the same orchestra as the Prelude with the addition of a harp.

The text of "Isoldens Liebestod" is as follows:—

ORIGINAL GERMAN.

Mild und leise
wie er lächelt,
wie das Auge
hold er öffnet:
seht ihr's Freunde,
sah't ihr's nicht?
Immer lichter
wie er leuchtet,
Stern-umstrahlet
hoch sich hebt:
seht ihr's nicht?
Wie das Herz ihm
muthig schwillt,
voll und hehr
im Busen quillt,
wie den Lippen
wonnig mild
süßer Athem
sanft entweht:—
Freunde, seht,—
fühlt und seht ihr's nicht?—
Höre ich nur
diese Weise,

ENGLISH PROSE TRANSLATION.*

How gently he smiles and softly, how he sweetly opens his eyes: see ye it, friends, can ye not see it? How he shines ever brighter, raises himself on high amid the radiant stars: do ye not see it? How bravely his heart swells and gushes full and sublime in his bosom, how sweet breath is gently wafted from his lips, ecstatically tender:—Friends, look,—feel ye and see ye it not?—Do I alone hear this lay which so wondrously and softly, ecstatically complaining, all-saying, gently reconciling, sounds forth from him and penetrates me, soars aloft, and sweetly ringing sounds around me? As it sounds clearer, billowing about me, is it waves of gentle breezes? Is it clouds of ecstatic perfume? As they swell and roar around me, shall I breathe? shall I hearken? Shall I sip, dive under, sweetly exhale my—

* This prose translation is by Mr. W. F. Apthorp.

AN INSTANT SUCCESS—FIRST EDITION EXHAUSTED

A UNIQUE VOLUME

One Hundred Folksongs of All Nations

Edited by GRANVILLE BANTOCK

FOR MEDIUM VOICE



Bound in paper, cloth back - - - \$1.50, postpaid
In full cloth, gilt - - - 2.50, postpaid

Musicians everywhere, particularly those who are students of the development of music, are vitally interested in folksong, not of one, but of all countries whose music has racial characteristics. Herein, too, singers have found rare and curious examples with which to enrich the most artistic programs. In this volume of **The Musicians Library** the editor has drawn from the treasures found among European, Asiatic, African, and American races, making a most valuable and unique collection, which he has edited with skill. The accompaniments are musical and characteristic, and in addition to the **original language** or dialect an excellent English translation is in all cases given.

As desirable for children as adults

OLIVER DITSON COMPANY - - BOSTON

CHAS. H. DITSON & CO., NEW YORK

8-10-12 E. 34th Street

die so wunder-
 voll und leise,
 Wonne klagend,
 Alles sagend,
 mild versöhnend
 aus ihm tönend,
 in mich dringet,
 auf sich schwinget,
 hold erhallend
 um mich klinget?
 Heller schallend,
 mich umwallend,
 sind es Wellen
 sanfter Lüfte?
 sind es Wolken
 wonniger Däfte?
 Wie sie schwellen,
 mich umrauschen,
 soll ich athmen,
 soll ich lauschen?
 Soll ich schlürfen,
 untertauchen,
 süß in Düften
 mich verhauchen?
 In dem wogenden Schwal.,
 in dem tönenden Schall,
 in des Welt-Athems
 wehenden All—
 ertrinken—
 versinken—
 unbewusst—
 höchste Lust!

self away in odors? In the billowing
 surge, in the resounding echo, in the
 World-breath's waving All—to drown
 —to sink—unconscious—highest joy!

WHITE HOUSE COFFEE AND TEA



White House Coffee is put up for those who want
 a dependable article of intrinsic value, and are willing
 to pay a fair price. That price is not high, certainly
 not extravagant, as your own experience will prove. You
 can buy White House Coffee in any business center of
 this country. Its wonderful growth in sales in 20 years
 is the best proof that its splendid standard of quality is
 not approached by other brands. We offer it as the
best Coffee sold by anybody anywhere.

White House Teas (5 distinct flavors) are just as good
 as White House Coffee. Both Coffee and Teas are in the
 "All-Tin" cans that keep all goodness in, all badness out.

DWINELL-WRIGHT CO.,

Principal Coffee Roasters.

BOSTON—CHICAGO.

[Isolde sinkt, wie verklärt, in Brängane's Armen sanft auf Tristan's Leiche. Grosse Rührung und Ent-rückheit unter den Umstehenden.]

[Isolde sinks, as if transfigured, in Brängane's arms gently upon Tristan's dead body. Great emotion in all pres-ent.]

* *

Mr. Richard Le Gallienne translated Wagner's text into verse:—

Oh, how gently
He is smiling,
See his eyelids
Open softly,
See how brightly
He is shining!
See, you, friends—
Oh, see you not?

Mark you how he
Rises radiant,
Lifts himself,
All clothed in starlight!
See, you, friends—
Oh, see you not?
How his mighty heart
Is swelling,
Calm, and happy
In his breast!
From his lips
How sweet an incense
Softly breathes!
Oh, hearken, friends—
Hear ye nothing,
Feel ye naught!
It is I alone
That listen
To this music
Strangely gentle,
Love-persuading,

Saying all things
To this music
From him coming,
Through me like
A trumpet thrilling,
Round me like
An ocean surging,
O'er me like
An ocean flowing!

Are these waves
About me breezes?
Are these odors
Fragrant billows?
How they gleam
And sing about me!
Shall I breathe,
Oh, shall I listen?
Shall I drink,
Oh, shall I dive,
Deep beneath them—
Breathe my last?
In the billows,
In the music,
In the world's
Great whirlwind—lost
Sinking,
Drowning,
Dreamless,
Blest.

* *

Wagner wrote, after telling the legend of Tristan and Isolde down to the drinking of the philter: "The musician who chose this theme for the prelude to his love drama, as he felt that he was now in the boundless realm of the very element of music, could only have one care: how he should set bounds to his fancy, for the exhaustion of the theme was impossible. Thus he took, once for all, this insatiable desire. In long-drawn accents it surges up from its first timid confession, its softest attraction, through sobbing sighs, hope and pain,

ISABELLA BEATON

PIANIST

TOUR OF THE UNITED STATES AND CANADA
MANAGEMENT, MARC LAGEN

Bristol Building, 500 Fifth Avenue, New York, N.Y.

laments and wishes, delight and torment, up to the mightiest onslaught, the most powerful endeavor to find the breach which shall open to the heart the path to the ocean of the endless joy of love. In vain! Its power spent, the heart sinks back to thirst with desire, with desire unfulfilled, as each fruition only brings forth seeds of fresh desire, till, at last, in the depths of its exhaustion, the starting eye sees the glimmering of the highest bliss of attainment. It is the ecstasy of dying, of the surrender of being, of the final redemption into that wondrous realm from which we wander farthest when we strive to take it by force. Shall we call this Death? Is it not rather the wonder-world of night, out of which, so says the story, the ivy and the vine sprang forth in tight embrace o'er the tomb of Tristan and Isolde?"

ENTR'ACTE.

CATHEDRAL FESTIVALS.

(From the *London Times*, September 9, 1911.)

A festival programme (by which we do not at the moment mean merely the sequence of works performed, but the actual document setting forth all the arrangements for the festival) makes entertaining reading, from the list of stewards or guarantors with which it opens to the highly complex railway arrangements with which it ends. That issued for the Worcester Musical Festival, which begins to-morrow, has a

GANAPOL SCHOOL of MUSICAL ART

(Michigan's Leading Conservatory)

BORIS L. GANAPOL, Director

25 ADELAIDE STREET - - - DETROIT, MICH.

**The faculty includes the following famous
artists and teachers:**

Boris L. Ganapol, Voice; Edwin Hughes, Piano; Mrs. B. L. Ganapol, Piano; Edmund Lichtenstein, Violin; Mme. Elsa Ruegger, 'Cello; Henry Matheys, Violin; Prof. Abram Ray Tyler, Organ; Mrs. Nellie C. Taylor, Piano Normal Training.

Other skillful instructors and assistants are:

Mrs. Granville Filer, Mrs. Shelby Schurtz, Miss Lois Inglis, Miss Lucile Beardsley, Miss Ada Lillian Gordon, Miss May Preston, Miss Ada May, Miss Hilda Lichtenstein, Mrs. Frank Cooley, Mrs. Julius Parke, Miss Bessie Blackadder, Miss Elizabeth Rohns, Miss Gladys Springett, Miss Grace Barber, Miss Beulah Ward, Miss Phylis Povah, Miss Eva Otten, Miss Elizabeth Stridiron, Dr. Emil Rosinger, Mme. Annetta Antona. Thorough courses in Singing, Pianoforte, Violin, Violoncello, Organ, Ensemble, Theory, Harmony, Accompanying, Sight Singing, Sight Playing, Oratory, Languages, Journalism, etc.

Endorsed by leading artists of America and Europe.

DIPLOMAS AND CERTIFICATES GRANTED

Send for Catalog

ALENA K. EAYRS, Secretary

Tel. Grand 3488

statement on the front page of peculiar interest. It announces that this is "the one hundred and eighty-eighth meeting of the Three Choirs of Worcester, Hereford, and Gloucester, for the benefit of the Widows and Orphans of Clergymen of the Three Dioceses." We must note the wording carefully in order to appreciate the meaning of the remark. It is a frank assertion that the festival is undertaken not primarily for any artistic benefit to those who take part in it as performers or listeners, still less for the material advantage of the performers, but in order to provide funds for a worthy diocesan charity. It hurls defiance alike at those who maintain the plea of art for art's sake and those who would urge art for the artist's sake. It ignores the favorite ecclesiastical plea (so persistently upheld by each preacher at each opening service) of art for religion's sake, and proclaims art for charity's sake.

It is small wonder that this position has been strongly attacked, as the sense of the independent responsibility of musical art and artists has grown stronger amongst musical people. They feel that the proceeds of an artistic enterprise should be devoted to the furtherance of art, especially in a country in which art receives no regular endowment. Musicians, they say, are as liable to leave widows and orphans as clergymen; but it would be better still to help the musician before his wife is a widow and his children fatherless, better to give him a tangible reward for his best artistic energies, that the music-loving public may get the greatest benefit from them. This, of course, especially applies to the case of the composer, for it has become recognized that professional singers and players have to be paid, while composers are still expected to be, and generally are, the most disinterested of human kind. Many of them will resist the temptation to make money out of "shop ballads" and salon pieces, and will devote months to the preparation of works fit for production at a great festival, or make expensive journeys to superintend rehearsals, because they love their art. They are true philanthropists; but there are some to whom such philanthropy is a sheer impossibility, and as the Foreign Gentleman said to Mr. Podsnap, "They do how?" For them there is only the answer of Podsnappery, "They do—I am sorry to be obliged to say it—as they do." This state of things must surely have something to do with the fact that it is increasingly difficult to procure new works of a suitable kind for the big cathedral festivals. It does not account for the difficulty, but it is an element in it. It must be counted in along with the facts that the older forms of religious festival music have become outworn, that a higher

PAUL SAVAGE, *Teacher of Singing*

803-4 CARNEGIE HALL, NEW YORK CITY

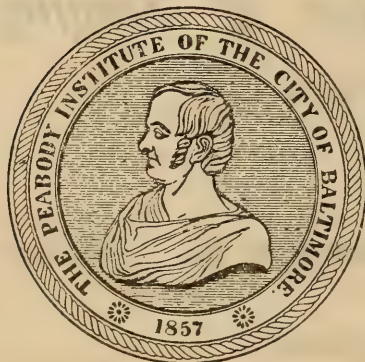
Summer School in New Hampshire

Special Advantages for Teachers

RUTH SAVAGE, Assistant

standard is now demanded, that the Victorian oratorio of the kind which every respectable Church musician could turn out of his cloistered workshop would not now be listened to, and nobody regrets the fact. But here the change in conditions must also be borne in mind, for a generation or two ago festival works, the best then obtainable, were written chiefly by men who were profiting by cathedral endowments: now they are expected from men who live in a larger, a freer, and a worse-paid world. The festivals are a hundred and eighty-eight years old, and in many respects they are working with the organization of the eighteenth century, but their musical scope has grown with advancing time. One sees it in the fact that, although the official order of service always speaks of the musical performance as "the Oratorio," yet almost every form of serious composition finds a place. In this year's programme, for example, there are only three oratorios, "Elijah" and "The Messiah" and, by a slight stretch of the term, the "Saint Matthew Passion"; while symphonies, motets, a mass, a song cycle, a violin concerto, even an act of an opera, are included. The only restriction which the cathedral imposes is that the works should deal with the more serious issues of life, and that they should be, broadly speaking, consonant with Christianity. They need not be of it, as the presence of the Ninth Symphony of Beethoven and the third act of "Parsifal" shows. The attitude represents the greater trustfulness now existing even among ecclesiastical leaders,—the feeling that the artistic expression of the soul of man is essentially religious even without the hall-mark of an orthodox faith, and is thereby fit for representation in the cathedral. With such an acknowledgment there are surely big possibilities for the cathedral festivals. They have the opportunity of leading towards a wider type of Church composition, expressing itself in new forms as capable of expansion along their own lines as are those of the concert-room or of the opera-house. Church music can become as fit a field for the free spirit of man as it was in times past, if it may express the religion of his own heart and not that of somebody else's head.

But one is soon recalled from dreams of such possibilities by the thought that all the conditions have to be brought into line in order to meet all the needs of the case. Formerly (to return to the statement on the front page of the Worcester programme) the Church endowed the musicians who made her own somewhat restricted types of music, and the results of the policy are evident in the fine things they wrote,—not the oratorios of the last century, but the long succession of genuine



PEABODY CONSERVATORY OF MUSIC OF BALTIMORE

Mt. Vernon Place

HAROLD RANDOLPH, Director

ENDOWED. the Conservatory offers every advantage for musical culture and maintains a Staff of 60 eminent European and American Masters, including

Otis B. Boise
George F. Boyle
Adelin Fermin

Theodor Hemberger
Ernest Hutcheson
Pietro Minetti
Harold Phillips

J. C. Van Hulsteyn
Emmanuel Wad
Bart Wirtz

Scholarships, Diplomas, Teachers' Certificates

Catalogues mailed

Church compositions from Tallis to Wesley. It was not unnatural that Church musicians should help Church charities in certain dioceses with the proceeds of an annual festival. Moreover, the charity helped, and in a sense still helps, the festival. It is certain that no purely musical institution could have existed through the last one hundred and eighty-eight years in English provincial towns in its own right. People supported the festival for the sake of the charity, and so all unconsciously made the festival develop beyond mere local importance. Now it has become a national possession, one of the few musical institutions in this country which possesses an individuality and a tradition all its own. Noble music has been written by composers of the first rank to suit its conditions, and it has certain ideals which can only be followed out by its being given the ability to cast its net wide, to secure the best work from the best men, and to offer it to the best, that is, the most musically enlightened audiences. To do so, the economic position must support the artistic one.

PRELUDE TO "PARSIFAL" RICHARD WAGNER
(Born at Leipsic, May 23, 1813; died at Venice, February 13, 1883.)

"Parsifal," "a stage-consecration festival play" in three acts, book and music by Richard Wagner, was first performed at Bayreuth for the patrons, July 26, 1882. The first public performance was on July 30, 1882. Parsifal, Hermann Winkelmann; Amfortas, Theodor Reichmann; Titurel, August Kindermann; Klingsor, Karl Hill; Gurnemanz, Emil Scaria; Kundry, Amalie Materna. Hermann Levi conducted. Wagner's version of the story of Percival, Parzival, or, as he prefers, Parsifal, is familiar to all. There is no need in a description of the Prelude to this music-drama of telling the simple tale or pondering its symbolism. The ethical idea of the drama is that enlightenment coming through conscious pity brings salvation. The clearest and the sanest exposition of the Prelude is that included by Maurice Kufferath in his elaborate essay, "Parsifal" (Paris: Fischbacher, 1890). I here give portions of this exposition in a condensed form.

SUCCESSFUL SONGS BY

JOHN H. DENSMORE

- The Lamb (B♭ and D♭). Sacred or Secular.

Memory (C and B♭). French and English Texts.

The Time I've Lost in Wooing (E♭ and C). Humorous.

April (G and F).

Two Roses (B♭, A♭, and F).

Good-night (High).

Laughing Song (High). Coloratura.

The *Leit-motiv* system is here followed rigorously. The *Leit-motiv* is a well-defined melody, or a rhythmic and melodic figure, sometimes even a simple succession of harmonies, which serve to characterize an idea or a sentiment and, combined in various ways, form by repetition, juxtaposition, or development, the thread of the musical speech.

The Prelude of "Parsifal" presents at once some of the most important and characteristic themes of the music-drama that follows; and, as do all Wagnerian preludes, it plunges the hearer into the particular atmosphere of the play.

Without preparation the Prelude opens with a broad melodic phrase, which is sung later in the great religious scene of the first act, during the mystic feast, The Lord's Supper.

Take and drink of my blood,
'Tis of our love the token,
Take of my body and eat,
'Twas for sinners once broken.

This phrase is sung, at first without accompaniment, in unison by violins, 'cellos, English horn, clarinet, bassoon, *sehr langsam* (*Lento assai*), A-flat major, 4-4. "No words can give an idea of the effect produced by this theme, when the first note, in vague tonality, arises from the hidden orchestra at Bayreuth as from an unknown, mysterious distance." This motive is repeated by trumpet, oboes, and half the first and second violins in unison against rising and falling arpeggios in the violas and remaining violins, repeated chords for flutes, clarinets, and English horn, and sustained harmonies in bassoons and horns. This theme is known as the motive of the Last Supper. The second phrase of the motive is given out and repeated as before.

Without any other transition than a series of broken chords, the trombones and the trumpets give out the second theme, the Grail motive, because it serves throughout the music-drama to characterize the worship of the holy relic. It is a very short theme, which afterwards will enter constantly, sometimes alone, sometimes in company with other themes, often modified in rhythm, but preserving always its characteristic harmonies. As Mr. William J. Henderson says: "The second theme of the Prelude is that of the Grail itself,



MAUD POWELL

"The Head of an Artist
The Arm of a Man, and
The Heart of a Woman"

Management - - H. GODFREY TURNER, 1402 Broadway, New York

which is here presented to us in a different musical aspect from that of the 'Lohengrin' score. There the Grail was celebrated as a potency by which the world was aided, while here it is brought before us as the visible embodiment of a faith, the memento of a crucified Saviour." This theme is not original with Wagner. The ascending progression of sixths, which forms the conclusion of the theme, is found in the Saxon liturgy and is in use to-day in the Court Church at Dresden. Mendelssohn employed it in the "Reformation" symphony: therefore, zealous admirers of Mendelssohn have accused Wagner of plagiarism. The two masters, who knew Dresden well, probably were struck by the harmonic structure of this conclusion, and they used it, each in his own way. Any one can have a personal right to this simple formula. The true inventor of the "Amen" is unknown. The formula has been attributed to Silvani. Its harmonic nature would indicate that it belongs to the seventeenth century, but there are analogous progressions in Palestrina's masses. The Grail motive is repeated twice.

Then, and again without transition, but with a change of tempo to 6-4, comes the third motive, that of Belief. Here, too, is a well-defined and developed melody of six measures. The initial figure is repeated every two measures with ever-changing harmonies and a conclusion in the last measure. The brass first proclaims it, and there are two different repetitions, as a categorical affirmation. The melody is then developed.

The strings take up the Grail theme. The Belief motive reappears four times in succession, in different tonalities: at first it is heard from flutes and horns; then from the strings; then from the brass (fortissimo and in 9-4), with a prolongation of certain notes, to the accompaniment of tremulous strings; the fourth time, and softly, from wood-wind instruments. "An orchestral hearing is necessary for the full appreciation of the variety of expression which the nuances and the diversity of the instrumentation give to this phrase, now energetic and even savage, now caressing or mysterious, mystic, as it is in turn proclaimed by the brass, spoken by strings and wood-wind instruments, or sung by children's voices as in the finale of the first act, where it has an important part in the sanctuary scene."

A roll of drums on A-flat is accompanied by a tremolo of double-basses, giving the contra F. The first motive, the "Lord's Supper," enters first (wood-wind, afterward in the violoncellos). This time the motive is not completed. Wagner stops at the third measure and takes a new subject, which is repeated several times with increasing expression of sorrow. There is, then, a fourth theme derived from the Lord's Supper motive. The first two measures, which are found in simpler form and without the appoggiatura in the

The Elinor Comstock Music School

A resident and day school. Leschetizky method. Piano teachers all Leschetizky pupils. Vocal, Harmony, Ensemble playing, Sight reading, Lectures on current operas and concerts. Classes arranged in French, Classic Dancing, Literature and History of Art. Catalogues.

Miss ELINOR COMSTOCK, 1000 Madison Ave., New York City

Supper theme, will serve hereafter to characterize more particularly the Holy Lance that pierced the side of Christ and also caused the wound of Amfortas,—the lance that drew the sacred blood which was turned into the communion wine; the lance that fell into the hands of Klingsor, the Magician.

At the moment when this fourth theme, which suggests the sufferings of Christ and Amfortas, bursts forth from the whole orchestra, the Prelude has its climax. This Prelude, like unto that of "Lohengrin," is developed by successive degrees until it reaches a maximum of expression, and then there is a diminuendo to pianissimo.

Thus the synthesis of the whole drama has been clearly exposed. That which remains is only a peroration, a logical, necessary conclusion, brought about by the ideas expressed by the different theme. It is by the sight of suffering that Parsifal learns pity and saves Amfortas. It is the motive of the Lord's Supper that signifies both devotion and sacrifice; that is to say, Love, and Love is the conclusion. The last chords of the expiring lament lead back gently to the first two measures of the Lord's Supper motive, which, repeated from octave to octave on a pedal (E-flat), end in a series of ascending chords, a prayer, or a supplication. Is there hope? The drama gives the answer to this question full of anguish.

The Prelude is scored for three flutes, three oboes, English horn, three clarinets, bass clarinet, three bassoons, double-bassoon, four horns, three trumpets, three trombones, bass tuba, kettledrums, and strings.

The first performance in Boston was at a concert of the Boston Symphony Orchestra, led by Mr. Henschel, November 11, 1882.

"A SIEGFRIED IDYL" RICHARD WAGNER
(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

Cosima Liszt, daughter of Franz Liszt and the Comtesse d'Agoult, was married to Hans von Bülow at Berlin, August 18, 1857. They were divorced in the fall of 1869.

WILFRIED KLAMROTH

TEACHER of SINGING IN ALL OF ITS BRANCHES

RICCARDO MARTIN'S OPINION:

"He has the real secret and knows how to teach it."

Studio, 11 1-2 West 37th Street NEW YORK

Music teaches most exquisitely the art of development.—D'ISRAELI

MUSIC EDUCATION

CALVIN B. CADY. Studios { Boston, 900 Beacon Street
New York, 15 Claremont Avenue
Pianoforte, Harmony, etc., and Normal Courses

Address Teachers College, Columbia University, New York, for Syllabus of Course in Music Education.

Address Clayton F. Summy Co., Chicago, Ill., for Poetic Folk Dances, Books I. and II., Folk Songs for Ten Fingers, First Home Studies, Music Education, An Outline, Books I. and II.
Summer Normal, Portland, Oregon, in July

Richard Wagner married Minna Planer, November 24, 1836, at Königsberg. They separated in August, 1861, and she died at Dresden, January 25, 1866.

Wagner and Cosima Liszt, divorced wife of von Bülow, were married at Lucerne, August 25, 1870. Siegfried Wagner, their son, was born at Tribschen, near Lucerne, June 6, 1869.

Wagner wrote, November 11, 1870, to Ferdinand Präger: "My house, too, is full of children, the children of my wife, but besides there blooms for me a splendid son, strong and beautiful, whom I dare call Siegfried Richard Wagner. Now think what I must feel, that this at last has fallen to my share. I am fifty-seven years old." On the 25th of the month he wrote to Präger: "My son is Helferich Siegfried Richard. My son! Oh, what that says to me!"

But these were not the first references to the son. In a letter written to Mrs. Wille, June 25, 1870, Wagner wrote: "Certainly we shall come, for you are to be the first to whom we shall present ourselves as man and wife. She has defied every disapprobation and taken upon herself every condemnation. She has borne to me a wonderfully beautiful and vigorous boy, whom I could boldly call 'Siegfried': he is now growing, together with my work, and gives me a new, long life, which at last has attained a meaning. Thus we get along without the world, from which we have retired entirely. . . . But now listen; you will, I trust, approve of the sentiment which leads us to postpone our visit until I can introduce to you the mother of my son as my wedded wife" (Finck's Wagner, vol. ii. p. 246).

The "Siegfried Idyl" was a birthday gift to the composer's wife. It was first performed as a morning serenade, December 24,* 1871, on the steps of the villa at Tribschen, by a small orchestra of players collected from Zürich and Lucerne. Wagner conducted. Hans Richter, who

* Ramann says that Cosima Liszt was born at Bellagio, "at Christmas," 1837. Chamberlain and Dannreuther give 1870 as the year of composition of the Idyl; but see Richard Pohl's statement in the *Musikalisches Wochenblatt* of 1877 (p. 245).

ANNOUNCEMENT of M. H. HANSON

437 FIFTH AVENUE, NEW YORK

For Spring, 1912. Available among others

MARGARETE MATZENAUER	} Metropol- itan Opera House	LUDWIG HESS, Famous Tenor
MARIE RAPPOLD		HENRI SCOTT, Basso, Chicago Opera
BERNICE DE PASQUALI		BORIS HAMBOURG, 'Cellist
HENRIETTE WAKEFIELD		GEORGE HARRIS, Jr., Tenor

For 1912-13

GEORGE HENSCHER, Recitals to his own accompaniment

GOTTFRIED GALSTON, the sensational Munich pianist

LOUIS PERSINGER, American Violin Virtuoso of European fame

All the above artists, and others to be announced

played the trumpet in the performance, had led the rehearsals at Lucerne. The children of Cosima called the Idyl the "Steps Music."

Siegfried was born while the composition of the music drama, "Siegfried," was in progress. The themes in the Idyl were taken from the music drama, all save one,—a folk-song, "Schlaf', mein Kind, schlaf' ein"; but the development of the themes was new.

The composition, which first bore the title "Triebshener Idyll," is scored for flute, oboe, two clarinets, trumpet, two horns, bassoon, and strings.

It begins quietly, E major, 4-4 (strings without double-basses), with a short introduction made out of portions of the so-called "Friedensmelodie," which is soon announced by the strings, the theme from the love scene in the third act of "Siegfried," at Brünnhilde's words, "Ewig war ich, ewig in süß sehrender Wonne—doch ewig zu deinem Heil!" (I have been forever, I am forever, ever in sweet yearning ecstasy—but ever to thy salvation!) The development is wholly independent of that in the music drama. The wood-wind instruments gradually enter. The flute introduces as an opposing theme a phrase of the slumber motive in the last scene of "Die Walküre." This phrase is continued by oboe and clarinet. There is a crescendo. The theme appears in the basses, and reaches a *più forte*.

A short theme of two descending notes—generally a minor seventh or major sixth, taken from Brünnhilde's cry, "O Siegfried! Siegfried! sieh' meine Angst!" (O Siegfried! Siegfried! see my terror!) from the same love scene in "Siegfried"—appears now in the basses, now in the violins, while wind instruments give out chords in triplets. This short theme is much used throughout the Idyl.

The cradle song, "Schlafe, Kindchen, schlafe" (Sleep, my little one, sleep), is sung "very simply" by the oboe.

All these themes are worked up in various shapes until trills on the first violins lead to the "World-treasure" motive in Brünnhilde's speech to Siegfried,—“O Siegfried, Herrlicher! Hort der Welt!” (O Siegfried, thou glorious one! Treasure of the world!),—which is sung first by the wind, A-flat major, 3-4 time, afterward worked out by strings, and then combined with preceding themes.

There is a climax, and on an organ-point on G as dominant the first horn gives out Siegfried's "motive," where he announces his intention of going out into the world, never to return (act i.), but the form is that assumed in the love scene. Flute and clarinet embroider this horn theme with hints at the bird song in the "Waldweben." There is a mass of

DO YOU LOVE OPERA?

*Fourth
Edition
Just
Out*

IN ATTENDING OPERA what one wants is the *Story* in few words. Opera Stories fills this want. It contains the Stories (divided into acts) of 163 Operas, 5 Ballets, and D'Annunzio's Mystery Play, The Martyrdom of St. Sebastian. It gives the stories of La Foret Bleue, Cendrillon, Lobetanz, Mona, Le Donne Curieuse and other recent operas; also of all Standard Operas. Opera Stories contains portraits of famous singers. The book is handsomely, substantially bound. Endorsed by Teachers, Singers, the Public and the Press.

Mailed (postpaid) on receipt of 50c., stamps, money order, or currency.

HENRY L. MASON, 188 Bay State Road - - BOSTON

trills, and the strings play the accompanying figure to Siegfried's "Ein herrlich Gewässer wogt vor mir" (A splendid sea surges before me), 'cellos and violas, then violins. The music swells to forte, and, after there is a modulation back to E major and a combination of the first two themes, the climax of the Idyl is reached, and the trumpet sounds the forest bird motive. The chief themes are further developed, alone or in combination. The pace slackens more and more, and the first two themes bring the end in pianissimo.

"A Siegfried Idyl" was performed at Mannheim in December, 1871, and at Meiningen in the spring of 1877. The work was published in February, 1878, and the first performance after publication was at a Bilse concert in Berlin toward the end of February of that year. According to Dr. Reimann the music drama "Siegfried" was then so little known that a Berlin critic said the Idyl was taken from the second act. So Mr. Henry Knight, a passionate Wagnerite, wrote verses in 1889, in which he showed a similar confusion in mental operation.

The first performance in Boston was at a concert of the Harvard Musical Association, December 19, 1878.

OVERTURE TO THE OPERA "TANNHÄUSER" . . . RICHARD WAGNER

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

"Tannhäuser und der Sängerkrieg auf Wartburg," romantic opera in three acts, book and music by Richard Wagner, was first performed at the Royal Opera House in Dresden, under the direction of the composer, on October 19, 1845. The cast was as follows: Hermann, Dettmer; Tannhäuser, Tichatschek; Wolfram, Mitterwurzer; Walther, Schloss; Biterolf, Wächter; Heinrich, Gurth; Reimar, Risse; Elisabeth, Johanna Wagner; Venus, Schroeder-Devrient; a young shepherd, Miss Thiele.

The first performance in the United States was at the Stadt Theatre, New York, April 4, 1859, and the cast was as follows: Hermann, Graff; Tannhäuser, Pickaneser; Wolfram, Lehmann; Walther, Lotti; Biterolf, Urchs; Heinrich, Bolten; Reimar, Brandt; Elisabeth, Mrs. Siedenburger; Venus, Mrs. Pickaneser. Carl Bergmann conducted. The New York *Evening Post* said that the part of Tannhäuser was beyond the abili-

ARTHUR L. LAWRASON

PROMINENT STUDENTS

REGINA VICARINO, Phenomenal Colorature

SALLIE FISHER

LINA ABARBANELL

322 W. 57th Street

Columbus 8945

NEW YORK

ties of Mr. Pickaneser: "The lady singers have but little to do in the opera, and did that little respectably."

* * *

The coda of the overture was cut out, and the overture was connected with a new version of the first scene of the opera for the performance of the work in a translation by Charles Nuitter into French at the Opéra, Paris, March 13, 1861. Some consider therefore the overture in its original shape as a concert overture, one no longer authentically connected with the opera.

The overture is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, bass tuba, kettledrums, cymbals, triangle, tambourine, strings.

It begins with a slow introduction, *Andante maestoso*, E major, 3-4, in which the pilgrims' chorus, "Beglückt darf nun dich, o Heimath, ich schauen," from the third act, is heard, at first played piano by lower wood-wind instruments and horns with the melody in the trombones against a persistent figure in the violins, then sinking to a pianissimo (clarinets and bassoons). They that delight in tagging motives so that there may be no mistake in recognition call the first melody the "Religious Motive" or "The Motive of Faith." The ascending phrase given to the violoncellos is named the "Motive of Contrition," and the persistent violin figure the "Motive of Rejoicing."

The main body of the overture, *Allegro*, E major, 4-4, begins even before the completion of the pilgrims' song with an ascending first theme (violas), "the typical motive of the Venus Mountain."

"Inside the Horsel here the air is hot;
Right little peace one hath for it, God wot;
The scented dusty daylight burns the air;
And my heart chokes me till I hear it not."

The first period of the movement is taken up wholly with bacchanalian music from the opening scene in the Venus Mountain; and the motive that answers the ascending typical figure, the motive for violins, flutes, oboes, then oboes and clarinets, is known as the theme of the bacchanal, "the drunkenness of the Venus Mountain." This period is followed by a subsidiary theme in the same key, a passionate figure in the violins against ascending chromatic passages in the 'cellos.

DE MERITTE SCHOOL

815 BOYLSTON STREET, BOSTON
Twelfth Year

A preparatory school for boys who want an education.

The **Upper Grade** prepares for college and the scientific schools.

The **Lower Grade** gives to boys from ten to fourteen years of age a careful training for the work of the upper grade.

EDWIN DE MERITTE, A. B., Prin.

CAMP ALGONQUIN

ASQUAM LAKE, N.H.

A select camp for manly boys, opens June 25. Twenty-seventh season. Personal supervision, outdoor life, tutoring. For circulars or information, address

EDWIN DE MERITTE

815 Boylston Street BOSTON, MASS.

The second theme, B major, is Tannhäuser's song to Venus, "Dir töne Lob!" The bacchanal music returns, wilder than before. A pianissimo episode follows, in which the clarinet sings the appeal of Venus to Tannhäuser, "Geliebter, komm, sieh' dort die Grotte," the typical phrase of the goddess. This episode takes the place of the free fantasia. The third part begins with the passionate subsidiary theme, which leads as before to the second theme, Tannhäuser's song, which is now in E major. Again the bacchanalian music, still more frenetic. There is stormy development; the violin figure which accompanied the pilgrims' chant returns, and the coda begins, in which this chant is repeated. The violin figure grows swifter and swifter as the fortissimo chant is thundered out by trombones and trumpets to full harmony in the rest of the orchestra.

MUSICAL INSTRUCTION

TEACHER OF SINGING

Miss CLARA E. MUNGER

CENTURY BUILDING

177 Huntington Avenue, BOSTON

Miss PRISCILLA WHITE

Teacher of Singing

602 Pierce Building

COPLEY SQUARE, BOSTON

Miss KATHERINE LINCOLN

TEACHER OF SINGING

514 Pierce Building

Copley Square, BOSTON

SOPRANO

Management, Mrs. PAUL SUTORIUS

1 West 34th Street, New York

Saturdays and Mondays in New York
Representing Miss Clara E. Munger

Studio, 56 East 34th Street, New York City

BERTHA CUSHING CHILD

67 MOUNT VERNON STREET

TEACHING AT

LANG STUDIOS

6 NEWBURY STREET, BOSTON

CLARA TIPPETT

TEACHER OF SINGING

Assistant, GRACE R. HORNE

312 Pierce Building, Copley Square
BOSTON, MASS.

EDWIN
ARTHUR

KRAFT

ORGAN
OPENINGS
CONCERTS
AND
RECITALS

SEND FOR NEW CIRCULARS

ADDRESS:

TRINITY CATHEDRAL = = CLEVELAND, OHIO

MAY SLEEPER RUGGLES

(CONTRALTO)

Liederheim School of Vocal Music

AUBURNDALE, MASS.

(Private Home for a few pupils)

602 Pierce Building, Copley Square, BOSTON

Liederheim has a distinguished Advisory Board of Educators and Musicians, endorsing the work done in this unique music-home. One or two years here, devoted to singing alone, brings direct practical results.

THE LIEDERHEIM EUROPEAN TOUR

Art, History, Music and Sight-seeing,

with Mrs. Ruggles

June 20 to September 9, 1912

EBEN H. BAILEY

ORGANIST

Voice Culture Singers Coached

Song, Opera, and Oratorio

30 HUNTINGTON AVE., BOSTON

RECENT COMPOSITIONS

SACRED SONGS

Faith and Patience

Also arr. as duet, Soprano and Baritone

Ope, Thou, Mine Eyes. 'Cello *ad lib.*

Alone with Thee

CONCERT WALTZ SONGS

Carol of the Lark Life's Merry Morn

Fleeting Days

MARGARET

KEYES

CONTRALTO

CONCERTS, ORATORIO, RECITALS

Management, Quinlan Agency

1 WEST 34TH STREET - NEW YORK



Ziegler Institute of Normal Singing

Incorporated

1425 BROADWAY (Metropolitan Opera House)

SUMMER SESSION IN COUNTRY NEAR NEW YORK

MOTTO: "Know thy work, and do it"

Director, Mme. ANNA E. ZIEGLER

PIONEER FOR CORRECT SINGING

Dramatic department under personal direction of Gardner Lamson,
also Correspondence Department

MUSICAL INSTRUCTION

OLGA SAMAROFF

(Madame STOKOWSKI)

IN AMERICA 1912-1913

Address, J. L. HICKENLOOPER

4545 Maryland Avenue

ST. LOUIS, MO.

STEINWAY PIANO USED

SOPRANO

Distinguished Academician of Royal Philharmonic
Academy of Rome

ORATORIO CONCERT RECITAL

Management, E. M. S. FITE

145 W. 45th Street - - - NEW YORK

DOROTHY TEMPLE

MME. DE BERG-LOFGREN

TEACHER OF SINGING

The "GARCIA" Method

Teacher of Bettina Freeman, now leading soprano of the Quinlan Opera Company of England

70 WESTLAND AVENUE, BOSTON

Telephone, Back Bay 3096-R



ALVAH GLOVER SALMON

PIANOFORTE INSTRUCTION

Concerts and Lecture Recitals (Russian Music) the result of personal investigation and study in Moscow and St. Petersburg

Critical reviews of these recitals from American, English, French, German, Russian, and Australian journals forwarded on request.

Address all communications to ALVAH GLOVER SALMON, Carnegie Hall, New York City
Permanent studio address, Carnegie Hall, N.Y. Boston, Mass. (Huntington Chambers), Tuesdays

GWILYM MILES

Address, Care MUSICAL COURIER

BARITONE

ORATORIO and CONCERT RECITALS

Studio, 917 CARNEGIE HALL
NEW YORK

Mrs. HATTIE CLAPPER MORRIS

VOICE PLACING AND BREATHING A SPECIALTY

TEACHING IN ALL ITS BRANCHES

1730 Broadway - - - - - NEW YORK CITY

VICTOR HARRIS

TEACHER OF SINGING in all its branches

THE BEAUFORT

140 West 57th Street, NEW YORK

LOUIS ARTHUR RUSSELL

Author RUSSELL SYSTEMS
of the OF MUSIC STUDY

Invites correspondence from teachers and professional students of voice, piano and theory. Preparation for concert work or teaching. Repair of voice. Development of technic. Write for literature.

SUITE 853 CARNEGIE HALL MANHATTAN, NEW YORK

(Summer Normal Session)

MUSICAL INSTRUCTION

WILLIAM ALDEN PAUL

TEACHER OF SINGING

312 PIERCE BUILDING, COPLEY SQUARE, BOSTON

Monday and Thursday P.M. and by appointment

Address, Instructor in Music, Episcopal Theological School

Telephone, 2816 R Cambridge

BARITONE SOLOIST

and TEACHER OF SINGING

NEW CENTURY BUILDING

177 HUNTINGTON AVENUE - BOSTON

Room 10

FREDERICK N. WATERMAN

Mezzo-Contralto, Soloist and Teacher

Miss ANNA MILLER WOOD

Soloist; Boston Symphony Orchestra
Chicago Symphony Orchestra
Kneisel Quartet, etc.

Studio, Pierce Building, Copley Square, Boston

MR. C. M. CHASE

TEACHER OF PIANOFORTE PLAYING

Assisted by **MILDRED HARLOWE COOK** and others

STUDIOS, STEINERT HALL ANNEX, BOSTON

500 CARNEGIE HALL, NEW YORK, WEDNESDAYS

ART OF SINGING

Thursdays, Estey Building, Philadelphia

Mrs. WILLIAM S. NELSON

Metropolitan Opera House

Studio Building . . . New York

JOHN C. DEMPSEY

BASS-BARITONE

TEACHER OF SINGING

Conductor and Coach for amateur or professional
Opera Clubs

Choirmaster of St. Mark's P.E. Church, N.Y. City

Musical Director of the St. Cecilia Society
of Flushing

Musical Director of St. Cecilia Choral Club of
Long Island City

PIANIST

Sixty-nine West Eighty-eighth Street
NEW YORK

As Vocal Coach refers to

Mme. Louise Homer Mr. Bechtal Alcock and
Mrs. Merle Tillotson-Alcock Mr. Frederic Martin

ELLA BACKUS-BEHR

**AMERICAN INSTITUTE OF
APPLIED MUSIC**

METROPOLITAN COLLEGE OF MUSIC
212 West 59th Street, New York City

Thorough instruction in all branches of music
Personal attention to individual pupils.

Twenty-sixth year began October 2, 1911.

KATE S. CHITTENDEN, Dean of the Faculty

MUSICAL INSTRUCTION

PIANO INSTRUCTION

Claude Maitland Griffeth

Studio, 133 Carnegie Hall, New York

Mon. and Thurs. Afternoons

Pouch Gallery, Brooklyn

SEND FOR CIRCULAR

BARITONE

PERRY AVERILL

Prepares Singers for the profession

Studio, 220 West 59th Street, New York

'Phone 1097 Col.

TEACHER OF SINGING

ARTHUR D. WOODRUFF

5 West 38th Street

NEW YORK CITY

Miss M. GRACE DASCHBACH

In charge of Vocal Department Teachers
College, Columbia University

SOPRANO

TEACHER OF SINGING

401 Carnegie Hall . New York City

TENOR

GEORGE HARRIS, Jr.

Soloist with Boston Symphony Orchestra
Cecilia Society

and with New York Symphony Orchestra

Management:

M. H. HANSON, 437 5th Avenue, New York

MASTER MUSIC STUDIOS

2789 Broadway, New York

Mrs. M. DUBLE-SCHEELE

Apply to Secretary, Master Music Studios

CATALOG

Telephone Connection

STEINWAY PIANO USED

SUMMER CENTER

SCHLOSS ORT, GUMUNDEN, AUSTRIA

Study of music is optional

BASSO

CARL E. DUFFT

Vocal Instruction

1 East 40th Street . New York City

LESLEY MARTIN

Bel Canto

Studio: 1425 Broadway, New York

SINGERS— Suzanne Baker Watson, Cora Cross, Nellie Hart, Willette Kershaw, Gertrude Hutcheson, Ivy Scott, Marion Stanley, Estelle Ward, Mabel Wilbur, Flora Zabelle, Edward Foley, George Gilbert, John Hendricks, Andrew Mack, Dr. Eugene Walton Marshall, Fiske O'Hara, Umberto Sacchetti, Ellis Rhodes, Albert Wallerstedt, and many other singers now before the public in operatic and church work

MUSICAL INSTRUCTION

FRANCIS ROGERS

Management, LOUDON CHARLTON
868 Carnegie Hall, New York

VIRGIL

Piano School and Conservatory

42 West 76th Street, New York

BARITONE RECITAL, ORATORIO, CONCERT

Also a limited number of pupils in the art of singing
There is the real stuff in this singer.—**PHILIP HALE.**
Mr. Rogers is a true artist.—**W. J. HENDERSON**
(*N. Y. Sun*).

Address, 563 PARK AVENUE, NEW YORK

THE SCHOOL THAT MAKES PLAYERS RESULTS TELL

Catalogue on request

E. SHEFFIELD MARSH

TENOR Tone production and preparation for public work

Studio, 815 Carnegie Hall . New York City

LIONEL HAYES ROBSARTE

Former Opera Tenor Voice Specialist

A. de Trabadelo, Paris, teacher of Melba, Garden, Farrar, Eames, Carasa, Gayarre, etc., says:
"I sincerely believe Mr. Robsarte has no equal among
American instructors."

Voices tried gratis by appointment

From tone work to artistic finish. Traditions and action of full opera repertoire—Concert and oratorio. Teacher of Mme. Jungman, Prima Donna Contralto, Hofopera, Vienna; Mlle. Lillian Grenville, Prima Donna Soprano, Milan, St. Petersburg, Nice, Chicago Opera Co.; Signor Jacoletti, now singing in Naples; Miss Helene Travis, Mascagni Opera Co.

Residence Studio - Hotel Woodward, N.Y.

'PHONE, 5000 COLUMBUS

SIGHT PLAYING FOR PIANISTS

If you are a poor Sight Reader and have difficulty in reading
NEW MUSIC AT FIRST SIGHT

write for Booklet giving full particulars of our complete correspondence course

A Professor of Music in one of the largest Colleges in the United States, to whom reference is permitted, says: "YOUR COURSE IS WORTH THE PRICE TO ME EVERY WEEK IN THE AMOUNT OF TIME IT SAVES ME ALONE"

Address NEW YORK COLLEGE OF APPLIED MUSIC

9208 METROPOLITAN TOWER NEW YORK CITY

WM. S. WAITH

Special Representative and Authorized Teacher of the

YERSIN METHOD

18 Arlington Place BUFFALO, N.Y.

Perfect French Diction

Interpretation of French Songs and Arias

THE MASTER SCHOOL OF MUSIC

Vocal Department begins its 8th Season October 23d

Mme. Aurelia Jager Mr. Edward Falck
and Eminent Faculty Voice Trials October 19-20

96 CLINTON ST. BROOKLYN, N.Y.

ELIZABETH CLARK-SLEIGHT

VOCAL INSTRUCTION

817 West End Avenue, New York City

JOHANNES MIERSCH

ROYAL COURT VIOLINIST

CONCERTS and RECITALS

Principal Violin Department

College of Music of Cincinnati, Ohio

IBBIE RAYMOND

Illustrated Lectures on "Lives and Works of Famous Composers, Painters and Sculptors"; also on the "History of Music and Art"

Drawing-rooms, Schools, Clubs, Private Classes

Piermont-on-Hudson - New York

F. ADDISON PORTER

Teacher of Pianoforte

New England Conservatory of Music

Private Studio, 31 Steiwert Hall
BOSTON

DETROIT ARMORY

Under the Auspices of the Detroit Orchestral Association

DIRECTORS

WILLIAM H. MURPHY, President
FREDERICK M. ALGER, Vice-President
LEW W. BOWEN
CHARLES L. FREER
EDWIN S. GEORGE
WILFRED C. LELAND
J. HARRINGTON WALKER

EXECUTIVE COMMITTEE

NEWTON J. COREY,
Secretary and Manager
CHARLES MOORE, Treasurer
JOHN SCOTT, Auditor

Boston Symphony Orchestra

MAX FIEDLER, Conductor

Thirty-first Season, 1911-1912

Programme of the FIRST CONCERT

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE



SATURDAY EVENING, FEBRUARY 3
AT 8.15

COPYRIGHT, 1911, BY C. A. ELLIS

PUBLISHED BY C. A. ELLIS, MANAGER

JAMES E. DEVOE ANNOUNCES

First Appearance in Detroit of

JOHN

McCORMACK

The Great Irish Tenor

Member of

**COVENT GARDEN, METROPOLITAN, CHICAGO,
and MELBA OPERA COMPANIES**

Although the life stories of Jenny Lind, Christine Nilson, Adelina Patti, and, in our day, Nellie Melba, abound with many elements of the unexpected, the sensational and the romantic, there is no other instance of a male singer having so suddenly sprung from the musical unknown to universal fame as has John McCormack.

McCormack won the immediate and enthusiastic favor of critics and concert-goers when he made his début at the Manhattan Opera House in 1909 in "La Tosca." Later he appeared with the Metropolitan and Chicago Opera Companies, repeating his first successes. During the present season he has been adding to his triumphs by appearances with the Melba Opera Company in Australia. His American Concert tour opens at Vancouver, February 10, and he will appear in recital at the

LIGHT GUARD ARMORY

Monday Evening, March 18

The interest being shown in this recital has led Mr. Devoe to open a subscription sale of seats. Prices will vary from 50c. to \$2.50, and reservations may be made by addressing Mr. Devoe at 196 Blaine Avenue, Detroit, or by telephone, North 817.

DETROIT ARMORY

Boston Symphony Orchestra

Thirty-first Season, 1911-1912

MAX FIEDLER, Conductor

FIRST CONCERT

SATURDAY EVENING, FEBRUARY 3

AT 8.15

PROGRAMME

WAGNER .

Prelude to "The Mastersingers of Nuremberg"

Prelude to "Lohengrin"

Funeral Music, Act III., from "Dusk of the Gods"

Prelude and "Liebestod" from "Tristan and Isolde"

Prelude to "Parsifal"

"A Siegfried Idyl"

Overture, "Tannhäuser"

There will be an intermission of ten minutes after the fourth selection

PRELUDE TO "THE MASTERSINGERS OF NUREMBERG."

RICHARD WAGNER

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

The Vorspiel to "Die Meistersinger von Nürnberg" was performed for the first time at Leipsic, November 1, 1862. The opera was first performed at Munich, June 21, 1868.

The idea of the opera occurred to Wagner at Marienbad in 1845, and he then sketched a scenario, which differed widely from the one finally adopted. It is possible that certain scenes were written while he was composing "Lohengrin," and there is a legend that the quintet was finished in 1845. Some add to the quintet the different songs of Sachs and Walther. Wagner wrote a friend, March 12, 1862: "To-morrow I at least hope to begin the composition of 'Die Meistersinger.'" The libretto was completed at Paris in 1861. He worked at Biebrich in 1862 on the music. In the fall of that year he wished the public to hear fragments of his new works, as yet not performed nor published,—fragments of "Siegfried," "Tristan," "Die Walküre,"—and he himself added to these the overture to "Die Meistersinger," the entrance of the mastersingers, and Pagner's address, from the same opera.

His friend, Wendelin Weissheimer (born 1838), opera conductor at Würzburg and Mainz, composer, teacher, essayist, organized a concert at Leipsic for the production of certain works. Von Bülow was interested in the scheme, and the concert was given in the hall of the Gewandhaus, November 1, 1862, as stated above.

The programme was as follows:—

PART I.

- | | |
|---|--------------------|
| Prelude to "Die Meistersinger zu Nürnberg" (new) | <i>Wagner</i> |
| "Das Grab im Busento," Ballade for Bass, Male Chorus, and Orchestra | <i>Weissheimer</i> |
| Sung by Mr. RÜBSAMEN. | |
| Concerto in A major (No. 2) for Piano | <i>Liszt</i> |
| Mr. v. BÜLOW. | |
| "O lieb' so lang du lieben kannst," Cantata for Mixed Chorus, Solo, and Orchestra | <i>Weissheimer</i> |

PART II.

- | | |
|---|--------------------|
| "Ritter Toggenburg," Symphony in one movement (five sections) | <i>Weissheimer</i> |
| Chorus, "Trocknet nicht" | <i>Weissheimer</i> |
| Chorus, "Frühlingslied" | <i>Weissheimer</i> |
| The duet sung by Miss LESSIAK and Mr. JOHN. | |
| Overture to the opera "Tannhäuser" | <i>Wagner</i> |

Wagner conducted the two overtures. The hall was nearly empty, and the concert was given at a pecuniary loss. This was naturally



Mme. ADA SODER-HUECK

METROPOLITAN OPERA HOUSE, 1425 BROADWAY, NEW YORK

Voice Training for Opera and Song Repertoire
Speciality, the German Lied

ONLY SERIOUS STUDENTS ACCEPTED

MME. ADA SODER-HUECK instructs according to the Garcia Method, which is acknowledged as the most successful and scientific system which has ever been introduced to the world. In fact, the rapidity of progress is remarkable and successful results can be almost guaranteed.

a sore disappointment to Wagner, who had written to Weissheimer, October 12, 1862: "Good! 'Tannhäuser' overture, then! That's all right for me. For what I now have in mind is to make an out-and-out sensation, so as to make money." Wagner had proposed to add the prelude and finale of "Tristan" to the prelude to "Die Meistersinger"; but his friends in Leipsic advised the substitution of the overture to "Tannhäuser." There was not the faintest applause when Wagner appeared to conduct. Yet the prelude to "Die Meistersinger" was received then with such favor that it was immediately played a second time.

* * *

I give in condensed and paraphrased form Mr. Maurice Kufferath's analysis of this overture.*

This Vorspiel, or prelude, is in reality a broadly developed overture in the classic form. It may be divided into four distinct parts, which are closely knit together.

1. An initial period, *moderato*, in the form of a march built on four chief themes, combined in various ways. The tonality of C major is well maintained.

2. A second period, in E major, of frankly lyrical character, fully developed, and in a way the centre of the composition.

3. An intermediate episode after the fashion of a scherzo, developed from the initial theme, treated in diminution and in fugued style.

4. A revival of the lyric theme, combined this time simultaneously with the two chief themes of the first period, which leads to a coda wherein the initial phrase is introduced in the manner of a *stretto*.

The opening energetic march theme serves throughout the work to characterize the mastersingers. As Wagner said, "The German is angular and awkward when he wishes to show his good manners, but he is noble and superior to all when he takes fire." The theme might characterize the German bourgeoisie. (Compare Elgar's theme of "London Citizenship," in "Cockaigne.") Secondary figures are formed from disintegrated portions of this theme, and there is a peculiarly appropriate scholastic, pedantic polyphony. Note also how from the beginning a cunning use of the *ritardando* contributes to the archaic color of the work.

The exposition of the initial theme, with the first developments, leads to a second theme of wholly different character. It is essentially

* See "Les Maitres Chanteurs de Nuremberg," by Maurice Kufferath (Paris and Brussels, 1908), pp. 200-210.



Dartmouth and Newbury Sts.
BOSTON

For both transient and
permanent guests

KNOWN throughout New England for its unexcelled cuisine. Its apartments of two to five rooms with bath appeal particularly to families who are planning to spend a long or short time in Boston.

Rates furnished upon application

lyrical, and, given at first to the flute, hints at the growing love of Walther for Eva. Oboe, clarinet, and horn are associated with the flute, and alternate with it in the development.

A Weberish flourish of violins leads to a third theme, intoned by the brass, sustained by harp. It is a kind of fanfare. The theme seems to have been borrowed by Wagner from the "crowned Tone" of Heinrich M \ddot{u} gling.* This pompous theme may be called the fanfare of the corporation, the theme of the guild, or the theme of the banner, the emblem of the corporation. It is soon combined with the theme of the mastersingers, and at the conclusion the whole orchestra is used. There is in this brilliant passage an interesting chromatic walk of trumpets and trombones, supported by violas and 'cellos.

A short and nervous episode of eight measures introduces a series of modulations, which lead to a sweet yet broadly extended melody,—the theme that characterizes in general the love of Walther and Eva. And here begins the second part of the overture. The love theme after development is combined with a more passionate figure, which is used in the opera in many ways,—as when Sachs sings of the spring; as when it is used as an expression of Walther's ardor in the accompaniment to his trial song in the first act.

The tonality of the first period is C major, that of the love music is E major. And now there is an *allegretto*. The oboe, in staccato notes, traces in double diminution the theme of the initial march; while the clarinet and the bassoon supply ironical counterpoint. The theme of youthful ardor enters in contention; but irony triumphs, and there is a parody (in E-flat) of the solemn March of the Mastersingers, with a new subject in counterpoint in the basses. The counter-theme in the 'cellos is the theme which goes from mouth to mouth in the crowd when Beckmesser appears and begins his Prize Song,—"What? He? Does he dare? *Scheint mir nicht der Rechte!*" "He's not the fellow to do it." And this mocking theme has importance in the overture; for it changes position with the subject, and takes in turn the lead.

After a return to the short and nervous episode there is a thunderous explosion. The theme of the mastersingers is sounded by the brass with hurried violin figures, at first alone, then combined simultaneously with the love theme, and with the fanfare of the corporation played *scherzando* by the second violins, violas, and a portion of the woodwind. This is the culmination of the overture. The melodious phrase is developed with superb breadth. It is now and then traversed by the

* See "Der Meistergesang in Geschichte und Kunst," by Curt Mey (Carlsruhe, 1892, pp. 56, 57).

HOTEL PURITAN

COMMONWEALTH AVENUE, BOSTON



C. C. COSTELLO
Manager

The Distinctive Boston House

and one of the most attractive hotels in the world for those who demand the best.

Several desirable rooms and suites at modest prices. Booklet of the hotel with guide to Boston and vicinity will be mailed on request.

ironical theme of the flouted Beckmesser, while the basses give a martial rhythm until again breaks forth from the brass the theme of the corporation. The fanfare leads to a last and sonorous affirmation of the mastersinger theme, which serves at last as a song of apotheosis.

PRELUDE TO THE OPERA "LOHENGRIN" RICHARD WAGNER

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

"Lohengrin," an opera in three acts, was performed for the first time at the Court Theatre, Weimar, August 28, 1850. The cast was as follows: Lohengrin, Beck; Telramund, Milde; King Henry, Höfer; The Herald, Pätsch; Ortrud, Miss Fastlinger; Elsa, Miss Agthe. Liszt conducted.

The tenor Beck found the first part of "Lohengrin's narrative" so exhausting that he was unable to sing the second; and, to quote Mr. Henry T. Finck's words, "Wagner, judging that this would probably be the case with most tenors, cancelled this passage altogether." The five additional verses are printed in the original orchestral score, but not in the score for voices and pianoforte, nor in the libretto. The whole narrative was sung at the Munich performance in 1869 with Nachbaur as Lohengrin. Some of Wagner's friends almost persuaded him to change the plot, and permit Lohengrin to remain with Elsa, just as Dickens was persuaded for the sake of "a happy ending" to change, and ruin in the changing, the final chapter of "Great Expectations." Beck, by the way, who, according to Richard Pohl, was wholly unable to do justice to the part, left the stage not many years after the first performance.*

It was at Marienbad in the summer of 1845 that Wagner laid out the scheme of "Lohengrin." He wrote the libretto in the following winter, and conceived some of the melodic ideas. He began the actual com-

* Wagner, in a letter to Louis Schindelmeisser, written in 1853, declared frankly that Beck was "atrocious." Yet the Princess Sayn-Wittgenstein, who heard him a few years after the first performance, was hysterical in praise of the tenor. Wagner wished his Lohengrin to be "young and radiant." He wrote with reference to one unhappy Lohengrin: "I had always fancied that people must be glad whenever Lohengrin but tread the stage: on the contrary, it seems they were gladder when he left it." For much entertaining matter concerning the first performance of "Lohengrin" see W. A. Ellis's *Life of Wagner*: the indices of the volumes are commendably full.

THE POWERS HOTEL

ROCHESTER, NEW YORK

ABSOLUTELY FIREPROOF

One of the safest and most comfortable hotels
in the U.S. \$300,000 spent on im-
provements in last two years

350 ROOMS

275 WITH BATHS OR SHOWERS

EUROPEAN PLAN

Rates, \$1.50 with or without shower; \$2.00
\$2.50 to \$3.00 with Bath

Superior Cuisine and Service
Free Electric 'Bus Service

MESSNER & SWENSON, Props.



position of the opera with this narrative of Lohengrin, "because the monologue contained the most significant musical germs in the whole score." In the original version, after the words "and Lohengrin my name," the orchestra intoned the Grail theme, the chorus treated the theme in the same manner as in the first act when the knight appears, and then the recitation continued in a manner analogous to first section. The third act of "Lohengrin" was composed at Grossgraufen between September 9, 1846, and March 5, 1847; the first act between May 12 and June 8, 1847; the second act between June 18 and August 2 of the same year. The Prelude was completed on August 28, 1847, and the instrumentation was made during the following winter and spring. The score was not published for several years,—to quote from Mr. W. J. Henderson's "Richard Wagner" (New York, 1901),—"because Meser, who had printed the previous works of the composer, had lost money by the ventures. Breitkopf & Härtel subsequently secured the score at a small price, not because they were niggardly in offering, but because Wagner's works had no large market value at the time, and he was anxious to sell, being in his chronic condition of financial embarrassment."

The first performance of the Prelude in concert was on January 17, 1853, in the Gewandhaus, Leipsic, at a concert for the benefit of the Orchestral Pension Fund. Julius Rietz conducted from manuscript.

The first performance of "Lohengrin" (in German) in the United States was at the Stadt Theatre, New York, April 3, 1871. Adolf Neuendorff conducted. The cast was as follows: Lohengrin, Habelmann; Telramund, Vierling; King Henry, Franosch; the Herald, W. Formes; Ortrud, Mme. Frederici; Elsa, Mme. Lichtmay. The first performance in Italian was at the Academy of Music, March 23, 1874: Lohengrin, Campanini; Telramund, del Puente; King Henry, Nanetti; the Herald, Blum; Ortrud, Miss Cary; Elsa, Miss Nilsson.

* *

The Prelude is the development and working out of the Sangreal motive. Berlioz described the composition as a gradual crescendo leading to a shorter decrescendo. "Like the hero's career in the opera," says Mr. Apthorp, "it begins, as it were, in the clouds, then

A Most Effectual Throat Relief

Hoarseness, coughs, inflammation of the throat, bronchial and asthmatic troubles are relieved promptly by the use of

BROWN'S BRONCHIAL TROCHES

For over half a century recognized throughout the world as the staple throat remedy. Especially convenient to carry in purse or pocket ready for use whenever required to check a cough or give relief in any throat trouble.

Entirely free from opiates in any form. Fine for singers and speakers to clear the voice. Sold everywhere in boxes—never in bulk.

Price 25c, 50c and \$1.00
Sample sent free on request

JOHN I. BROWN & SON, BOSTON, MASS.

BROWN'S

CAMPHORATED
SAPONACEOUS

DENTIFRICE

is an article of superior merit. Used daily, will keep the teeth sound, prevent accumulation of tartar, and give firmness to the gums. It leaves a particularly clean and pleasant feeling in the mouth.

For sale by druggists and dealers in toilet articles, or sent on receipt of price, 25 cents. Sample sent on request.

Manufactured by JOHN I. BROWN & SON

CURTIS & BROWN
MFG. CO., Ltd.

NEW YORK, N.Y.

gradually descends farther and farther until it embraces all the lowest tones of the orchestra, and then returns to the clouds again. Its single theme is developed in free polyphony by various successive groups of instruments, each of which groups proceeds with free counter-thematic work as the next group enters with the theme. First we have the violins piano in their higher register; then come the flutes, oboes and clarinets; then the violas, cellos, horns, bassoons, and double-basses; lastly the trumpets, trombones, and tuba fortissimo; then comes the decrescendo, ending pianissimo in the high violins and flutes."

The Prelude is scored for three flutes, two oboes, English horn, two clarinets, bass clarinet, three bassoons, four horns, three trumpets, three trombones, bass tuba, a set of three kettledrums, cymbals, four solo violins, and the usual strings.

**SIEGFRIED'S FUNERAL MUSIC, FROM "DUSK OF THE GODS," ACT III.,
SCENE 2 RICHARD WAGNER**

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

This music is not a funeral march. It has nothing to do with the last rites and ceremonies paid Siegfried. It is a collection of prominent *leit-motive* which are associated with the hero or with the Volsung race.

These motives are named by Mr. W. F. Apthorp in the following order:—

"I. The VOLSUNG MOTIVE (slow and solemn in horns and tubas, repeated by clarinets and bassoons).

"II. The DEATH-MOTIVE (crashing C minor chords in brass, strings, and kettledrums, interspersed with running passages in triplets in the lower strings).

"III. The MOTIVE OF THE VOLSUNGS' HEROISM (slow and stately, in tubas and horns).

"IV. The MOTIVE OF SYMPATHY * (worked up in imitation in woodwind and horns), merging soon into:—

* Siegmund and Sieglinde (Siegfried's father and mother) in the first scene of *Die Walküre*.

THE LENOX HOTEL

Boylston and Exeter Streets

BOSTON

THE most comfortable and convenient hotel in Boston. Easy access to theatres, shopping districts and railroad stations. Beautifully and cosily appointed, with an atmosphere of refinement, and cuisine unexcelled. Located in the exclusive Back Bay District. Here will be found every convenience for transient as well as the permanent guest. 250 rooms, singly or en suite. Fireproof.

Three Minutes from Back Bay Railroad Stations

"V. The LOVE-MOTIVE (in the oboe).

"(The bass under these last two motives is a further development of the Volsung-Motive, which is carried on for five measures more in the double-basses, bass-clarinet, bassoons, and bass and contra-bass tubas, against the running triplet figure from the Death-Motive in the violins.)

"VI. The SWORD-MOTIVE (in the trumpet).

"VII. The MOTIVE OF GLORIFICATION IN DEATH (the crashing chords of the Death-Motive in the major mode; the full orchestra).

"VIII. The SIEGFRIED-MOTIVE (in the horns and bass-trumpet; afterwards in the trumpets).

"IX. The MOTIVE OF SIEGFRIED THE HERO (a rhythmic modification of 'Siegfried's horn-call,' in all the brass).

"X. The BRÜNNHILDE-MOTIVE (in the clarinet and English-horn).

"Of all these the only one which keeps constantly recurring in one form or another is the Death-Motive, either in its original minor shape, or else in the major mode as the 'Motive of Glorification in Death.'

"This music on Siegfried's death comes to no definite close in the drama itself, but merges gradually into the third, and final, scene of the act, which ends with Brünnhilde's dying speech over the hero's remains, her self-immolation, and the mystic shadowing forth of Ragnarök, or the Dusk of the Gods (*Götterdämmerung*), from which the drama takes its name."

"Dusk of the Gods" was performed for the first time at the Festival Theatre in Bayreuth, August 17, 1876. The cast was as follows: Siegfried, Georg Unger; Gunther, Eugen Gura; Hagen, Gustav Siehr; Alberich, Carl Hill; Brünnhilde, Amalia Friedrich-Materna; Waltraute, Luise Jäide; The Three Norns, Johanna Jachmann-Wagner, Josephine Scheffsky, Friedricke Grün; The Rhine Daughters, Lilli Lehmann, Marie Lehmann, Minna Lammert. Hans Richter conducted.

The first performance in America was at the Metropolitan Opera House, New York, January 25, 1888. Siegfried, Albert Niemann; Gunther, Adolf Robinson; Hagen, Emil Fischer; Alberich, Rudolph von Milde; Brünnhilde, Lilli Lehmann; Gutrune, Auguste Seidl-Kraus; Woglinde, Sophie Traubmann, Willgunde, Marianne Brandt, Flosshilde, Louise Meisslinger (the Three Rhine Maidens). Anton Seidl conducted.



The "TEK"

Have you tried it? Why not?
Are you afraid of becoming a fine player?

The "TEK" makes players

Send for booklet

Address:

VIRGIL PIANO SCHOOL CO.

42 West 76th Street, New York



**RARE OLD
VIOLINS**

JOHN MARKERT & CO.

33 WEST 8th STREET, N.Y.

**BOUND COPIES of the
Boston Symphony Orchestra's
PROGRAMME BOOKS**

Containing Mr. Philip Hale's analytical and descriptive notes on all works performed during the season ("musically speaking, the greatest art annual of to-day,"—W. J. Henderson, New York Sun)
May be obtained by addressing

Price \$3.00

**C. A. ELLIS
SYMPHONY HALL**

The Waltraute and Norn scenes were omitted. They were first given at the Metropolitan, January 24, 1899. Mme. Schumann-Heink was then the Waltraute, also one of the Norns. The other Norns were Olga Pevny and Louise Meisslinger.

The original text of "Götterdämmerung" was written in 1848, and the title was "Siegfrieds Tod." This text was remodelled before 1855. The score was completed in 1874.

PRELUDE AND "LOVE DEATH," FROM "TRISTAN AND ISOLDE."

RICHARD WAGNER

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

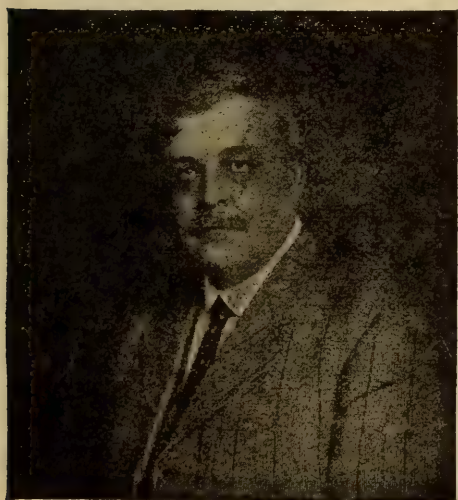
The thought of "Tristan and Isolde" was first mentioned by Wagner in a letter to Liszt in the latter part of 1854; the poem was written at Zürich in the summer of 1857, and finished in September of that year; the composition of the first act was completed at Zürich, December 31, 1857 (some say, only in the sketch); the second act was completed at Venice in March, 1859; the third act at Lucerne in August, 1859. The "action in three acts" was performed for the first time at the Royal Court Theatre, Munich, June 10, 1865; * the first performance in America was at the Metropolitan Theatre, New York, December 1, 1886; † the first performance in Boston was at the Boston Theatre, April 1, 1895. ‡

Both the Prelude and the Love Death were performed in concerts before the production of the opera at Munich. The Prelude was played for the first time at Prague, March 12, 1859, and von Bülow, who conducted, composed a close for concert purposes. It was stated on the

* The cast at Munich was as follows: Tristan, Ludwig Schnorr von Carolsfeld; Kurvenal, Mitterwurzer; Melot, Heinrich; Marie, Zottmayer; Isolde, Mrs. Schnorr von Carolsfeld; Brängane, Miss Deinet. Hans von Bülow conducted.

† The cast at the first performance in New York was as follows: Tristan, Albert Niemann; Kurvenal, Adolph Robinson; Melot, Rudolph von Milde; Marke, Emil Fischer; Isolde, Lilli Lehmann; Brängane, Marianne Brandt; Ein Hirt, Otto Kemnitz; Steuermann, Emil Sänger; Seemann, Max Alvary. Anton Seidl conducted.

‡ The cast at the first performance in Boston was: Tristan, Max Alvary; Kurvenal, Franz Schwarz; Melot, Jas. F. Thomson; Marke, Emil Fischer; Seemann, Mr. Zdanow; Isolde, Rosa Sucher; Brängane, Marie Brema. Walter Damrosch conducted.



Edward B. Kinney

Vocal Specialist

780 WEST END AVENUE .

S.E. Corner 98th STREET

NEW YORK

Phone, 1404 River

As organist and choirmaster of one of New York's large churches, and a producer of light operas, Mr. Kinney gives his pupils unusual chances.

He not only places the voice, but prepares the young artist for a career. His experience in caring for and restoring abused and apparently lost voices is invaluable. Examination by appointment.

programme that the Prelude was performed "through the favor of the composer." The Prelude was also played at Leipsic, June 1, 1859. Yet, when Johann Herbeck asked later in the year permission to perform it in Vienna, Wagner wrote him from Paris that the performance at Leipsic was against his wish, and that, as soon as Herbeck knew the piece, he would understand why Wagner considered it unsuitable for concert purposes. And then Wagner put the Prelude on the programme of his concert given in Paris, January 25, 1860.

Wagner himself frequently conducted the Prelude and Love Death, arranged by him for orchestra alone, in the concerts given by him in 1863.

* * *

The Prelude, *Langsam und schmachtend* (slow and languishingly), in A minor, 6-8, is a gradual and long-continued crescendo to a most sonorous fortissimo; a shorter decrescendo leads back to pianissimo. It is free in form and of continuous development. There are two chief themes: the first phrase, sung by 'cellos, is combined in the third measure with a phrase ascending chromatically and given to the oboes. These phrases form a theme known as the Love Potion motive, or the motive of Longing; for commentators are not yet agreed even as to the terminology. The second theme, again sung by the 'cellos, a voluptuous theme, is entitled Tristan's Love Glance.

The Prelude is scored for three flutes (one interchangeable with piccolo), two oboes, cor anglais, two clarinets, bass clarinet, three bassoons, four horns, three trumpets, three trombones, tuba, kettle-drums, strings.

Ganapol School of Musical Art

(One of the Best Music Schools in America)

BORIS L. GANAPOL, Director

25 Adelaide Street . Detroit, Mich.

The branches taught are: Singing, Pianoforte, Violin, Violoncello, Organ, Ensemble, Normal Training, Theory, Harmony, Accompanying, Sight Singing, Sight Playing, Oratory, Languages, Journalism, etc.

The Faculty

includes a large number of famous artists

and teachers, among whom number

BORIS L. GANAPOL

EDWIN HUGHES

Mrs. B. L. GANAPOL

EDMUND LICHTENSTEIN

ABRAM RAY TYLER

HENRY MATHEYS

and **Mme. ELSA REUGGER**

A large number of skilled instructors and assistants

A thorough course in all the above branches

FREE ADVANTAGES

ALENA K. EAYRS, Secretary

SEND FOR CATALOG

Tel., Grand 3488

Isolde's Love Death is the title given, as some say, by Liszt to the music of Isolde dying over Tristan's body. The title is also given to the orchestral part of the scene played as concert music without the voice part. The music is scored for the same orchestra as the Prelude with the addition of a harp.

The text of "Isoldens Liebestod" is as follows:—


ORIGINAL GERMAN.

Mild und leise
wie er lächelt,
wie das Auge
hold er öffnet:
seht ihr's Freunde,
sah't ihr's nicht?
Immer lichter
wie er leuchtet,
Stern-umstrahlet
hoch sich hebt:
seht ihr's nicht?
Wie das Herz ihm
muthig schwillt,
voll und hehr
im Busen quillt,
wie den Lippen
wonnig mild
süßer Athem
sanft entweht:—
Freunde, seht,—
fühlt und seht ihr's nicht?—
Höre ich nur
diese Weise,

ENGLISH PROSE TRANSLATION.*

How gently he smiles and softly, how
he sweetly opens his eyes: see ye it,
friends, can ye not see it? How he
shines ever brighter, raises himself on
high amid the radiant stars: do ye not
see it? How bravely his heart swells
and gushes full and sublime in his
bosom, how sweet breath is gently
wafted from his lips, ecstatically
tender:—Friends, look,—feel ye and
see ye it not?—Do I alone hear this
lay which so wondrously and softly,
ecstatically complaining, all-saying,
gently reconciling, sounds forth from
him and penetrates me, soars aloft,
and sweetly ringing sounds around
me? As it sounds clearer, billowing
about me, is it waves of gentle breezes?
Is it clouds of ecstatic perfume? As
they swell and roar around me, shall
I breathe? shall I hearken? Shall
I sip, dive under, sweetly exhale my-

* This prose translation is by Mr. W. F. Apthorp.



AN INSTANT SUCCESS—FIRST EDITION EXHAUSTED

A UNIQUE VOLUME

One Hundred Folksongs of All Nations

Edited by GRANVILLE BANTOCK

FOR MEDIUM VOICE

Bound in paper, cloth back	- - -	\$1.50, postpaid
In full cloth, gilt	- - -	2.50, postpaid

Musicians everywhere, particularly those who are students of the development of music, are vitally interested in folksong, not of one, but of all countries whose music has racial characteristics. Herein, too, singers have found rare and curious examples with which to enrich the most artistic programs. In this volume of **The Musicians Library** the editor has drawn from the treasures found among European, Asiatic, African, and American races, making a most valuable and unique collection, which he has edited with skill. The accompaniments are musical and characteristic, and in addition to the **original language** or dialect an excellent English translation is in all cases given.

As desirable for children as adults

OLIVER DITSON COMPANY - - BOSTON

CHAS. H. DITSON & CO., NEW YORK

8-10-12 E. 34th Street

die so wunder-
voll und leise,
Wonne klagend,
Alles sagend,
mild versöhnend
aus ihm tönend,
in mich dringet,
auf sich schwinget,
hold erhallend
um mich klinget?
Heller schallend,
mich umwallend,
sind es Wellen
sanfter Lüfte?
sind es Wolken
wonniger Düfte?
Wie sie schwellen,
mich umrauschen,
soll ich athmen,
soll ich lauschen?
Soll ich schlürfen,
untertauchen,
süss in Düften
mich verhauchen?]]

In dem wogenden Schwall,
in dem tönenden Schall,
in des Welt-Athems
wehenden All—
ertrinken—
versinken—
unbewusst—
höchste Lust!

self away in odors? In the billowing
surge, in the resounding echo, in the
World-breath's waving All—to drown
—to sink—unconscious—highest joy!

WHITE HOUSE COFFEE AND TEA



White House Coffee is put up for those who want a dependable article of intrinsic value, and are willing to pay a fair price. That price is not high, certainly not extravagant, as your own experience will prove. You can buy White House Coffee in any business center of this country. Its wonderful growth in sales in 20 years is the best proof that its splendid standard of quality is not approached by other brands. We offer it as the best Coffee sold by anybody anywhere.

White House Teas (5 distinct flavors) are just as good as White House Coffee. Both Coffee and Teas are in the "All-Tin" cans that keep all goodness in, all badness out.

DWINELL-WRIGHT CO.,

Principal Coffee Roasters.

BOSTON—CHICAGO.

[Isolde sinkt, wie verklärt, in Brängane's Armen sanft auf Tristan's Leiche. Grosse Rührung und Ent-rückheit unter den Umstehenden.]

[Isolde sinks, as if transfigured, in Brängane's arms gently upon Tristan's dead body. Great emotion in all present.]

* *

Mr. Richard Le Gallienne translated Wagner's text into verse:—

Oh, how gently
He is smiling,
See his eyelids
Open softly,
See how brightly
He is shining!
See, you, friends—
Oh, see you not?

Mark you how he
Rises radiant,
Lifts himself,
All clothed in starlight!
See, you, friends—
Oh, see you not?
How his mighty heart
Is swelling,
Calm, and happy
In his breast!
From his lips
How sweet an incense
Softly breathes!
Oh, hearken, friends—
Hear ye nothing,
Feel ye naught!
It is I alone
That listen
To this music
Strangely gentle,
Love-persuading,

Saying all things
To this music
From him coming,
Through me like
A trumpet thrilling,
Round me like
An ocean surging,
O'er me like
An ocean flowing!

Are these waves
About me breezes?
Are these odors
Fragrant billows?
How they gleam
And sing about me!
Shall I breathe,
Oh, shall I listen?
Shall I drink,
Oh, shall I dive,
Deep beneath them—
Breathe my last?
In the billows,
In the music,
In the world's
Great whirlwind—lost
Sinking,
Drowning,
Dreamless,
Blest.

* *

Wagner wrote, after telling the legend of Tristan and Isolde down to the drinking of the philter: "The musician who chose this theme for the prelude to his love drama, as he felt that he was now in the boundless realm of the very element of music, could only have one care: how he should set bounds to his fancy, for the exhaustion of the theme was impossible. Thus he took, once for all, this insatiable desire. In long-drawn accents it surges up from its first timid confession, its softest attraction, through sobbing sighs, hope and pain,

ISABELLA BEATON

PIANIST

TOUR OF THE UNITED STATES AND CANADA
MANAGEMENT, MARC LAGEN

Bristol Building, 500 Fifth Avenue, New York, N.Y.

laments and wishes, delight and torment, up to the mightiest onslaught, the most powerful endeavor to find the breach which shall open to the heart the path to the ocean of the endless joy of love. In vain! Its power spent, the heart sinks back to thirst with desire, with desire unfulfilled, as each fruition only brings forth seeds of fresh desire, till, at last, in the depths of its exhaustion, the starting eye sees the glimmering of the highest bliss of attainment. It is the ecstasy of dying, of the surrender of being, of the final redemption into that wondrous realm from which we wander farthest when we strive to take it by force. Shall we call this Death? Is it not rather the wonder-world of night, out of which, so says the story, the ivy and the vine sprang forth in tight embrace o'er the tomb of Tristan and Isolde?"

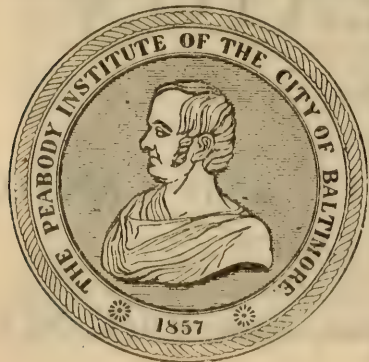
ENTR'ACTE.

CATHEDRAL, FESTIVALS.

(From the *London Times*, September 9, 1911.)

A festival programme (by which we do not at the moment mean merely the sequence of works performed, but the actual document setting forth all the arrangements for the festival) makes entertaining reading, from the list of stewards or guarantors with which it opens to the highly complex railway arrangements with which it ends. That issued for the Worcester Musical Festival, which begins to-morrow, has a statement on the front page of peculiar interest. It announces that this is "the one hundred and eighty-eighth meeting of the Three Choirs of Worcester, Hereford, and Gloucester, for the benefit of the Widows and Orphans of Clergymen of the Three Dioceses." We must note the wording carefully in order to appreciate the meaning of the remark. It is a frank assertion that the festival is undertaken not primarily for any artistic benefit to those who take part in it as performers or listeners, still less for the material advantage of the performers, but in order to provide funds for a worthy diocesan charity. It hurls defiance alike at those who maintain the plea of art for art's sake and those who would urge art for the artist's sake. It ignores the favorite ecclesiastical plea (so persistently upheld by each preacher at each opening service) of art for religion's sake, and proclaims art for charity's sake.

It is small wonder that this position has been strongly attacked, as the sense of the independent responsibility of musical art and artists has grown stronger amongst musical people. They feel that the proceeds



PEABODY CONSERVATORY OF MUSIC

OF BALTIMORE

Mt. Vernon Place

HAROLD RANDOLPH, Director

ENDOWED. the Conservatory offers every advantage for musical culture and maintains a Staff of 60 eminent European and American Masters, including

Otis B. Boise	Theodor Hemberger	J. C. Van Hulsteyn
George F. Boyle	Ernest Hutcheson	Emmanuel Wad
Adelin Fermin.	Pietro Minetti	Bart Wirtz
	Harold Phillips	

Scholarships, Diplomas, Teachers' Certificates

Catalogues mailed

of an artistic enterprise should be devoted to the furtherance of art, especially in a country in which art receives no regular endowment. Musicians, they say, are as liable to leave widows and orphans as clergymen; but it would be better still to help the musician before his wife is a widow and his children fatherless, better to give him a tangible reward for his best artistic energies, that the music-loving public may get the greatest benefit from them. This, of course, especially applies to the case of the composer, for it has become recognized that professional singers and players have to be paid, while composers are still expected to be, and generally are, the most disinterested of human kind. Many of them will resist the temptation to make money out of "shop ballads" and salon pièces, and will devote months to the preparation of works fit for production at a great festival, or make expensive journeys to superintend rehearsals, because they love their art. They are true philanthropists; but there are some to whom such philanthropy is a sheer impossibility, and as the Foreign Gentleman said to Mr. Podsnap, "They do how?" For them there is only the answer of Podsnappery, "They do—I am sorry to be obliged to say it—as they do." This state of things must surely have something to do with the fact that it is increasingly difficult to procure new works of a suitable kind for the big cathedral festivals. It does not account for the difficulty, but it is an element in it. It must be counted in along with the facts that the older forms of religious festival music have become outworn, that a higher standard is now demanded, that the Victorian oratorio of the kind which every respectable Church musician could turn out of his cloistered workshop would not now be listened to, and nobody regrets the fact. But here the change in conditions must also be borne in mind, for a generation or two ago festival works, the best then obtainable, were written chiefly by men who were profiting by cathedral endowments: now they are expected from men who live in a larger, a freer, and a worse-paid world. The festivals are a hundred and eighty-eight years old, and in many respects they are working with the organization of the eighteenth century, but their musical scope has grown with advancing time. One sees it in the fact that, although the official order of service always speaks of the musical performance as "the Oratorio," yet almost every form of serious composition finds a place. In this year's programme, for example, there are only three oratorios, "Elijah" and "The Messiah" and, by a slight stretch of the term, the "Saint Matthew Passion"; while symphonies, motets, a mass, a song cycle, a violin concerto, even an act of an opera, are included. The only restric-

PAUL SAVAGE, *Teacher of Singing*

803-4 CARNEGIE HALL, NEW YORK CITY

Summer School in New Hampshire

Special Advantages for Teachers

RUTH SAVAGE, Assistant

tion which the cathedral imposes is that the works should deal with the more serious issues of life, and that they should be, broadly speaking, consonant with Christianity. They need not be of it, as the presence of the Ninth Symphony of Beethoven and the third act of "Parsifal" shows. The attitude represents the greater trustfulness now existing even among ecclesiastical leaders,—the feeling that the artistic expression of the soul of man is essentially religious even without the hall-mark of an orthodox faith, and is thereby fit for representation in the cathedral. With such an acknowledgment there are surely big possibilities for the cathedral festivals. They have the opportunity of leading towards a wider type of Church composition, expressing itself in new forms as capable of expansion along their own lines as are those of the concert-room or of the opera-house. Church music can become as fit a field for the free spirit of man as it was in times past, if it may express the religion of his own heart and not that of somebody else's head.

But one is soon recalled from dreams of such possibilities by the thought that all the conditions have to be brought into line in order to meet all the needs of the case. Formerly (to return to the statement on the front page of the Worcester programme) the Church endowed the musicians who made her own somewhat restricted types of music, and the results of the policy are evident in the fine things they wrote,—not the oratorios of the last century, but the long succession of genuine Church compositions from Tallis to Wesley. It was not unnatural that Church musicians should help Church charities in certain dioceses with the proceeds of an annual festival. Moreover, the charity helped, and in a sense still helps, the festival. It is certain that no purely musical institution could have existed through the last one hundred and eighty-eight years in English provincial towns in its own right. People supported the festival for the sake of the charity, and so all unconsciously made the festival develop beyond mere local importance. Now it has become a national possession, one of the few musical institutions in this country which possesses an individuality and a tradition all its own. Noble music has been written by composers of the first rank to suit its conditions, and it has certain ideals which can only be followed out by its being given the ability to cast its net wide, to secure the best work from the best men, and to offer it to the best, that is, the most musically enlightened audiences. To do so, the economic position must support the artistic one.

ARTHUR L. LAWRASON

PROMINENT STUDENTS

REGINA VICARINO, Phenomenal Colorature

SALLIE FISHER

LINA ABARBANELL

322 W. 57th Street

Columbus 8945

NEW YORK

PRELUDE TO "PARSIFAL" RICHARD WAGNER

(Born at Leipsic, May 23, 1813; died at Venice, February 13, 1883.)

"Parsifal," "a stage-consecration festival play" in three acts, book and music by Richard Wagner, was first performed at Bayreuth for the patrons, July 26, 1882. The first public performance was on July 30, 1882. Parsifal, Hermann Winkelmann; Amfortas, Theodor Reichmann; Titurel, August Kindermann; Klingsor, Karl Hill; Gurnemanz, Emil Scaria; Kundry, Amalie Materna. Hermann Levi conducted. Wagner's version of the story of Percival, Parzival, or, as he prefers, Parsifal, is familiar to all. There is no need in a description of the Prelude to this music-drama of telling the simple tale or pondering its symbolism. The ethical idea of the drama is that enlightenment coming through conscious pity brings salvation. The clearest and the sanest exposition of the Prelude is that included by Maurice Kufferath in his elaborate essay, "Parsifal" (Paris: Fischbacher, 1890). I here give portions of this exposition in a condensed form.

The *Leit-motiv* system is here followed rigorously. The *Leit-motiv* is a well-defined melody, or a rhythmic and melodic figure, sometimes even a simple succession of harmonies, which serve to characterize an idea or a sentiment and, combined in various ways, form by repetition, juxtaposition, or development, the thread of the musical speech.

The Prelude of "Parsifal" presents at once some of the most important and characteristic themes of the music-drama that follows; and, as do all Wagnerian preludes, it plunges the hearer into the particular atmosphere of the play.

Without preparation the Prelude opens with a broad melodic phrase, which is sung later in the great religious scene of the first act, during the mystic feast, The Lord's Supper.

Take and drink of my blood,
'Tis of our love the token,
Take of my body and eat,
'Twas for sinners once broken.

This phrase is sung, at first without accompaniment, in unison by violins, 'cellos, English horn, clarinet, bassoon, *sehr langsam* (*Lento assai*), A-flat major, 4-4. "No words can give an idea of the effect produced by this theme, when the first note, in vague tonality, arises from the hidden orchestra at Bayreuth as from an unknown, mysterious distance." This motive is repeated by trumpet, oboes, and half

SUCCESSFUL SONGS BY JOHN H. DENSMORE

The Lamb (B \flat and D \flat). Sacred or Secular.
Memory (C and B \flat). French and English Texts.
The Time I've Lost in Wooing (E \flat and C). Humorous.
April (G and F).
Two Roses (B \flat , A \flat , and F).
Good-night (High).
Laughing Song (High). Coloratura.

the first and second violins in unison against rising and falling arpeggios in the violas and remaining violins, repeated chords for flutes, clarinets, and English horn, and sustained harmonies in bassoons and horns. This theme is known as the motive of the Last Supper. The second phrase of the motive is given out and repeated as before.

Without any other transition than a series of broken chords, the trombones and the trumpets give out the second theme, the Grail motive, because it serves throughout the music-drama to characterize the worship of the holy relic. It is a very short theme, which afterwards will enter constantly, sometimes alone, sometimes in company with other themes, often modified in rhythm, but preserving always its characteristic harmonies. As Mr. William J. Henderson says: "The second theme of the Prelude is that of the Grail itself, which is here presented to us in a different musical aspect from that of the 'Lohengrin' score. There the Grail was celebrated as a potency by which the world was aided, while here it is brought before us as the visible embodiment of a faith, the memento of a crucified Saviour." This theme is not original with Wagner. The ascending progression of sixths, which forms the conclusion of the theme, is found in the Saxon liturgy and is in use to-day in the Court Church at Dresden. Mendelssohn employed it in the "Reformation" symphony: therefore, zealous admirers of Mendelssohn have accused Wagner of plagiarism. The two masters, who knew Dresden well, probably were struck by the harmonic structure of this conclusion, and they used it, each in his own way. Any one can have a personal right to this simple formula. The true inventor of the "Amen" is unknown. The formula has been attributed to Silvani. Its harmonic nature would indicate that it belongs to the seventeenth century, but there are analogous progressions in Palestrina's masses. The Grail motive is repeated twice.

Then, and again without transition, but with a change of tempo to 6-4, comes the third motive, that of Belief. Here, too, is a well-defined and developed melody of six measures. The initial figure is repeated every two measures with ever-changing harmonies and a conclusion in the last measure. The brass first proclaims it, and there are two different repetitions, as a categorical affirmation. The melody is then developed.

The strings take up the Grail theme. The Belief motive reappears four times in succession, in different tonalities: at first it is heard from flutes and horns; then from the strings; then from the brass (fortissimo and in 9-4), with a prolongation of certain notes, to the accompaniment of tremulous strings; the fourth time, and softly, from wood-wind instruments. "An orchestral hearing is necessary



MAUD POWELL

"The Head of an Artist
The Arm of a Man, and
The Heart of a Woman"

Management - - H. GODFREY TURNER, 1402 Broadway, New York

for the full appreciation of the variety of expression which the nuances and the diversity of the instrumentation give to this phrase, now energetic and even savage, now caressing or mysterious, mystic, as it is in turn proclaimed by the brass, spoken by strings and wood-wind instruments, or sung by children's voices as in the finale of the first act, where it has an important part in the sanctuary scene."

A roll of drums on A-flat is accompanied by a tremolo of double-basses, giving the contra F. The first motive, the "Lord's Supper," enters first (wood-wind, afterward in the violoncellos). This time the motive is not completed. Wagner stops at the third measure and takes a new subject, which is repeated several times with increasing expression of sorrow. There is, then, a fourth theme derived from the Lord's Supper motive. The first two measures, which are found in simpler form and without the appoggiatura in the Supper theme, will serve hereafter to characterize more particularly the Holy Lance that pierced the side of Christ and also caused the wound of Amfortas,—the lance that drew the sacred blood which was turned into the communion wine; the lance that fell into the hands of Klingsor, the Magician.

At the moment when this fourth theme, which suggests the sufferings of Christ and Amfortas, bursts forth from the whole orchestra, the Prelude has its climax. This Prelude, like unto that of "Lohengrin," is developed by successive degrees until it reaches a maximum of expression, and then there is a diminuendo to pianissimo.

Thus the synthesis of the whole drama has been clearly exposed. That which remains is only a peroration, a logical, necessary conclusion, brought about by the ideas expressed by the different theme. It is by the sight of suffering that Parsifal learns pity and saves Amfortas. It is the motive of the Lord's Supper that signifies both devotion and sacrifice; that is to say, Love, and Love is the conclusion. The last chords of the expiring lament lead back gently to the first two measures of the Lord's Supper motive, which, repeated from octave to octave on a pedal (E-flat), end in a series of ascending chords, a prayer, or a supplication. Is there hope? The drama gives the answer to this question full of anguish.

The Prelude is scored for three flutes, three oboes, English horn, three clarinets, bass clarinet, three bassoons, double-bassoon, four horns, three trumpets, three trombones, bass tuba, kettledrums, and strings.

The first performance in Boston was at a concert of the Boston Symphony Orchestra, led by Mr. Henschel, November 11, 1882.

The Elinor Comstock Music School

A resident and day school. Leschetizky method. Piano teachers all Leschetizky pupils. Vocal, Harmony, Ensemble playing, Sight reading, Lectures on current operas and concerts. Classes arranged in French, Classic Dancing, Literature and History of Art. Catalogues.

Miss ELINOR COMSTOCK, 1000 Madison Ave., New York City

"A SIEGFRIED IDYL" RICHARD WAGNER

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

Cosima Liszt, daughter of Franz Liszt and the Comtesse d'Agoult, was married to Hans von Bülow at Berlin, August 18, 1857. They were divorced in the fall of 1869.

Richard Wagner married Minna Planer, November 24, 1836, at Königsberg. They separated in August, 1861, and she died at Dresden, January 25, 1866.

Wagner and Cosima Liszt, divorced wife of von Bülow, were married at Lucerne, August 25, 1870. Siegfried Wagner, their son, was born at Tribschen, near Lucerne, June 6, 1869.

Wagner wrote, November 11, 1870, to Ferdinand Präger: "My house, too, is full of children, the children of my wife, but besides there blooms for me a splendid son, strong and beautiful, whom I dare call Siegfried Richard Wagner. Now think what I must feel, that this at last has fallen to my share. I am fifty-seven years old." On the 25th of the month he wrote to Präger: "My son is Helferich Siegfried Richard. My son! Oh, what that says to me!"

But these were not the first references to the son. In a letter written to Mrs. Wille, June 25, 1870, Wagner wrote: "Certainly we shall come, for you are to be the first to whom we shall present ourselves as man and wife. She has defied every disapprobation and taken upon herself every condemnation. She has borne to me a wonderfully beautiful and vigorous boy, whom I could boldly call 'Siegfried': he is now growing, together with my work, and gives me a new, long life, which at last has attained a meaning. Thus we get along without the world, from which we have retired entirely. . . . But now listen; you will, I trust, approve of the sentiment which leads us to postpone our visit until I can introduce to you the mother of my son as my wedded wife" (Finck's Wagner, vol. ii. p. 246).

The "Siegfried Idyl" was a birthday gift to the composer's wife. It was first performed as a morning serenade, December 24,* 1871, on the

* Ramann says that Cosima Liszt was born at Bellagio, "at Christmas," 1837. Chamberlain and Dannreuther give 1870 as the year of composition of the Idyl; but see Richard Pohl's statement in the *Musikalisches Wochenblatt* of 1877 (p. 245).

WILFRIED KLAMROTH

TEACHER of SINGING IN ALL OF ITS
BRANCHES

RICCARDO MARTIN'S OPINION:

"He has the real secret and knows how to teach it."

Studio, 11 1-2 West 37th Street NEW YORK

Music teaches most exquisitely the art of development.—D'ISRAELI

MUSIC EDUCATION

CALVIN B. GADY. Studios { Boston, 900 Beacon Street
New York, 15 Claremont Avenue
Pianoforte, Harmony, etc., and Normal Courses

Address Teachers College, Columbia University, New York, for Syllabus of Course in Music Education.

Address Clayton F. Summy Co., Chicago, Ill., for Poetic Folk Dances, Books I. and II., Folk Songs for Ten Fingers, First Home Studies, Music Education, An Outline, Books I. and II.

Summer Normal, Portland, Oregon, in July

steps of the villa at Tribschen, by a small orchestra of players collected from Zürich and Lucerne. Wagner conducted. Hans Richter, who played the trumpet in the performance, had led the rehearsals at Lucerne. The children of Cosima called the Idyl the "Steps Music."

Siegfried was born while the composition of the music drama, "Siegfried," was in progress. The themes in the Idyl were taken from the music drama, all save one,—a folk-song, "Schlaf', mein Kind, schlaf' ein"; but the development of the themes was new.

The composition, which first bore the title "Tribschener Idyll," is scored for flute, oboe, two clarinets, trumpet, two horns, bassoon, and strings.

It begins quietly, E major, 4-4 (strings without double-basses), with a short introduction made out of portions of the so-called "Friedensmelodie," which is soon announced by the strings, the theme from the love scene in the third act of "Siegfried," at Brünnhilde's words, "Ewig war ich, ewig in süß sehnender Wonne—doch ewig zu deinem Heil!" (I have been forever, I am forever, ever in sweet yearning ecstasy—but ever to thy salvation!) The development is wholly independent of that in the music drama. The wood-wind instruments gradually enter. The flute introduces as an opposing theme a phrase of the slumber motive in the last scene of "Die Walküre." This phrase is continued by oboe and clarinet. There is a crescendo. The theme appears in the basses, and reaches a *più forte*.

A short theme of two descending notes—generally a minor seventh or major sixth, taken from Brünnhilde's cry, "O Siegfried! Siegfried! sieh' meine Angst!" (O Siegfried! Siegfried! see my terror!) from the same love scene in "Siegfried"—appears now in the basses, now in the violins, while wind instruments give out chords in triplets. This short theme is much used throughout the Idyl.

The cradle song, "Schlafe, Kindchen, schlafe" (Sleep, my little one, sleep), is sung "very simply" by the oboe.

All these themes are worked up in various shapes until trills on the first violins lead to the "World-treasure" motive in Brünnhilde's speech to Siegfried,—“O Siegfried, Herrlicher! Hort der Welt!” (O Siegfried, thou glorious one! Treasure of the world!),—which is sung first by the wind, A-flat major, 3-4 time, afterward worked out by strings, and then combined with preceding themes.

There is a climax, and on an organ-point on G as dominant the first horn gives out Siegfried's "motive," where he announces his intention

ANNOUNCEMENT of M. H. HANSON

437 FIFTH AVENUE, NEW YORK

For Spring, 1912. Available among others

MARIE RAPPOLD	} Metropol- itan Opera House	LUDWIG HESS, Famous Tenor
BERNICE DE PASQUALI		HENRI SCOTT, Basso, Chicago Opera
HENRIETTE WAKEFIELD		BORIS HAMBOURG, 'Cellist
MARGARETE MATZENAUER		

For 1912-13

GEORGE HENSCHER, Recitals to his own accompaniment

GOTTFRIED GALSTON, the sensational Munich pianist

LOUIS PERSINGER, American Violin Virtuoso of European fame

All the above artists, and others to be announced

of going out into the world, never to return (act i.), but the form is that assumed in the love scene. Flute and clarinet embroider this horn theme with hints at the bird song in the "Waldweben." There is a mass of trills, and the strings play the accompanying figure to Siegfried's "Ein herrlich Gewässer wogt vor mir" (A splendid sea surges before me), 'cellos and violas, then violins. The music swells to forte, and, after there is a modulation back to E major and a combination of the first two themes, the climax of the Idyl is reached, and the trumpet sounds the forest bird motive. The chief themes are further developed, alone or in combination. The pace slackens more and more, and the first two themes bring the end in pianissimo.

"A Siegfried Idyl" was performed at Mannheim in December, 1871, and at Meiningen in the spring of 1877. The work was published in February, 1878, and the first performance after publication was at a Bilse concert in Berlin toward the end of February of that year. According to Dr. Reimann the music drama "Siegfried" was then so little known that a Berlin critic said the Idyl was taken from the second act. So Mr. Henry Knight, a passionate Wagnerite, wrote verses in 1889, in which he showed a similar confusion in mental operation.

The first performance in Boston was at a concert of the Harvard Musical Association, December 19, 1878.

OVERTURE TO THE OPERA "TANNHÄUSER" . . . RICHARD WAGNER

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

"Tannhäuser und der Sängerkrieg auf Wartburg," romantic opera in three acts, book and music by Richard Wagner, was first performed at the Royal Opera House in Dresden, under the direction of the composer, on October 19, 1845. The cast was as follows: Hermann, Dettmer; Tannhäuser, Tichatschek; Wolfram, Mitterwurzer; Walther, Schloss; Biterolf, Wächter; Heinrich, Gurth; Reimar, Risse; Elisabeth, Johanna Wagner; Venus, Schroeder-Devrient; a young shepherd, Miss Thiele.

The first performance in the United States was at the Stadt Theatre, New York, April 4, 1859, and the cast was as follows: Hermann, Graff; Tannhäuser, Pickaneser; Wolfram, Lehmann; Walther, Lotti; Biterolf, Urchs; Heinrich, Bolten; Reimar, Brandt; Elisabeth, Mrs. Siedenburger;

DO YOU LOVE OPERA?

*Fourth
Edition
Just
Out*

IN ATTENDING OPERA what one wants is the *Story* in few words. Opera Stories fills this want. It contains the Stories (divided into acts) of 163 Operas, 5 Ballets, and D'Annunzio's Mystery Play, The Martyrdom of St. Sebastian. It gives the stories of La Foret Bleue, Cendrillon, Lobetanz, Mona, Le Donne Curieuse and other recent operas; also of all Standard Operas. Opera Stories contains portraits of famous singers. The book is handsomely, substantially bound. Endorsed by Teachers, Singers, the Public and the Press.

Mailed (postpaid) on receipt of 50c., stamps, money order, or currency.

HENRY L. MASON, 188 Bay State Road - - - BOSTON

DETROIT ARMORY

SECOND AND LAST CONCERT

BY THE

BOSTON

SYMPHONY ORCHESTRA

MAX FIEDLER, Conductor

Saturday Evening, April 13

AT 8.15

Venus, Mrs. Pickaneser. Carl Bergmann conducted. The New York *Evening Post* said that the part of Tannhäuser was beyond the abilities of Mr. Pickaneser: "The lady singers have but little to do in the opera, and did that little respectably."

* * *

The coda of the overture was cut out, and the overture was connected with a new version of the first scene of the opera for the performance of the work in a translation by Charles Nuitter into French at the Opéra, Paris, March 13, 1861. Some consider therefore the overture in its original shape as a concert overture, one no longer authentically connected with the opera.

The overture is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, bass tuba, kettledrums, cymbals, triangle, tambourine, strings.

It begins with a slow introduction, Andante maestoso, E major, 3-4, in which the pilgrims' chorus, "Beglückt darf nun dich, o Heimath, ich schauen," from the third act, is heard, at first played piano by lower wood-wind instruments and horns with the melody in the trombones against a persistent figure in the violins, then sinking to a pianissimo (clarinets and bassoons). They that delight in tagging motives so that there may be no mistake in recognition call the first melody the "Religious Motive" or "The Motive of Faith." The ascending phrase given to the violoncellos is named the "Motive of Contrition," and the persistent violin figure the "Motive of Rejoicing."

The main body of the overture, Allegro, E major, 4-4, begins even before the completion of the pilgrims' song with an ascending first theme (violas), "the typical motive of the Venus Mountain."

"Inside the Horsel here the air is hot;
Right little peace one hath for it, God wot;
The scented dusty daylight burns the air,
And my heart chokes me till I hear it not."

The first period of the movement is taken up wholly with bacchanalian music from the opening scene in the Venus Mountain; and the motive that answers the ascending typical figure, the motive for violins, flutes, oboes, then oboes and clarinets, is known as the theme of the bacchanal, "the drunkenness of the Venus Mountain." This period is followed by a subsidiary theme in the same key, a passionate figure in the violins against ascending chromatic passages in the 'cellos. The second theme, B major, is Tannhäuser's song to Venus, "Dir töne Lob!" The bacchanal music returns, wilder than before. A pianissimo episode follows, in which the clarinet sings the appeal of

DE MERITTE SCHOOL

815 BOYLSTON STREET, BOSTON
Twelfth Year

A preparatory school for boys who want an education.

The **Upper Grade** prepares for college and the scientific schools.

The **Lower Grade** gives to boys from ten to fourteen years of age a careful training for the work of the upper grade.

EDWIN DE MERITTE, A. B., Prin.

CAMP ALGONQUIN

ASQUAM LAKE, N.H.

A select camp for manly boys, opens June 25. Twenty-seventh season. Personal supervision, outdoor life, tutoring. For circulars or information, address

EDWIN DE MERITTE

815 Boylston Street BOSTON, MASS.

Venus to Tannhäuser, "Geliebter, komm, sieh' dort die Grotte," the typical phrase of the goddess. This episode takes the place of the free fantasia. The third part begins with the passionate subsidiary theme, which leads as before to the second theme, Tannhäuser's song, which is now in E major. Again the bacchanalian music, still more frenetic. There is stormy development; the violin figure which accompanied the pilgrims' chant returns, and the coda begins, in which this chant is repeated. The violin figure grows swifter and swifter as the fortissimo chant is thundered out by trombones and trumpets to full harmony in the rest of the orchestra.

MUSICAL INSTRUCTION

TEACHER OF SINGING

Miss CLARA E. MUNGER

CENTURY BUILDING

177 Huntington Avenue, BOSTON

Miss PRISCILLA WHITE Teacher of Singing

602 Pierce Building

COPLEY SQUARE, BOSTON

Miss KATHERINE LINCOLN TEACHER OF SINGING

SOPRANO

Management, Mrs. PAUL SUTORIUS

1 West 34th Street, New York

514 Pierce Building
Copley Square, BOSTON

Saturdays and Mondays in New York
Representing Miss Clara E. Munger

Studio, 56 East 34th Street, New York City

BERTHA CUSHING CHILD

67 MOUNT VERNON STREET

TEACHING AT
LANG STUDIOS

6 NEWBURY STREET, BOSTON

CLARA TIPPETT

TEACHER OF SINGING

Assistant, GRACE R. HORNE

312 Pierce Building, Copley Square
BOSTON, MASS.

EDWIN
ARTHUR

KRAFT

ORGAN
OPENINGS
CONCERTS
AND
RECITALS

SEND FOR NEW CIRCULARS

ADDRESS:

TRINITY CATHEDRAL = = CLEVELAND, OHIO

MAY SLEEPER RUGGLES

(CONTRALTO)

Liederheim School of Vocal Music

AUBURNDALE, MASS.

(Private Home for a few pupils)

602 Pierce Building, Copley Square, BOSTON

Liederheim has a distinguished Advisory Board of Educators and Musicians, endorsing the work done in this unique music-home. One or two years here, devoted to singing alone, brings direct practical results.

THE LIEDERHEIM EUROPEAN TOUR

Art, History, Music and Sight-seeing,

with Mrs. Ruggles

June 20 to September 9, 1912

EBEN H. BAILEY

ORGANIST

Voice Culture ... Singers Coached

Song, Opera, and Oratorio

30 HUNTINGTON AVE., BOSTON

RECENT COMPOSITIONS

SACRED SONGS

Faith and Patience

Also arr. as duet, Soprano and Baritone

Ope, Thou, Mine Eyes. 'Cello *ad lib.*

Alone with Thee

CONCERT WALTZ SONGS

Carol of the Lark Life's Merry Morn

Fleeting Days

MARGARET

KEYES

CONTRALTO

CONCERTS, ORATORIO, RECITALS

Management, Quinlan Agency

1 WEST 34TH STREET - NEW YORK



Ziegler Institute of Normal Singing

Incorporated

1425 BROADWAY

(Metropolitan Opera House)

SUMMER SESSION IN COUNTRY NEAR NEW YORK

MOTTO: "Know thy work, and do it"

Director, Mme. ANNA E. ZIEGLER

PIONEER FOR CORRECT SINGING

Dramatic department under personal direction of Gardner Lamson,
also Correspondence Department

MUSICAL INSTRUCTION

OLGA SAMAROFF

IN AMERICA 1912-1913

(Madame STOKOWSKI)

Address, J. L. HICKENLOOPER

4545 Maryland Avenue

ST. LOUIS, MO.

STEINWAY PIANO USED

DOROTHY TEMPLE

SOPRANO

Distinguished Academician of Royal Philharmonic
Academy of Rome

ORATORIO CONCERT RECITAL

Management, E. M. S. FITE

145 W. 45th Street - - - NEW YORK

MME. DE BERG-LOFGREN

TEACHER OF SINGING

The "GARCIA" Method

Teacher of Bettina Freeman, now leading soprano of the Quinlan Opera Company of England

70 WESTLAND AVENUE, BOSTON

Telephone, Back Bay 3096-R



ALVAH GLOVER SALMON

PIANOFORTE INSTRUCTION

Concerts and Lecture Recitals (Russian Music) the result of personal investigation and study in Moscow and St. Petersburg

Critical reviews of these recitals from American, English, French, German, Russian, and Australian journals forwarded on request.

Address all communications to ALVAH GLOVER SALMON, Carnegie Hall, New York City

Permanent studio address, Carnegie Hall, N.Y.

Boston, Mass. (Huntington Chambers), Tuesdays

GWILYM MILES

BARITONE

ORATORIO and CONCERT RECITALS

Address, Care MUSICAL COURIER

Studio, 917 CARNEGIE HALL

Mrs. HATTIE CLAPPER MORRIS

VOICE PLACING AND
BREATHING A SPECIALTY

TEACHING IN ALL ITS BRANCHES

1730 Broadway

NEW YORK CITY

VICTOR HARRIS

TEACHER OF SINGING

in all its branches

THE BEAUFORT

140 West 57th Street, NEW YORK

LOUIS

ARTHUR

RUSSELL

Author RUSSELL SYSTEMS
of the OF MUSIC STUDY

Invites correspondence from teachers and professional students of voice, piano and theory. Preparation for concert work or teaching. Repair of voice. Development of technic. Write for literature.

SUITE 853 CARNEGIE HALL

MANHATTAN

(Summer Normal Session)

MUSICAL INSTRUCTION

WILLIAM ALDEN PAUL

TEACHER OF SINGING

312 PIERCE BUILDING, COPLEY SQUARE, BOSTON

Monday and Thursday P.M. and by appointment

Address, Instructor in Music, Episcopal Theological School

Telephone, 2816 R Cambridge

FREDERICK N. WATERMAN

BARITONE SOLOIST

and TEACHER OF SINGING

NEW CENTURY BUILDING

177 HUNTINGTON AVENUE • BOSTON

Room 10

Miss ANNA MILLER WOOD

Mezzo-Contralto, Soloist and Teacher

Soloist; Boston Symphony Orchestra
Chicago Symphony Orchestra
Kneisel Quartet, etc.

Studio, Pierce Building, Copley Square, Boston

M. R. C. M. CHASE

TEACHER OF PIANOFORTE PLAYING

Assisted by **MILDRED HARLOWE COOK** and others

STUDIOS, STEINERT HALL ANNEX, BOSTON

500 CARNEGIE HALL, NEW YORK, WEDNESDAYS

Mrs. WILLIAM S. NELSON

ART OF SINGING

Thursdays, Estey Building, Philadelphia

Metropolitan Opera House

Studio Building . . . New York

JOHN C. DEMPSEY

BASS-BARITONE

TEACHER OF SINGING

Conductor and Coach for amateur or professional
Opera Clubs

Choirmaster of St. Mark's P.E. Church, N.Y. City

Musical Director of the St. Cecilia Society
of Flushing

Musical Director of St. Cecilia Choral Club of
Long Island City

PIANIST

Sixty-nine West Eighty-eighth Street
NEW YORK

As Vocal Coach refers to

Mme. Louise Homer Mr. Bechtal Alcock and
Mrs. Merle Tillotson-Alcock Mr. Frederic Martin

AMERICAN INSTITUTE OF APPLIED MUSIC

METROPOLITAN COLLEGE OF MUSIC
212 West 59th Street, New York City

Thorough instruction in all branches of music
Personal attention to individual pupils.

Twenty-sixth year began October 2, 1911.

KATE S. CHITTENDEN, Dean of the Faculty

MUSICAL INSTRUCTION

Claude Maitland Griffeth

PIANO INSTRUCTION

Studio, 133 Carnegie Hall, New York

Mon. and Thurs. Afternoons

Pouch Gallery, Brooklyn

SEND FOR CIRCULAR

PERRY AVERILL

BARITONE

Prepares Singers for the profession

Studio, 220 West 59th Street

'Phone 1097 Col.

ARTHUR D. WOODRUFF

TEACHER OF SINGING

5 West 38th Street

NEW YORK CITY

Miss M. GRACE DASCHBACH

In charge of Vocal Department Teachers
College, Columbia University

SOPRANO

TEACHER OF SINGING

401 Carnegie Hall . New York City

GEORGE HARRIS, Jr.

TENOR

Soloist with Boston Symphony Orchestra
Cecilia Society

and with New York Symphony Orchestra

Management:

M. H. HANSON, 437 5th Avenue, New York

MASTER MUSIC STUDIOS

2789 Broadway, New York

Mrs. M. DUBLE-SCHEELE

Apply to Secretary, Master Music Studios

CATALOG

Telephone Connection

STEINWAY PIANO USED

SUMMER CENTER

SCHLOSS ORT, GMUNDEN, AUSTRIA

Study of music is optional

CARL E. DUFFT

BASSO

Vocal Instruction

1 East 40th Street . New York City

LESLEY MARTIN

Bel Canto

Studio: 1425 Broadway, New York

SINGERS— Suzanne Baker Watson, Cora Cross,
Nellie Hart, Willette Kershaw, Gertrude Hutcheson,
Ivy Scott, Marion Stanley, Estelle Ward, Mabel
Wilbur, Flora Zabelle, Edward Foley, George Gilbert,
John Hendricks, Andrew Mack, Dr. Eugene Walton
Marshall, Fiske O'Hara, Umberto Sacchetti, Ellis
Rhodes, Albert Wallerstedt, and many other singers
now before the public in operatic and church work

FRANCIS ROGERS

Management, LOUDON CHARLTON
868 Carnegie Hall, New York

VIRGIL

Piano School and Conservatory

42 West 76th Street, New York

E. SHEFFIELD MARSH

LIONEL HAYES ROBSARTE

Former Opera Tenor Voice Specialist

A. de Trabadelo, Paris, teacher of Melba, Garden, Farrar, Eames, Carasa, Gayarre, etc., says:
"I sincerely believe Mr. Robsarte has no equal among American instructors."

Voices tried gratis by appointment

SIGHT PLAYING FOR PIANISTS

If you are a poor Sight Reader and have difficulty in reading
NEW MUSIC AT FIRST SIGHT

write for Booklet giving full particulars of our complete correspondence course
A Professor of Music in one of the largest Colleges in the United States, to whom reference is permitted, says: "YOUR COURSE IS WORTH THE PRICE TO ME EVERY WEEK IN THE AMOUNT OF TIME IT SAVES ME ALONE"

Address NEW YORK COLLEGE OF APPLIED MUSIC
9208 METROPOLITAN TOWER NEW YORK CITY

WM. S. WAITH

Special Representative and Authorized Teacher of the
YERSIN METHOD
18 Arlington Place BUFFALO, N.Y.

Perfect French Diction
Interpretation of French Songs and Arias

ELIZABETH CLARK-SLEIGHT

VOCAL INSTRUCTION

817 West End Avenue, New York City

IBBIE RAYMOND

Illustrated Lectures on "Lives and Works of Famous Composers, Painters and Sculptors"; also on the "History of Music and Art",
Drawing-rooms, Schools, Clubs, Private Classes

Piermont-on-Hudson - New York

BARITONE

RECITAL, ORATORIO, CONCERT

Also a limited number of pupils in the art of singing
There is the real stuff in this singer.—PHILIP HALE.
Mr. Rogers is a true artist.—W. J. HENDERSON
(N. Y. Sun).

Address, 563 PARK AVENUE, NEW YORK

THE SCHOOL THAT MAKES PLAYERS RESULTS TELL

Catalogue on request

TENOR

Tone production and preparation for
public work

Studio, 815 Carnegie Hall . . . New York City

From tone work to artistic finish. Traditions and action of full opera repertoire—Concert and oratorio. Teacher of Mme. Jungman, Prima Donna Contralto, Hofopera, Vienna; Mlle. Lillian Grenville, Prima Donna Soprano, Milan, St. Petersburg, Nice, Chicago Opera Co.; Signor Jacoletti, now singing in Naples; Miss Helene Travis, Mascagni Opera Co.

Residence Studio - Hotel Woodward, N.Y.
'PHONE, 5000 COLUMBUS

THE MASTER SCHOOL OF MUSIC

Vocal Department begins its 8th Season October 23d

Mme. Aurelia Jager Mr. Edward Falck
and Eminent Faculty Voice Trials October 19-20
96 CLINTON ST. BROOKLYN, N.Y.

JOHANNES MIERSCH

ROYAL COURT VIOLINIST

CONCERTS and RECITALS

Principal Violin Department

College of Music of Cincinnati, Ohio

F. ADDISON PORTER

Teacher of Pianoforte

New England Conservatory of Music

Private Studio, 31 Stearns Hall
BOSTON

STATE ARMORY . . . SCHENECTADY

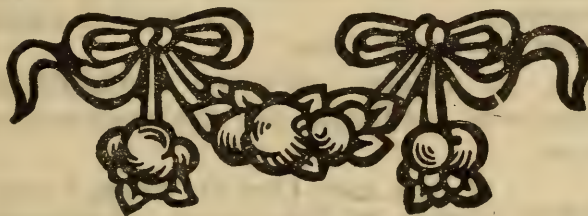
Thirty-first Season, 1911-1912

Boston Symphony Orchestra

MAX FIEDLER, Conductor

Programme

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE



MONDAY EVENING, FEBRUARY 5

AT 8.15

COPYRIGHT, 1911, BY C. A. ELLIS

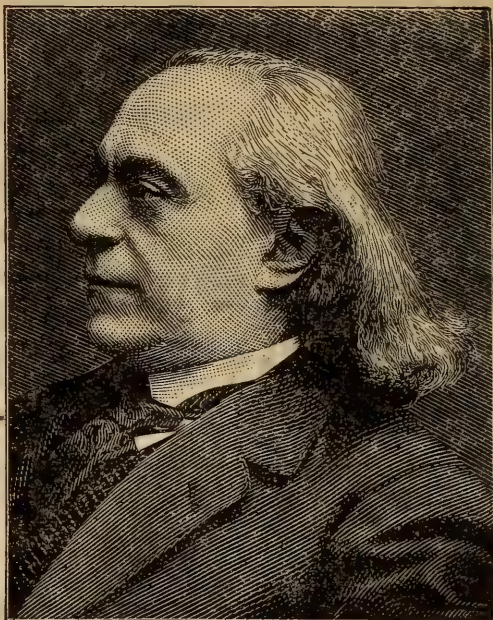
PUBLISHED BY C. A. ELLIS, MANAGER

Vladimir De Pachmann

*The Greatest Pianist
Of the 20th Century*

ON TOUR
IN THE
UNITED STATES

SEASON: 1911-1912



For generations the appearance of new stars on the musical firmament has been announced—then they came with a temporary glitter—soon to fade and to be forgotten.

De Pachmann has outlived them all. With each return he won additional resplendence and to-day he is acknowledged by the truly artistic public to be the greatest exponent of the piano of the twentieth century. As Arthur Symons, the eminent British critic, says:

"Pachmann is the Verlaine or Whistler of the Pianoforte the greatest player of the piano now living."

Pachmann, as before, uses the BALDWIN PIANO for the expression of his magic art, the instrument of which he himself says:

" It cries when I feel like crying, it sings joyfully when I feel like singing. It responds—like a human being—to every mood. I love the Baldwin Piano."

Every lover of the highest type of piano music will, of course, go to hear Pachmann—to revel in the beauty of his music and to marvel at it.

It is the beautiful tone quality, the voice which is music itself, and the wonderfully responsive action of the Baldwin Piano, by which Pachmann's miraculous hands reveal to you the thrill, the terror and the ecstasy of a beauty which you had never dreamed was hidden in sounds.

The Baldwin Company

CINCINNATI, OHIO

Boston Symphony Orchestra

Thirty-first Season, 1911-1912

MAX FIEDLER, Conductor

MONDAY EVENING, FEBRUARY 5

AT 8.15

PROGRAMME

Beethoven Overture, "Leonora," No. 3, Op. 72

Grieg Concerto in A minor, for Pianoforte, Op. 16

- I. Allegro molto moderato.
- II. Adagio.
- III. Allegro moderato molto e marcato.

Wagner
 { Prelude to "The Mastersingers of Nuremberg"
 { Prelude to "Lohengrin"
 { Prelude and "Liebestod" from "Tristan and Isolde"
 { Overture, "Tannhäuser"

SOLOIST

OLGA SAMAROFF-STOKOWSKI

Steinway Piano Used

There will be an intermission of ten minutes after the concerto

OVERTURE TO "LEONORA" No. 3, OP. 72. LUDWIG VAN BEETHOVEN

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827.)

Beethoven's opera, "Fidelio, oder die eheliche Liebe," with text adapted freely by Joseph Sonnleithner from the French of Bouilly ("Léonore; ou, l'Amour Conjugal," a "fait historique" in two acts and in prose, music by Gaveaux, Opéra-Comique, Paris, February 19, 1798), was first performed at Vienna, November 20, 1805, with Anna Pauline Milder,* afterward Mrs. Hauptmann, as the heroine. The first performance in Boston was on April 1, 1857, with Mrs. Johannsen, Miss Berkiel, Beutler,† Neumann, Oehlin, and Weinlich as the chief singers.

"Leonore" No. 2 was the overture played at the first performance in Vienna. The opera was withdrawn, revised, and produced again on March 29, 1806, when "Leonore" No. 3, a remodelled form of No. 2, was played as the overture. The opera was performed twice, and then withdrawn. There was talk of a performance at Prague in 1807, and Beethoven wrote for it a new overture, in which he retained the theme drawn from Florestan's air, "In des Lebens Frühlingstagen," but none of the other material used in Nos. 2 and 3. The opera was not performed, and the autograph of the overture disappeared. "Fidelio" was revived at Vienna in 1814, and for this performance Beethoven wrote the "Fidelio" overture. We know from his diary that

* Pauline Anna Milder was born at Constantinople, December 13, 1785. She died at Berlin, May 29, 1838. The daughter of an Austrian courier, or, as some say, a pastry cook to the Austrian ambassador at Constantinople, and afterward interpreter to Prince Maurojeni, she had a most adventurous childhood. (The story is told at length in von Ledebur's "Tonkünstler-Lexicon Berlin's.") Back in Austria, she studied three years with Sigismund Neukomm. Schikaneder heard her and brought her out in Vienna in 1803, as Juno in Süsmayer's "Der Spiegel von Arkadien." She soon became famous, and she was engaged at the court opera, where she created the part of Leonora in "Fidelio." In 1810 she married a jeweller, Hauptmann. She sang as guest at many opera-houses and was offered brilliant engagements, and in 1816 she became a member of the Berlin Royal Opera House at a yearly salary of four thousand thalers and a vacation of three months. She retired with a pension in 1831, after having sung in three hundred and eighty operatic performances. She was also famous in Berlin as an oratorio singer. She appeared again in Berlin in 1834, but her voice was sadly worn, yet she sang as a guest in Copenhagen and St. Petersburg. Her funeral was conducted with pomp and ceremony, and it is said that the "Iphigenia in Tauris," "Alceste," and "Armide," her favorite operas, were put into her coffin,—a favor she asked shortly before her death.

† Mr. Beutler sang that night for the last time. He had a cold, and the physician warned him against singing, but the audience filled the theatre, and he was persuaded. He became hoarse immediately after the performance, and, as his vocal chords were paralyzed, he never sang again. Mendelssohn, who had given him musical instruction, praised his voice, but urged him not to use it in opera, as it would not stand the wear and tear. Beutler then gave up the ambition of his life, but in the Revolution of 1848 he and other students at Heidelberg were obliged to leave the country. He came to the United States, and yielded to the temptation of a good offer from an opera manager. He became an understudy of Mario, then the misfortune befell him. I am indebted for these facts to Beutler's daughter, Mrs. Clara Tippet, of Boston.



Mme. ADA SODER-HUECK

METROPOLITAN OPERA HOUSE, 1425 BROADWAY, NEW YORK

Voice Training for Opera and Song Repertoire
Speciality, the German Lied
ONLY SERIOUS STUDENTS ACCEPTED

MME. ADA SODER-HUECK instructs according to the Garcia Method, which is acknowledged as the most successful and scientific system which has ever been introduced to the world. In fact, the rapidity of progress is remarkable and successful results can be almost guaranteed.

he "rewrote and bettered" the opera by work from March to May 15 of that year.

The dress rehearsal was on May 22, but the promised overture^T was not ready. On the 20th or 21st Beethoven was dining at a tavern with his friend Bartolini. After the meal was over, Beethoven took a bill-of-fare, drew lines on the back of it, and began to write. "Come, let us go," said Bartolini. "No, wait awhile: I have the scheme of my overture," answered Beethoven, and he sat until he had finished his sketches. Nor was he at the dress rehearsal. They waited for him a long time, then went to his lodgings. He was fast asleep in bed. A cup and wine and biscuits were near him, and sheets of the overture were on the bed and the floor. The candle was burnt out. It was impossible to use the new overture, which was not even finished. Schindler said a "Leonore" overture was played. According to Seyfried the overture used was that to "The Ruins of Athens," and his view is now accepted, although Treitsche asserted that the "Prometheus" overture was the one chosen. After Beethoven's death a score of an overture in C was found among his manuscripts. It was not dated, but a first violin part bore the words in the composer's handwriting: "Overtura in C, charakteristische Ouverture. Violino I." This work was played at Vienna in 1828, at a concert, as a "grand characteristic overture" by Beethoven. It was identified later, and circumstances point to 1807 as the date of composition.

The order, then, of these overtures, according to the time of composition, is now supposed to be "Leonore" No. 2, "Leonore" No. 3, "Leonore" No. 1, "Fidelio." It may here be added that Beethoven wished, and for a long time insisted, that the title of his opera should be "Leonore"; and he ascribed the early failures to the substitution of the title "Fidelio." But the manager of the theatre and friends of Beethoven insisted with equal force on "Fidelio," because the same story had been used by Gaveaux ("Léonore," Opéra-Comique, Paris, 1798) and Paër ("Leonora," Dresden, 1805).

It is said that "Leonore" No. 2 was rewritten because certain passages given to the wood-wind troubled the players. Others say it was too difficult for the strings and too long. In No. 2, as well as in No. 3, the chief dramatic stroke is the trumpet signal, which announces the arrival of the Minister of Justice, confounds Pizarro, and saves Florestan and Leonore.

The "Fidelio" overture is the one generally played before perform-



Dartmouth and Newbury Sts.
BOSTON

For both transient and
permanent guests

KKNOWN throughout New Eng-
land for its unexcelled cuisine.

Its apartments of two to five rooms
with bath appeal particularly to families
who are planning to spend a long or
short time in Boston.

Rates furnished upon application

ances of the opera in Germany, although Weingartner has tried earnestly to restore "Leonore" No. 2 to that position. "Leonore" No. 3 is sometimes played between the acts. "Leonore" No. 1 is not often heard either in theatre or in concert-room. Marx wrote much in favor of it, and asserted that it was a "musical delineation of the heroine of the story, as she appears before the clouds of misfortune have settled down upon her."

The "Leonore" No. 2 was Beethoven's first grand overture; and in general scope and in the richness of development it was far in advance of its time. There is still more pronounced dramatic development in the No. 3. The exceedingly long free fantasia of No. 2 is shortened, and its character is changed. In No. 2, between the trumpet-calls, there is a return to certain developments of the chief theme. This does not appear in No. 3, but there are some measures from the "Song of Thanksgiving" in the scene in the opera where these trumpet-calls are heard, and the return to the first theme occurs only after the episode is over. The thematic material of Nos. 2 and 3 is practically the same, but the differences in treatment are great and many.

"Leonore" No. 2 begins with a slow introduction, adagio, C major, 3-4. There are bold changes of tonality. Clarinets, bassoons, and horns enter with a slow cantilena from Florestan's air in the prison scene. The main portion of the overture, allegro, C major, 2-2, begins pianissimo, with an announcement of the first theme, which is not taken from the opera itself. The second theme, in oboe and 'cellos against arpeggios in violins and violas, is borrowed, though altered, from the Florestan melody heard in the introduction. In the free fantasia there is first a working-out of the first theme in imitative counterpoint. Then the second theme enters in F major, then in C minor; and the work on the first theme is pursued at length, until the climax rushes to the celebrated trumpet-call, which is different in tonality and in other respects from the one in No. 3. The second call is followed by strange harmonies in the strings. There are a few measures, adagio, in which the Florestan melody returns. This melody is not finished, but the violins take up the last figure of wood-wind instruments, and develop it into the hurry of strings that precedes the coda. This well-known passage is one-half as long as the like passage in No. 3. The coda, presto, in C major (2-2), begins in double fortissimo on a diminution of the first theme; and that which follows is about the same as in No. 3, although there is no ascending chromatic cre-

HOTEL PURITAN

COMMONWEALTH AVENUE, BOSTON



C. C. COSTELLO
Manager

The Distinctive Boston House

and one of the most attractive hotels in the world for those who demand the best.

Several desirable rooms and suites at modest prices. Booklet of the hotel with guide to Boston and vicinity will be mailed on request.

scendo with the new and brilliant appearance of the first theme, nor is there the concluding roll of kettledrums.

This overture and No. 3 are both scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, a pair of kettledrums, strings.

The No. 3 begins, to quote Mr. Apthorp, "with one of Beethoven's most daring harmonic subtleties. The key is C major; the strings, trumpets, and kettledrums strike a short fortissimo G (the dominant of the key), which is held and diminished by the wood-wind and horns, then taken up again piano by all the strings in octaves. From this G the strings, with the flute, clarinets, and first bassoons, now pass step by step down the scale of C major, through the compass of an octave, landing on a mysterious F-sharp, which the strings thrice swell and diminish, and against which the bassoons complete the chord of the dominant seventh and at last of the tonic of the key of B minor. From this chord of B minor the strings jump immediately back to G (dominant of C major), and pass, by a deceptive cadence, through the chord of the dominant seventh and minor ninth to the chord of A-flat major. Here we have in the short space of nine measures a succession of keys—C major, B minor, A-flat major—such as few men before Beethoven would have dared to write; but such is the art with which this extraordinary succession is managed that all sounds perfectly unforced and natural." After the key of A-flat major is reached, clarinets and bassoons, supported by strings and two sustained notes for trombones, play the opening measures of Florestan's air, "In des Lebens Frühlingstagen" (act ii. of the opera). The buoyant theme of the Allegro, C major, begins pianissimo in first violins and 'cellos, and grows in strength until the whole orchestra treats it impetuously. The second theme has been described as "woven out of sobs and pitying sighs." The working-out consists almost wholly in alternating a pathetic figure, taken from the second theme and played by the wood-wind over a nervous string accompaniment, with furious outbursts from the whole orchestra. Then comes the trumpet-call behind the stage. The twice repeated call is answered in each instance by the short song of thanksgiving from the same scene: Leonore's words are, "Ach! du bist gerettet! Grosser Gott!" A gradual transition leads from this to the

THE POWERS HOTEL

ROCHESTER, NEW YORK

ABSOLUTELY FIREPROOF

One of the safest and most comfortable hotels
in the U.S. \$300,000 spent on im-
provements in last two years

350 ROOMS

275 WITH BATHS OR SHOWERS

EUROPEAN PLAN

Rates, \$1.50 with or without shower; \$2.00
\$2.50 to \$3.00 with Bath

Superior Cuisine and Service
Free Electric 'Bus Service

MESSNER & SWENSON, Props.



return of the first theme at the beginning of the third part (flute solo). This third part is developed in general as the first, and leads to a wildly jubilant coda.

The overture "Leonore" No. 3 was first played in Boston at a concert of the Musical Fund Society on December 7, 1850. Mr. G. J. Webb was the conductor. The score and the parts were borrowed, for the programme of a concert by the society on January 24, 1852, states that the overture was then "presented by C. C. Perkins, Esq."

CONCERTO IN A MINOR, FOR PIANOFORTE, OP. 16.

EDWARD HAGERUP GRIEG

(Born at Bergen, Norway, June 15, 1843; died in Bergen, September 4, 1907.)

It has been said that Grieg wrote this concerto in 1868 and dedicated it to Rikard Nordraak, a Norwegian composer, whom he met at Copenhagen. It has also been said that Nordraak turned him from following in the footsteps of Gade, who in turn followed piously in those of Mendelssohn; that he disclosed to him the treasure-house of folk-song, and persuaded him it was his duty to express in music the true national spirit and life. But Nordraak died in 1865, and the second edition of the concerto at least is dedicated to Edmund Neupert, a pianist, who was born at Christiania in 1842 and died at New York in 1888.

It is true, however, that the concerto was composed during Grieg's vacation in the summer of 1868 in the Danish village of Sölleröd. He had married Nina Hagerup on June 11, 1867, and had given subscription concerts with her at Christiania, where he conducted the Philharmonic Society and was busied as a teacher.

The concerto was played at Leipsic in the Gewandhaus, at a concert for the benefit of the Orchestra Pension Fund, February 22, 1872. It

A Most Effectual Throat Relief

Hoarseness, coughs, inflammation of the throat, bronchial and asthmatic troubles are relieved promptly by the use of

BROWN'S BRONCHIAL TROCHES

For over half a century recognized throughout the world as the staple throat remedy. Especially convenient to carry in purse or pocket ready for use whenever required to check a cough or give relief in any throat trouble.

Entirely free from opiates in any form. Fine for singers and speakers to clear the voice. Sold everywhere in boxes—never in bulk.

Price 25c, 50c and \$1.00
Sample sent free on request

JOHN I. BROWN & SON, BOSTON, MASS.

BROWN'S

CAMPHORATED
SAPONACEOUS

DENTIFRICE

is an article of superior merit. Used daily, will keep the teeth sound, prevent accumulation of tartar, and give firmness to the gums. It leaves a particularly clean and pleasant feeling in the mouth.

For sale by druggists and dealers in toilet articles, or sent on receipt of price, 25 cents. Sample sent on request.

Manufactured by JOHN I. BROWN & SON

CURTIS & BROWN
MFG. CO., Ltd.

NEW YORK, N.Y.

was announced as "new" and "in manuscript." The pianist was Miss Erika Lie.* Was this the first performance? The music excited hostility. It was described as patchwork, as scraps of Schumann and Chopin "Scandinavianized." The first performance in England was at the Crystal Palace, with Edward Dannreuther as pianist, in 1874. Louis Brassin played the work at Leipsic in 1876.

The concerto was played in Boston by Mr. Boskovitz at a Thomas concert, October 28, 1874. When the work was then played, the orchestration was considered radical and tumultuous. Mr. Dwight, for instance, said: "Richly, in parts overpoweringly, accompanied by the modern, almost Wagnerian, orchestration."

The orchestral part of the concerto is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, two trombones, one bass tuba, kettledrums, and strings.

The first movement, *Allegro molto moderato*, A minor, 4-4, opens with a sustained pianissimo A in the brass, with a roll on the drums and a pizzicato note for the strings. The pianoforte has a short introductory passage. The first theme, in the nature of a march, is given out by wood-wind and horns; each phrase is answered by the strings. The second period of the theme, of a more song-like character, appears first in the wood-wind, then in the wood-wind and violins. The introductory orchestral ritornello is short. The pianoforte then develops fully the theme. Subsidiary themes follow, and are given to the pianoforte. The second of these, in C major, given out by the pianoforte and imitated canonically by the flute and clarinet in octaves, might be mistaken for the second theme, but this comes later, also in C major,

* Erika Lie (Mrs. Nissen), born at Kongsvinger, near Christiania, in 1845, was a pupil of Kjerulf and Theodor Kullak. She taught in Kullak's Akademie der Tonkunst at Berlin, and gave concerts in Germany, Denmark, and Sweden. She antagonized in some manner the music critics of Berlin, so that they all agreed to ignore her concerts. She married in 1874, made her home at Christiania, where she taught the rest of her life, and died on October 27, 1903.

THE LENOX HOTEL

Boylston and Exeter Streets
BOSTON

THE most comfortable and convenient hotel in Boston. Easy access to theatres, shopping districts and railroad stations. ¶ Beautifully and cosily appointed, with an atmosphere of refinement; and cuisine unexcelled. Located in the exclusive Back Bay District. Here will be found every convenience for transient as well as the permanent guest. 250 rooms, singly or en suite. Fireproof.

Three Minutes from Back Bay Railroad Stations

tempo lento, più tranquillo, first played by the trumpet over sustained harmonies in horns, trombones, and tuba; it is then taken up by the pianoforte and developed at length with gradually quicker pace. A fortissimo orchestral tutti ends the first part. There is no repetition and the free fantasia is short. The third part begins with a return of the first theme in the tonic, played by the pianoforte with answers from the strings. This third part is followed by a long cadenza for the pianoforte. A short coda, poco più allegro, brings the close.

II. Adagio, D-flat major, 3-8. The theme is developed by the muted strings, and later wood-wind instruments and horns take part. The pianoforte has episodic and florid work, which is accompanied by sustained harmonies (strings). The theme returns, fortissimo, for pianoforte and orchestra, and is developed to the close of the movement, which is connected immediately with the next.

III. A rondo on five themes, A minor, Allegro moderato molto e marcato, 2-4. There is prelude by clarinets and bassoons. The pianoforte follows, takes up the first theme, of Scandinavian character, and develops it. A tutti passage follows. The second theme, also in the tonic, is brilliant passage-work for the pianoforte, but it closes with more cantabile phrases. The third, in lively march rhythm, is in C major; it is played first by the pianoforte with orchestral accompaniment, and developed by the orchestra against piano arpeggios. There is then a fortissimo tutti in the rhythm of the first theme. Another theme is given out by pianoforte and orchestra, and there is another orchestral tutti. The fifth theme, of a more cantabile character, is played (F major) by flute and clarinet over an accompaniment in the strings, and then developed at length by the pianoforte over a bass in the 'cellos. The second part is very much like the first, but the third theme is now in A major. The coda begins quasi presto (A major, 3-4), and the first theme is used with a rhythmic variation, until the apotheosis (A major, 4-4) of the fifth theme, sung by brass instruments broadly and fortissimo, accompanied by pianoforte arpeggios and orchestra.

*
* *



The "TEK"

Have you tried it? Why not?
Are you afraid of becoming a fine player?
The "TEK" makes players

Send for booklet

Address:

VIRGIL PIANO SCHOOL CO.
42 West 76th Street, New York



RARE OLD VIOLINS

JOHN MARKERT & CO.
33 WEST 8th STREET, N.Y.

BOUND COPIES of the Boston Symphony Orchestra's PROGRAMME BOOKS

Containing Mr. Philip Hale's analytical and descriptive notes on all works performed during the season ("musically speaking, the greatest art annual of to-day,"—W. J. Henderson, New York Sun)
May be obtained by addressing

Price \$3.00

**C. A. ELLIS
SYMPHONY HALL**

The concerto has been played in Boston at these concerts by William H. Sherwood (October 29, 1881), Fanny Bloomfield-Zeisler (December 2, 1899), Augusta Cottlow (March 29, 1902), Cornelius Rübner (March 25, 1905), Olga Samaroff (April 21, 1906), Katharine Goodson (January 19, 1907).

*
* *

Ernest Closson stated in 1892 that Grieg had then worked for a long time on a new concerto, "dedicated to his friend and interpreter, Mr. Arthur de Greef,* the excellent pianist and teacher at the Conservatory of Brussels."

PRELUDE TO "THE MASTERSINGERS OF NUREMBERG."

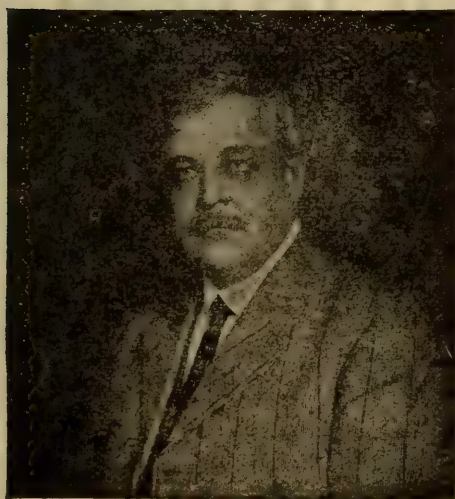
RICHARD WAGNER

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

The Vorspiel to "Die Meistersinger von Nürnberg" was performed for the first time at Leipsic, November 1, 1862. The opera was first performed at Munich, June 21, 1868.

The idea of the opera occurred to Wagner at Marienbad in 1845, and he then sketched a scenario, which differed widely from the one finally adopted. It is possible that certain scenes were written while he was composing "Lohengrin," and there is a legend that the quintet was finished in 1845. Some add to the quintet the different songs of Sachs and Walther. Wagner wrote a friend, March 12, 1862: "To-morrow I at least hope to begin the composition of 'Die Meistersinger.'" The libretto was completed at Paris in 1861. He worked at Biebrich in 1862 on the music. In the fall of that year he wished the public to hear fragments of his new works, as yet not performed nor published,—

*De Greef was born October 10, 1862, at Löwen, and was a pupil of Louis Brassin. In 1888 he joined the faculty of the Brussels Conservatory. He is esteemed highly throughout Europe as a virtuoso.



Edward B. Kinney

Vocal Specialist

780 WEST END AVENUE
S.E. Corner 98th STREET
NEW YORK

Phone, 1404 River

As organist and choirmaster of one of New York's large churches, and a producer of light operas, Mr. Kinney gives his pupils unusual chances.

He not only places the voice, but prepares the young artist for a career. His experience in caring for and restoring abused and apparently lost voices is invaluable. Examination by appointment.

fragments of "Siegfried," "Tristan," "Die Walküre,"—and he himself added to these the overture to "Die Meistersinger," the entrance of the mastersingers, and Pagner's address, from the same opera.

His friend, Wendelin Weissheimer (born 1838), opera conductor at Würzburg and Mainz, composer, teacher, essayist, organized a concert at Leipsic for the production of certain works. Von Bülow was interested in the scheme, and the concert was given in the hall of the Gewandhaus, November 1, 1862, as stated above.

The programme was as follows:—

PART I.

- Prelude to "Die Meistersinger zu Nürnberg" (new) *Wagner*
 "Das Grab im Busento," Ballade for Bass, Male Chorus, and
 Orchestra *Weissheimer*
 Sung by Mr. RÜBSAMEN.
 Concerto in A major (No. 2) for Piano *Liszt*
 Mr. v. BÜLOW.
 "O lieb' so lang du lieben kannst," Cantata for Mixed
 Chorus, Solo, and Orchestra *Weissheimer*

PART II.

- "Ritter Toggenburg," Symphony in one movement (five
 sections) *Weissheimer*
 Chorus, "Trocknet nicht" *Weissheimer*
 "Chorus, "Frühlingslied" *Weissheimer*
 The duet sung by Miss LESSIAK and Mr. JOHN.
 Overture to the opera "Tannhäuser" *Wagner*

THE REFINEMENTS of OUR WORK



Are most apparent when compared with the work of ordinary cleaners Unexcelled facilities up-to-the-minute equipment and years of experience in



CLEANSING AND DYEING

Make our work distinctive in its thoroughness
 ARTICLES RETURNED IN A SHORT TIME

CURTAINS
 BLANKETS
 DRAPERIES

GOWNS
 WAISTS
 SASHES

MENS CLOTHES
 OVERCOATS
 SUITS GLOVES

Carefully cleansed properly finished and inspected before returning

LEWANDOS

ALBANY SHOP

75 NORTH PEARL STREET

Telephones Main 3550 Home 3300

We already have numerous patrons in Schenectady who send their work to us in Albany

Albany
 Rochester
 Providence

Philadelphia
 Baltimore
 Washington

Worcester
 Springfield
 Newport

Hartford
 Bridgeport
 New Haven

Roxbury

Watertown

Salem

Lynn

Cambridge Portland Boston

Bundles called for and delivered by our own teams and motors

EXECUTIVE OFFICES

286 BOYLSTON STREET BOSTON U S A

Wagner conducted the two overtures. The hall was nearly empty, and the concert was given at a pecuniary loss. This was naturally a sore disappointment to Wagner, who had written to Weissheimer, October 12, 1862: "Good! 'Tannhäuser' overture, then! That's all right for me. For what I now have in mind is to make an out-and-out sensation, so as to make money." Wagner had proposed to add the prelude and finale of "Tristan" to the prelude to "Die Meistersinger"; but his friends in Leipsic advised the substitution of the overture to "Tannhäuser." There was not the faintest applause when Wagner appeared to conduct. Yet the prelude to "Die Meistersinger" was received then with such favor that it was immediately played a second time.

* * *

I give in condensed and paraphrased form Mr. Maurice Kufferath's analysis of this overture.*

This Vorspiel, or prelude, is in reality a broadly developed overture in the classic form. It may be divided into four distinct parts, which are closely knit together.


1. An initial period, moderato, in the form of a march built on four chief themes, combined in various ways. The tonality of C major is well maintained.

2. A second period, in E major, of frankly lyrical character, fully developed, and in a way the centre of the composition.

* See "Les Maitres Chanteurs de Nuremberg," by Maurice Kufferath (Paris and Brussels, 1908), pp. 200-210.

AN INSTANT SUCCESS—FIRST EDITION EXHAUSTED

A UNIQUE VOLUME



One Hundred Folksongs of All Nations

Edited by **GRANVILLE BANTOCK**

FOR MEDIUM VOICE

Bound in paper, cloth*back - - -	\$1.50, postpaid
In full cloth, gilt - - -	2.50, postpaid

Musicians everywhere, particularly those who are students of the development of music, are vitally interested in folksong, not of one, but of all countries whose music has racial characteristics. Herein, too, singers have found rare and curious examples with which to enrich the most artistic programs. In this volume of **The Musicians Library** the editor has drawn from the treasures found among European, Asiatic, African, and American races, making a most valuable and unique collection, which he has edited with skill. The accompaniments are musical and characteristic, and in addition to the **original language** or dialect an excellent English translation is in all cases given.

As desirable for children as adults

OLIVER DITSON COMPANY - - BOSTON

CHAS. H. DITSON & CO., NEW YORK

8-10-12 E. 34th Street

3. An intermediate episode after the fashion of a scherzo, developed from the initial theme, treated in diminution and in fugued style.

4. A revival of the lyric theme, combined this time simultaneously with the two chief themes of the first period, which leads to a coda wherein the initial phrase is introduced in the manner of a stretto.

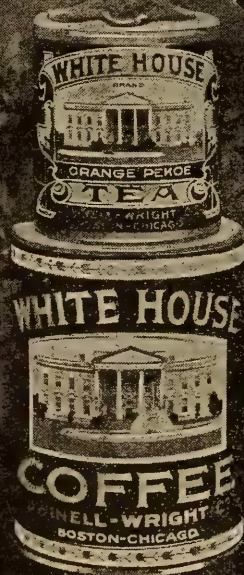
The opening energetic march theme serves throughout the work to characterize the mastersingers. As Wagner said, "The German is angular and awkward when he wishes to show his good manners, but he is noble and superior to all when he takes fire." The theme might characterize the German bourgeoisie. (Compare Elgar's theme of "London Citizenship," in "Cockaigne.") Secondary figures are formed from disintegrated portions of this theme, and there is a peculiarly appropriate scholastic, pedantic polyphony. Note also how from the beginning a cunning use of the *ritardando* contributes to the archaic color of the work.

The exposition of the initial theme, with the first developments, leads to a second theme of wholly different character. It is essentially lyrical, and, given at first to the flute, hints at the growing love of Walther for Eva. Oboe, clarinet, and horn are associated with the flute, and alternate with it in the development.

A Weberish flourish of violins leads to a third theme, intoned by the brass, sustained by harp. It is a kind of fanfare. The theme seems to have been borrowed by Wagner from the "crowned Tone" of Heinrich M \ddot{u} gling.* This pompous theme may be called the fanfare of

* See "Der Meistersang in Geschichte und Kunst," by Curt Mey (Carlsruhe, 1892, pp. 56, 57).

WHITE HOUSE COFFEE AND TEA



White House Coffee is put up for those who want a dependable article of intrinsic value, and are willing to pay a fair price. That price is not high, certainly not extravagant, as your own experience will prove. You can buy White House Coffee in any business center of this country. Its wonderful growth in sales in 20 years is the best proof that its splendid standard of quality is not approached by other brands. We offer it as the best Coffee sold by anybody anywhere.

White House Teas (5 distinct flavors) are just as good as White House Coffee. Both Coffee and Teas are in the "All-Tin" cans that keep all goodness in, all badness out.

DWINELL-WRIGHT CO.,

Principal Coffee Roasters.

BOSTON—CHICAGO.

the corporation, the theme of the guild, or the theme of the banner, the emblem of the corporation. It is soon combined with the theme of the mastersingers, and at the conclusion the whole orchestra is used. There is in this brilliant passage an interesting chromatic walk of trumpets and trombones, supported by violas and 'cellos.

A short and nervous episode of eight measures introduces a series of modulations, which lead to a sweet yet broadly extended melody,—the theme that characterizes in general the love of Walther and Eva. And here begins the second part of the overture. The love theme after development is combined with a more passionate figure, which is used in the opera in many ways,—as when Sachs sings of the spring; as when it is used as an expression of Walther's ardor in the accompaniment to his trial song in the first act.

The tonality of the first period is C major, that of the love music is E major. And now there is an allegretto. The oboe, in staccato notes, traces in double diminution the theme of the initial march; while the clarinet and the bassoon supply ironical counterpoint. The theme of youthful ardor enters in contention; but irony triumphs, and there is a parody (in E-flat) of the solemn March of the Mastersingers, with a new subject in counterpoint in the basses. The counter-theme in the 'cellos is the theme which goes from mouth to mouth in the crowd when Beckmesser appears and begins his Prize Song,—“What? He? Does he dare? *Scheint mir nicht der Rechtel!*” “He's not the fellow to do it.” And this mocking theme has importance in the overture; for it changes position with the subject, and takes in turn the lead.

After a return to the short and nervous episode there is a thunderous explosion. The theme of the mastersingers is sounded by the brass with hurried violin figures, at first alone, then combined simultaneously with the love theme, and with the fanfare of the corporation played scherzando by the second violins, violas, and a portion of the woodwind. This is the culmination of the overture. The melodious phrase is developed with superb breadth. It is now and then traversed by the ironical theme of the flouted Beckmesser, while the basses give a martial rhythm until again breaks forth from the brass the theme of the corporation. The fanfare leads to a last and sonorous affirmation of the mastersinger theme, which serves at last as a song of apotheosis.

ISABELLA BEATON

PIANIST

TOUR OF THE UNITED STATES AND CANADA
MANAGEMENT, MARC LAGEN

Bristol Building, 500 Fifth Avenue, New York, N.Y.

PRELUDE TO THE OPERA "LOHENGRIN" RICHARD WAGNER

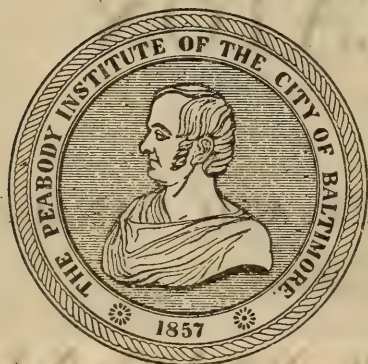
(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

"Lohengrin," an opera in three acts, was performed for the first time at the Court Theatre, Weimar, August 28, 1850. The cast was as follows: Lohengrin, Beck; Telramund, Milde; King Henry, Höfer; The Herald, Pätisch; Ortrud, Miss Fastlinger; Elsa, Miss Agthe. Liszt conducted.

The tenor Beck found the first part of "Lohengrin's narrative" so exhausting that he was unable to sing the second; and, to quote Mr. Henry T. Finck's words, "Wagner, judging that this would probably be the case with most tenors, cancelled this passage altogether." The five additional verses are printed in the original orchestral score, but not in the score for voices and pianoforte, nor in the libretto. The whole narrative was sung at the Munich performance in 1869 with Nachbaur as Lohengrin. Some of Wagner's friends almost persuaded him to change the plot, and permit Lohengrin to remain with Elsa, just as Dickens was persuaded for the sake of "a happy ending" to change, and ruin in the changing, the final chapter of "Great Expectations." Beck, by the way, who, according to Richard Pohl, was wholly unable to do justice to the part, left the stage not many years after the first performance.*

It was at Marienbad in the summer of 1845 that Wagner laid out the scheme of "Lohengrin." He wrote the libretto in the following winter, and conceived some of the melodic ideas. He began the actual composition of the opera with this narrative of Lohengrin, "because the monologue contained the most significant musical germs in the whole score." In the original version, after the words "and Lohengrin my name," the orchestra intoned the Grail theme, the chorus treated the theme in the same manner as in the first act when the knight appears,

* Wagner, in a letter to Louis Schindelmeisser, written in 1853, declared frankly that Beck was "atrocious." Yet the Princess Sayn-Wittgenstein, who heard him a few years after the first performance, was hysterical in praise of the tenor. Wagner wished his Lohengrin to be "young and radiant." He wrote with reference to one unhappy Lohengrin: "I had always fancied that people must be glad whenever Lohengrin but tread the stage: on the contrary, it seems they were gladder when he left it." For much entertaining matter concerning the first performance of "Lohengrin" see W. A. Ellis's *Life of Wagner*: the indices of the volumes are commendably full.



PEABODY CONSERVATORY OF MUSIC

OF BALTIMORE

Mt. Vernon Place

HAROLD RANDOLPH, Director

ENDOWED. the Conservatory offers every advantage for musical culture and maintains a Staff of 60 eminent European and American Masters, including

Otis B. Boise
George F. Boyle
Adelin Fermin

Theodor Hemberger
Ernest Hutcheson
Pietro Minetti
Harold Phillips

J. C. Van Hulsteyn
Emmanuel Wad
Bart Wirtz

Scholarships, Diplomas, Teachers' Certificates

Catalogues mailed

and then the recitation continued in a manner analogous to first section. The third act of "Lohengrin" was composed at Grossgraufen between September 9, 1846, and March 5, 1847; the first act between May 12 and June 8, 1847; the second act between June 18 and August 2 of the same year. The Prelude was completed on August 28, 1847, and the instrumentation was made during the following winter and spring. The score was not published for several years,—to quote from Mr. W. J. Henderson's "Richard Wagner" (New York, 1901),—"because Meser, who had printed the previous works of the composer, had lost money by the ventures. Breitkopf & Härtel subsequently secured the score at a small price, not because they were niggardly in offering, but because Wagner's works had no large market value at the time, and he was anxious to sell, being in his chronic condition of financial embarrassment."

The first performance of the Prelude in concert was on January 17, 1853, in the Gewandhaus, Leipsic, at a concert for the benefit of the Orchestral Pension Fund. Julius Rietz conducted from manuscript.

The first performance of "Lohengrin" (in German) in the United States was at the Stadt Theatre, New York, April 3, 1871. Adolf Neuendorff conducted. The cast was as follows: Lohengrin, Habelmann; Telramund, Vierling; King Henry, Franosch; the Herald, W. Formes; Ortrud, Mme. Frederici; Elsa, Mme. Lichtmay. The first performance in Italian was at the Academy of Music, March 23, 1874: Lohengrin, Campanini; Telramund, del Puente; King Henry, Nannetti; the Herald, Blum; Ortrud, Miss Cary; Elsa, Miss Nilsson.

* *

The Prelude is the development and working out of the Sangreal motive. Berlioz described the composition as a gradual crescendo leading to a shorter decrescendo. "Like the hero's career in the opera," says Mr. Apthorp, "it begins, as it were, in the clouds, then gradually descends farther and farther until it embraces all the lowest tones of the orchestra, and then returns to the clouds again. Its single theme is developed in free polyphony by various successive groups of instruments, each of which groups proceeds with free counter-thematic work as the next group enters with the theme. First we have the violins piano in their higher register; then come the flutes, oboes and clarinets; then the violas, 'cellos, horns, bassoons, and double-basses; lastly the trumpets, trombones, and tuba fortissimo;

PAUL SAVAGE, *Teacher of Singing*

803-4 CARNEGIE HALL, NEW YORK CITY

Summer School in New Hampshire

Special Advantages for Teachers

RUTH SAVAGE, Assistant

then comes the decrescendo, ending pianissimo in the high violins and flutes."

The Prelude is scored for three flutes, two oboes, English horn, two clarinets, bass clarinet, three bassoons, four horns, three trumpets, three trombones, bass tuba, a set of three kettledrums, cymbals, four solo violins, and the usual strings.

PRELUDE AND "LOVE DEATH," FROM "TRISTAN AND ISOLDE."

RICHARD WAGNER

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

The thought of "Tristan and Isolde" was first mentioned by Wagner in a letter to Liszt in the latter part of 1854; the poem was written at Zürich in the summer of 1857, and finished in September of that year; the composition of the first act was completed at Zürich, December 31, 1857 (some say, only in the sketch); the second act was completed at Venice in March, 1859; the third act at Lucerne in August, 1859. The "action in three acts" was performed for the first time at the Royal Court Theatre, Munich, June 10, 1865; * the first performance in America was at the Metropolitan Theatre, New York, December 1, 1886; † the first performance in Boston was at the Boston Theatre, April 1, 1895.‡

Both the Prelude and the Love Death were performed in concerts before the production of the opera at Munich. The Prelude was played for the first time at Prague, March 12, 1859, and von Bülow, who con-

* The cast at Munich was as follows: Tristan, Ludwig Schnorr von Carolsfeld; Kurvenal, Mitterwurzer; Melot, Heinrich; Marie, Zottmayer; Isolde, Mrs. Schnorr von Carolsfeld; Brängane, Miss Deinet. Hans von Bülow conducted.

† The cast at the first performance in New York was as follows: Tristan, Albert Niemann; Kurvenal, Adolph Robinson; Melot, Rudolph von Milde; Marke, Emil Fischer; Isolde, Lilli Lehmann; Brängane, Marianne Brandt; Ein Hirt, Otto Kemnitz; Steuernann, Emil Sängner; Seemann, Max Alvary. Anton Seidl conducted.

‡ The cast at the first performance in Boston was: Tristan, Max Alvary; Kurvenal, Franz Schwarz; Melot, Jas. F. Thomson; Marke, Emil Fischer; Seemann, Mr. Zdanow; Isolde, Rosa Sucher; Brängane, Marie Brema. Walter Damrosch conducted.

ANNOUNCEMENT of M. H. HANSON

437 FIFTH AVENUE, NEW YORK

For Spring, 1912. Available among others

MARGARETE MATZENAUER	} Metropol- itan Opera House	LUDWIG HESS, Famous Tenor
MARIE RAPPOLD		HENRI SCOTT, Basso, Chicago Opera
BERNICE DE PASQUALI		BORIS HAMBOURG, 'Cellist
HENRIETTE WAKEFIELD		GEORGE HARRIS, Jr., Tenor

For 1912-13

GEORGE HENSCHER, Recitals to his own accompaniment

GOTTFRIED GALSTON, the sensational Munich pianist

LOUIS PERSINGER, American Violin Virtuoso of European fame

All the above artists, and others to be announced

ducted, composed a close for concert purposes. It was stated on the programme that the Prelude was performed "through the favor of the composer." The Prelude was also played at Leipsic, June 1, 1859. Yet, when Johann Herbeck asked later in the year permission to perform it in Vienna, Wagner wrote him from Paris that the performance at Leipsic was against his wish, and that, as soon as Herbeck knew the piece, he would understand why Wagner considered it unsuitable for concert purposes. And then Wagner put the Prelude on the programme of his concert given in Paris, January 25, 1860.

Wagner himself frequently conducted the Prelude and Love Death, arranged by him for orchestra alone, in the concerts given by him in 1863.

*
* *

The Prelude, *Langsam und schmachtend* (slow and languishingly), in A minor, 6-8, is a gradual and long-continued crescendo to a most sonorous fortissimo; a shorter decrescendo leads back to pianissimo. It is free in form and of continuous development. There are two chief themes: the first phrase, sung by 'cellos, is combined in the third measure with a phrase ascending chromatically and given to the oboes. These phrases form a theme known as the Love Potion motive, or the motive of Longing; for commentators are not yet agreed even as to the terminology. The second theme, again sung by the 'cellos, a voluptuous theme, is entitled Tristan's Love Glance.

The Prelude is scored for three flutes (one interchangeable with piccolo), two oboes, cor anglais, two clarinets, bass clarinet, three bassoons, four horns, three trumpets, three trombones, tuba, kettle-drums, strings.

Isolde's Love Death is the title given, as some say, by Liszt to the music of Isolde dying over Tristan's body. The title is also given to the orchestral part of the scene played as concert music without the voice part. The music is scored for the same orchestra as the Prelude with the addition of a harp.

The text of "Isoldens Liebestod" is as follows:—

ORIGINAL GERMAN.

- Mild und leise
wie er lächelt,
wie das Auge

ENGLISH PROSE TRANSLATION.*

How gently he smiles and softly, how
he sweetly opens his eyes: see ye it,

* This prose translation is by Mr. W. F. Apthorp.

SUCCESSFUL SONGS BY JOHN H. DENSMORE

- The Lamb (Bb and Db). Sacred or Secular.
- Memory (C and Bb). French and English Texts.
- The Time I've Lost in Wooing (Eb and C). Humorous.
- April (G and F).
- * Two Roses (Bb, Ab, and F).
- Good-night (High).
- Laughing Song (High). Coloratura.

hold er öffnet:
 seht ihr's Freunde,
 sah't ihr's nicht?
 Immer lichter
 wie er leuchtet,
 Stern-umstrahlet
 hoch sich hebt:
 seht ihr's nicht?
 Wie das Herz ihm
 muthig schwillt,
 voll und hehr
 im Busen quillt,
 wie den Lippen
 wonnig mild
 süsser Athem
 sanft entweht:—
 Freunde, seht,—
 fühlt und seht ihr's nicht?—
 Höre ich nur
 diese Weise,
 die so wunder-
 voll und leise,
 Wonne klagend,
 Alles sagend,
 mild versöhnend
 aus ihm tönend,
 in mich dringet,
 auf sich schwinget,
 hold erhallend
 um mich klinget?
 Heller schallend,
 mich umwallend,
 sind es Wellen
 sanfter Lüfte?
 sind es Wolken
 wonniger Düfte?
 Wie sie schwellen,
 mich umrauschen,
 soll ich athmen,
 soll ich lauschen?
 Soll ich schlürfen,
 untertauchen,
 süss in Düften
 mich verhauchen?
 In dem wogenden Schwall,
 in dem tönenden Schall,
 in des Welt-Athems
 wehenden All—
 ertrinken—
 versinken—
 unbewusst—
 höchste Lust!

friends, can ye not see it? How he
 shines ever brighter, raises himself on
 high amid the radiant stars: do ye not
 see it? How bravely his heart swells
 and gushes full and sublime in his
 bosom, how sweet breath is gently
 wafted from his lips, ecstasically
 tender—Friends, look,—feel ye and
 see ye it not?—Do I alone hear this
 lay which so wondrously and softly,
 ecstasically complaining, all-saying,
 gently reconciling, sounds forth from
 him and penetrates me, soars aloft,
 and sweetly ringing sounds around
 me? As it sounds clearer, billowing
 about me, is it waves of gentle breezes?
 Is it clouds of ecstatic perfume? As
 they swell and roar around me, shall
 I breathe? shall I hearken? Shall
 I sip, dive under, sweetly exhale my-
 self away in odors? In the billowing
 surge, in the resounding echo, in the
 World-breath's waving All—to drown
 —to sink—unconscious—highest joy!



MAUD POWELL

"The Head of an Artist
 The Arm of a Man, and
 The Heart of a Woman"

Management - - H. GODFREY TURNER, 1402 Broadway, New York

[Isolde sinkt, wie verklärt, in Brängane's Armen sanft auf Tristan's Leiche. Grosse Rührung und Ent-rückheit unter den Umstehenden.]

[Isolde sinks, as if transfigured, in Brängane's arms gently upon Tristan's dead body. Great emotion in all pres-ent.]

* *

Mr. Richard Le Gallienne translated Wagner's text into verse:—

Oh, how gently
He is smiling,
See his eyelids
Open softly,
See how brightly
He is shining!
See, you, friends—
Oh, see you not?

Mark you how he
Rises radiant,
Lifts himself,
All clothed in starlight!
See, you, friends—
Oh, see you not?
How his mighty heart
Is swelling,
Calm, and happy
In his breast!
From his lips
How sweet an incense
Softly breathes!
Oh, hearken, friends—
Hear ye nothing,
Feel ye naught!
It is I alone
That listen
To this music
Strangely gentle,
Love-persuading,

Saying all things
To this music
From him coming,
Through me like
A trumpet thrilling,
Round me like
An ocean surging,
O'er me like
An ocean flowing!

Are these waves
About me breezes?
Are these odors
Fragrant billows?
How they gleam
And sing about me!
Shall I breathe,
Oh, shall I listen?
Shall I drink,
Oh, shall I dive,
Deep beneath them—
Breathe my last?
In the billows,
In the music,
In the world's
Great whirlwind—lost
Sinking,
Drowning,
Dreamless,
Blest.

* *

Wagner wrote, after telling the legend of Tristan and Isolde down to the drinking of the philter: "The musician who chose this theme for the prelude to his love drama, as he felt that he was now in the boundless realm of the very element of music, could only have one care: how he should set bounds to his fancy, for the exhaustion of the theme was impossible. Thus he took, once for all, this insatiable desire. In long-drawn accents it surges up from its first timid confession, its softest attraction, through sobbing sighs, hope and pain, laments and wishes, delight and torment, up to the mightiest onslaught, the most powerful endeavor to find the breach which shall open to the heart the path to the ocean of the endless joy of love. In vain! Its power spent, the heart sinks back to thirst with desire, with desire

The Elinor Comstock Music School

A resident and day school. Leschetizky method. Piano teachers all Leschetizky pupils. Vocal, Harmony, Ensemble playing, Sight reading, Lectures on current operas and concerts. Classes arranged in French, Classic Dancing, Literature and History of Art. Catalogues.

Miss ELINOR COMSTOCK, 1000 Madison Ave., New York City

unfulfilled, as each fruition only brings forth seeds of fresh desire, till, at last, in the depths of its exhaustion, the starting eye sees the glimmering of the highest bliss of attainment. It is the ecstasy of dying, of the surrender of being, of the final redemption into that wondrous realm from which we wander farthest when we strive to take it by force. Shall we call this Death? Is it not rather the wonder-world of night, out of which, so says the story, the ivy and the vine sprang forth in tight embrace o'er the tomb of Tristan and Isolde?"

ENTR'ACTE.

MANNERISMS.

(From the *London Times*, November 11, 1911.)

A political speaker, not many months since, lamented the difficulty of getting a reasoned verdict out of our people on any important issue, owing to a great national failing, which he labelled "looseness of thought." Few people will indorse his complaint more whole-heartedly than those whose proselytizing tendencies have led them into discussions with the average man on questions of musical judgment. The difficulty is not, as it was a few decades ago, that the Englishman "knows what he likes" and disdains discussion of anything so trivial as æsthetics; nor is it the same as that complained of by Berlioz, who (as Mr. Hadow reminds us) formed two classes of Gentiles, saying of one, "*Ils ne sentent pas*," of the other, "*Ils ne savent pas*." Rather do we, as a nation, seem to suffer from an endemic aversion to analytic processes of all kinds, and consequently are apt to form judgments which, being in most cases misty and illogical, can offer no reason for leaning in a favorable or unfavorable direction. So little does the normal man consider the origin of his musical like or dislike that he will commonly, when pressed to an explanation, betray complete confusion of mind between such diverse elements as rhythm and melody. If, to take a simple example, ten whole-hearted admirers of "The Lost Chord" are persuaded to account for their admiration, it is more than probable that nine of them will attribute it to the beauty of the melody. Yet the simple experiment of playing the tune on the piano will reveal the fact that the melodic curve is completely devoid of attraction.

Music teaches most exquisitely the art of development.—D'ISRAELI

MUSIC EDUCATION

CALVIN B. CADY. Studios { Boston, 900 Beacon Street
New York, 15 Claremont Avenue
Pianoforte, Harmony, etc., and Normal Courses

Address Teachers College, Columbia University, New York, for Syllabus of Course in Music Education.

Address Clayton F. Summy Co., Chicago, Ill., for Poetic Folk Dances, Books I. and II., Folk Songs for Ten Fingers, First Home Studies, Music Education, An Outline, Books I. and II.

Summer Normal, Portland, Oregon, in July

The fundamental fact which forms the first principle of all artistic understanding is that every work of art involves two aspects,—idea and presentation. Without realizing this and acting on it to the extent of separating those qualities concerned with the conception from those involved in the execution, no critical analysis can be clear-headed. With the idea, beyond pointing out its nature, we have here small concern. It is, of course, the artist's way of capturing an emotion, and the particular manifestation—poetry, painting, music, etc.—is immaterial. A sunset may make a man feel sad, and he will imprison that sadness in an elegy, a Madonna, an adagio, as his craft allows; the moon may make him sentimental, and we shall have something which, in general, it is better not to talk about. Criticism of idea is, admittedly, a difficult business, involving questions of taste, instinct, prejudice, nationality, and a dozen other abstract and elusive issues; but the ultimate considerations remain always,—Has the artist successfully embodied his emotion, has he made you feel it, and is it worth experiencing?

Leaving the idea for present purposes at this point, we are free to consider its presentation. We have to examine the skill with which the artist uses his material; that is to say, to analyze the various qualities which are summed up in the word "workmanship." Apart altogether from "mute, inglorious Miltons," we can all think of poets whose message has been too great for their power of statement; and of a larger number whose technical skill has almost persuaded us that there was thought behind their words. In the case of painters this truth is still more obvious. But it is in music that, to those able to see, the contrast becomes most patent and self-evident, though in music, owing to the subjective nature of the material, the casual listener is most apt to confound the two types of excellence, or, what is worse, to overrate the purely technical accomplishment. And the reason of this is not far to seek, for it is in workmanship that all those mannerisms crop up which enable the superficial mind to recognize physiognomy. It may possibly be argued that an artist shows his individuality as much in subject as in treatment; and the answer is, of course, that individuality and mannerisms are on two different

WILFRIED KLAMROTH

TEACHER of SINGING IN ALL OF ITS
BRANCHES

RICCARDO MARTIN'S OPINION:

"He has the real secret and knows how to teach it."

Studio, 11 1-2 West 37th Street . . . NEW YORK

planes. Brahms and Bizet are as unlikely to be attracted by the same subject, or even by the same mood, as Blake and Byron; and in their deliberate adoption of material of a certain character they show their personality, but it is in their selection of the material that they display their idiosyncrasies, in their workmanship that we come upon their mannerisms.

In all music which we unquestionably admit to the highest class these complementary attributes are both beyond cavil. There can be no makeweight, no balancing by super-excellence of the other aspect. The B minor Mass, the Fifth Symphony, the German Requiem, are, one and all, the noblest thoughts completely expressed. And it is easy to see how, in distributing relative greatness to other composers, Chopin and Berlioz, for example, it is sometimes a failure in the calibre of idea, sometimes in the finish of presentation, that forces us to withhold from them a throne amongst the greatest. But it is when we look at the presentation alone that we find that, as the perfection of workmanship decreases, so does the obtrusion of mannerisms increase; for perfect workmanship is workmanship become instinctive, and the insertion of mannerisms is the result of conscious manipulation. With the giant, style includes incidental mannerisms: with the pygmies the mannerisms constitute the style. There are, of course, little turns that one expects to find, even with the giants. Wagner has his semi-tone-passing-notes in most melodies; Brahms, you may say, has a trick of repeating a small section of a phrase, or of dropping a seventh to the leading-note in the cadence of a tune; Beethoven cannot resist leading one to an abrupt abyss, then starting in a new and unexpected key. Such facts may be catalogued to an almost unlimited extent. But our point is that, with the really great, idiosyncrasies have subconsciously become a vital characteristic of style, and we merely feel that the personality of the creator presupposes certain lines of action. The greater the man, the more difficult it becomes to place your finger on a square inch of his music and say, "He was always working off this little trick"; and it becomes difficult almost to the point of impossibility to say, "He reverted consciously to this trick because his inspiration ran dry." Consequently, the great men are extraordinarily

DO YOU LOVE OPERA?

*Fourth
Edition
Just
Out*

IN ATTENDING OPERA what one wants is the *Story* in few words. *Opera Stories* fills this want. It contains the Stories (divided into acts) of 163 Operas, 5 Ballets, and D'Annunzio's Mystery Play, The Martyrdom of St. Sebastian. It gives the stories of La Foret Bleue, Cendrillon, Lobetanz, Mona, Le Donne Curiose and other recent operas; also of all Standard Operas. *Opera Stories* contains portraits of famous singers. The book is handsomely, substantially bound. Endorsed by Teachers, Singers, the Public and the Press.

Mailed (postpaid) on receipt of 50c., stamps, money order, or currency.

HENRY L. MASON, 188 Bay State Road - - BOSTON

difficult to parody; for the parody either falls flat as mere reproduction or it shows its hopelessness by becoming, under the inspiration of its model, something uncommonly like music.

But with the smaller men, those to whom technique has never become second nature, but whose characteristic mannerisms are self-consciously dragged in to conjure up the idea of personality,—with these even an unskilful parodist may acquire an easy reputation. The mannerisms that stud the pages of the early Wagner, of Gounod, Grieg, Mascagni, Puccini, and so many others, are flaws which the most superficial can detect. And they are exasperating for so many reasons; for they are in the first place flaws, and they are also sign-posts which the unwary recognize with joy and gladness, and they further create the suspicion that the composer has said in his laziness, "This is sufficiently like me to do for that bar," without considering whether that bar had any justifiable place in the general scheme. But this last reason, amounting as it does to a charge of artistic dishonesty, opens up the whole question of inspiration, or continuity of thought, as opposed to manufacture, or conscious construction,—a large question which lies beyond the small side-issue we set out to investigate.

OVERTURE TO THE OPERA "TANNHÄUSER" . . . RICHARD WAGNER

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

"Tannhäuser und der Sängerkrieg auf Wartburg," romantic opera in three acts, book and music by Richard Wagner, was first performed at the Royal Opera House in Dresden, under the direction of the composer, on October 19, 1845. The cast was as follows: Hermann, Dettmer; Tannhäuser, Tichatschek; Wolfram, Mitterwurzer; Walther, Schloss; Biterolf, Wächter; Heinrich, Gurth; Reimar, Risse; Elisabeth, Johanna Wagner; Venus, Schroeder-Devrient; a young shepherd, Miss Thiele.

The first performance in the United States was at the Stadt Theatre, New York, April 4, 1859, and the cast was as follows: Hermann, Graff; Tannhäuser, Pickaneser; Wolfram, Lehmann; Walther, Lotti; Biterolf,

ARTHUR L. LAWRASON

PROMINENT STUDENTS

REGINA VICARINO, Phenomenal Colorature

SALLIE FISHER

LINA ABARBANELL

322 W. 57th Street

Columbus 8945

NEW YORK

Urchs; Heinrich, Bolten; Reimar, Brandt; Elisabeth, Mrs. Siedenburger; Venus, Mrs. Pickaneser. Carl Bergmann conducted. The New York *Evening Post* said that the part of Tannhäuser was beyond the abilities of Mr. Pickaneser: "The lady singers have but little to do in the opera, and did that little respectably."

* *

The coda of the overture was cut out, and the overture was connected with a new version of the first scene of the opera for the performance of the work in a translation by Charles Nuitter into French at the Opéra, Paris, March 13, 1861. Some consider therefore the overture in its original shape as a concert overture, one no longer authentically connected with the opera.

The overture is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, bass tuba, kettledrums, cymbals, triangle, tambourine, strings.

It begins with a slow introduction, Andante maestoso, E major, 3-4, in which the pilgrims' chorus, "Beglückt darf nun dich, o Heimath, ich schauen," from the third act, is heard, at first played piano by lower wood-wind instruments and horns with the melody in the trombones against a persistent figure in the violins, then sinking to a pianissimo (clarinets and bassoons). They that delight in tagging motives so that there may be no mistake in recognition call the first melody the "Religious Motive" or "The Motive of Faith." The ascending phrase given to the violoncellos is named the "Motive of Contrition," and the persistent violin figure the "Motive of Rejoicing."

The main body of the overture, Allegro, E major, 4-4, begins even before the completion of the pilgrims' song with an ascending first theme (violas), "the typical motive of the Venus Mountain."

"Inside the Horsel here the air is hot;
Right little peace one hath for it; God wot;
The scented dusty daylight burns the air,
And my heart chokes me till I hear it not."

The first period of the movement is taken up wholly with bacchanalian music from the opening scene in the Venus Mountain; and the motive that answers the ascending typical figure, the motive for violins, flutes, oboes, then oboes and clarinets, is known as the theme of the bacchanal, "the drunkenness of the Venus Mountain." This period is followed by a subsidiary theme in the same key, a passionate figure in the violins against ascending chromatic passages in the 'cellos.

DE MERITTE SCHOOL

815 BOYLSTON STREET, BOSTON
Twelfth Year

A preparatory school for boys who want an education.

The **Upper Grade** prepares for college and the scientific schools.

The **Lower Grade** gives to boys from ten to fourteen years of age a careful training for the work of the upper grade.

EDWIN DE MERITTE, A. B., Prin.

CAMP ALGONQUIN

ASQUAM LAKE, N.H.

A select camp for manly boys, opens June 25. Twenty-seventh season. Personal supervision, outdoor life, tutoring. For circulars or information, address

EDWIN DE MERITTE

815 Boylston Street BOSTON, MASS.

The second theme, B major, is Tannhäuser's song to Venus, "Dir töne Lob!" The bacchanal music returns, wilder than before. A pianissimo episode follows, in which the clarinet sings the appeal of Venus to Tannhäuser, "Geliebter, komm, sieh' dort die Grotte," the typical phrase of the goddess. This episode takes the place of the free fantasia. The third part begins with the passionate subsidiary theme, which leads as before to the second theme, Tannhäuser's song, which is now in E major. Again the bacchanalian music, still more frenetic. There is stormy development; the violin figure which accompanied the pilgrims' chant returns, and the coda begins, in which this chant is repeated. The violin figure grows swifter and swifter as the fortissimo chant is thundered out by trombones and trumpets to full harmony in the rest of the orchestra.

MUSICAL INSTRUCTION

TEACHER OF SINGING

Miss CLARA E. MUNGER

CENTURY BUILDING

177 Huntington Avenue, BOSTON

Miss PRISCILLA WHITE Teacher of Singing

602 Pierce Building

COPLEY SQUARE, BOSTON

Miss KATHERINE LINCOLN TEACHER OF SINGING

SOPRANO

Management, Mrs. PAUL SUTORIUS

1 West 34th Street, New York

514 Pierce Building

Copley Square, BOSTON

Saturdays and Mondays in New York

Representing Miss Clara E. Munger

Studio, 56 East 34th Street, New York City

BERTHA CUSHING CHILD

67 MOUNT VERNON STREET

TEACHING AT

LANG STUDIOS

6 NEWBURY STREET, BOSTON

CLARA TIPPETT

TEACHER OF SINGING

Assistant, GRACE R. HORNE

312 Pierce Building, Copley Square
BOSTON, MASS.

EDWIN
ARTHUR

KRAFT

ORGAN
OPENINGS
CONCERTS
AND
RECITALS

SEND FOR NEW CIRCULARS

ADDRESS:

TRINITY CATHEDRAL = = CLEVELAND, OHIO

MAY SLEEPER RUGGLES

(CONTRALTO)

Liederheim School of Vocal Music

AUBURNDALE, MASS.

(Private Home for a few pupils)

602 Pierce Building, Copley Square, BOSTON

Liederheim has a distinguished Advisory Board of Educators and Musicians, endorsing the work done in this unique music-home. One or two years here, devoted to singing alone, brings direct practical results.

THE LIEDERHEIM EUROPEAN TOUR

Art, History, Music and Sight-seeing,

with Mrs. Ruggles

June 20 to September 9, 1912

EBEN H. BAILEY

ORGANIST

Voice Culture Singers Coached

Song, Opera, and Oratorio

30 HUNTINGTON AVE., BOSTON

RECENT COMPOSITIONS

SACRED SONGS

Faith and Patience

Also arr. as duet, Soprano and Baritone

Ope, Thou, Mine Eyes. 'Cello *ad lib.*

Alone with Thee

CONCERT WALTZ SONGS

Carol of the Lark Life's Merry Morn

Fleeting Days

MARGARET

KEYES

CONTRALTO

CONCERTS, ORATORIO, RECITALS

Management, Quinlan Agency

1 WEST 34TH STREET - NEW YORK



Ziegler Institute of Normal Singing

Incorporated

1425 BROADWAY

(Metropolitan Opera House)

SUMMER SESSION IN COUNTRY NEAR NEW YORK

MOTTO: "Know thy work, and do it"

Director, Mme. ANNA E. ZIEGLER

PIONEER FOR CORRECT SINGING

Dramatic department under personal direction of Gardner Lamson,
also Correspondence Department

MUSICAL INSTRUCTION

OLGA SAMAROFF

(Madame STOKOWSKI)

IN AMERICA 1912-1913

Address, J. L. HICKENLOOPER

4545 Maryland Avenue

ST. LOUIS, MO.

STEINWAY PIANO USED

DOROTHY TEMPLE

SOPRANO

Distinguished Academician of Royal Philharmonic
Academy of Rome

ORATORIO CONCERT RECITAL

Management, E. M. S. FITE

145 W. 45th Street - - - NEW YORK

MME. DE BERG-LOFGREN

TEACHER OF SINGING
The "GARCIA" Method

Teacher of Bettina Freeman, now leading soprano of the Quinlan Opera Company of England

70 WESTLAND AVENUE, BOSTON

Telephone, Back Bay 3096-R



ALVAH GLOVER SALMON

PIANOFORTE INSTRUCTION

Concerts and Lecture Recitals (Russian Music) the result of personal investigation and study in Moscow and St. Petersburg

Critical reviews of these recitals from American, English, French, German, Russian, and Australian journals forwarded on request.

Address all communications to ALVAH GLOVER SALMON, Carnegie Hall, New York City

Permanent studio address, Carnegie Hall, N.Y.

Boston, Mass. (Huntington Chambers), Tuesdays

GWILYM MILES

BARITONE

ORATORIO and CONCERT RECITALS

Address, Care MUSICAL COURIER

Studio, 917 CARNEGIE HALL
NEW YORK

Mrs. HATTIE CLAPPER MORRIS

**VOICE PLACING AND
BREATHING A SPECIALTY**

TEACHING IN ALL ITS BRANCHES

1730 Broadway

- - - NEW YORK CITY

VICTOR HARRIS

TEACHER OF SINGING
in all its branches

THE BEAUFORT

140 West 57th Street, NEW YORK

LOUIS
ARTHUR **RUSSELL**

Author **RUSSELL SYSTEMS**
of the **OF MUSIC STUDY**

Invites correspondence from teachers and professional students of voice, piano and theory. Preparation for concert work or teaching. Repair of voice. Development of technic. Write for literature.

SUITE 853 CARNEGIE HALL

MANHATTAN, NEW YORK

(Summer Normal Session)

MUSICAL INSTRUCTION

WILLIAM ALDEN PAUL

TEACHER OF SINGING

312 PIERCE BUILDING, COPLEY SQUARE, BOSTON

Monday and Thursday P.M. and by appointment

Address, Instructor in Music, Episcopal Theological School

Telephone, 2816 R Cambridge

BARITONE SOLOIST

and TEACHER OF SINGING

NEW CENTURY BUILDING

177 HUNTINGTON AVENUE - BOSTON

Room 10

FREDERICK N. WATERMAN

Mezzo-Contralto, Soloist and Teacher

Soloist; Boston Symphony Orchestra
Chicago Symphony Orchestra
Kneisel Quartet, etc.

Studio, Pierce Building, Copley Square, Boston

Miss ANNA MILLER WOOD

M. R. C. M. CHASE

TEACHER OF PIANOFORTE PLAYING

Assisted by **MILDRED HARLOWE COOK** and others

STUDIOS, STEINERT HALL ANNEX, BOSTON

500 CARNEGIE HALL, NEW YORK, WEDNESDAYS

ART OF SINGING

Thursdays, Estey Building, Philadelphia

Metropolitan Opera House

Studio Building . . . New York

Mrs. WILLIAM S. NELSON

JOHN C. DEMPSEY

BASS-BARITONE

TEACHER OF SINGING

Conductor and Coach for amateur or professional
Opera Clubs

Choirmaster of St. Mark's P.E. Church, N.Y. City

Musical Director of the St. Cecilia Society
of Flushing

Musical Director of St. Cecilia Choral Club of
Long Island City

ELLA BACKUS-BEHR

PIANIST

Sixty-nine West Eighty-eighth Street
NEW YORK

As Vocal Coach refers to

Mme. Louise Homer Mr. Bechtal Alcock and
Mrs. Merle Tillotson-Alcock Mr. Frederic Martin

**AMERICAN INSTITUTE OF
APPLIED MUSIC**

METROPOLITAN COLLEGE OF MUSIC
212 West 59th Street, New York City

Thorough instruction in all branches of music
Personal attention to individual pupils.

Twenty-sixth year began October 2, 1911.

KATE S. CHITTENDEN, Dean of the Faculty

MUSICAL INSTRUCTION

Claude Maitland Griffith

PIANO INSTRUCTION

Studio, 133 Carnegie Hall, New York

Mon. and Thurs. Afternoons

Pouch Gallery, Brooklyn

SEND FOR CIRCULAR

PERRY AVERILL

BARITONE

Prepares Singers for the profession

Studio, 220 West 59th Street, New York

'Phone 1097 Col.

ARTHUR D. WOODRUFF

TEACHER OF SINGING

5 West 38th Street

NEW YORK CITY

Miss M. GRACE DASCHBACH

In charge of Vocal Department Teachers
College, Columbia University

SOPRANO

TEACHER OF SINGING

401 Carnegie Hall . . New York City

GEORGE HARRIS, Jr.

TENOR

Soloist with Boston Symphony Orchestra
Cecilia Society

and with New York Symphony Orchestra
Management:

M. H. HANSON, 437 5th Avenue, New York

MASTER MUSIC STUDIOS

2789 Broadway, New York

Mrs. M. DUBLE-SCHEELE

Apply to Secretary, Master Music Studios

CATALOG Telephone Connection

STEINWAY PIANO USED

SUMMER CENTER

SCHLOSS ORT, GMUNDEN, AUSTRIA

Study of music is optional

CARL E. DUFFT

BASSO

Vocal Instruction

1 East 40th Street . New York City

LESLEY MARTIN

Bel Canto

Studio: 1425 Broadway, New York

SINGERS—Suzanne Baker Watson, Cora Cross, Nellie Hart, Willette Kershaw, Gertrude Hutcheson, Ivy Scott, Marion Stanley, Estelle Ward, Mabel Wilbur, Flora Zabelle, Edward Foley, George Gilbert, John Hendricks, Andrew Mack, Dr. Eugene Walton Marshall, Fiske O'Hara, Umberto Sacchetti, Ellis Rhodes, Albert Wallerstedt, and many other singers now before the public in operatic and church work

FRANCIS ROGERS

Management, LOUDON CHARLTON
868 Carnegie Hall, New York

VIRGIL

Piano School and Conservatory

42 West 76th Street, New York

BARITONE

RECITAL, ORATORIO, CONCERT

Also a limited number of pupils in the art of singing
There is the real stuff in this singer.—PHILIP HALE.
Mr. Rogers is a true artist.—W. J. HENDERSON
(N. Y. Sun).

Address, 563 PARK AVENUE, NEW YORK

THE SCHOOL THAT MAKES PLAYERS RESULTS TELL

Catalogue on request

E. SHEFFIELD MARSH

TENOR

Tone production and preparation for
public work

Studio, 815 Carnegie Hall . New York City

LIONEL ROBSARTE

Former Opera Tenor Voice Specialist

A. de Trabadelo, Paris, teacher of Melba, Gardén, Farrar, Eames, Carasa, Gayarre, etc., says:
"I sincerely believe Mr. Robsarte has no equal among American instructors."

Voices tried gratis by appointment

From tone work to artistic finish. Traditions and action of full opera repertoire—Concert and oratorio. Teacher of Mme. Jungman, Prima Donna Contralto, Hofopera, Vienna; Mlle. Lillian Grenville, Prima Donna Soprano, Milan, St. Petersburg, Nice, Chicago Opera Co.; Signor Jacoletti, now singing in Naples; Miss Helene Travis, Mascagni Opera Co.

Residence Studio - Hotel Woodward, N.Y.

PHONE, 5000 COLUMBUS

SIGHT PLAYING FOR PIANISTS

If you are a poor Sight Reader and have difficulty in reading
NEW MUSIC AT FIRST SIGHT

write for Booklet giving full particulars of our complete correspondence course
A Professor of Music in one of the largest Colleges in the United States, to whom reference is permitted, says: "Your COURSE IS WORTH THE PRICE TO ME EVERY WEEK IN THE AMOUNT OF TIME IT SAVES ME ALONE"

Address NEW YORK COLLEGE OF APPLIED MUSIC
9208 METROPOLITAN TOWER NEW YORK CITY

WM. S. WAITH

Special Representative and Authorized Teacher of the
YERSIN METHOD

18 Arlington Place BUFFALO, N.Y.

Perfect French Diction
Interpretation of French Songs and Arias

THE MASTER SCHOOL OF MUSIC

Vocal Department begins its 8th Season October 23d

Mme. Aurelia Jager Mr. Edward Falck
and Eminent Faculty Voice Trials October 19-20
96 CLINTON ST. BROOKLYN, N.Y.

ELIZABETH CLARK-SLEIGHT

VOCAL INSTRUCTION

817 West End Avenue, New York City

JOHANNES MIERSCH

ROYAL COURT VIOLINIST

CONCERTS and RECITALS

Principal Violin Department
College of Music of Cincinnati, Ohio

IBBIE RAYMOND

Illustrated Lectures on "Lives and Works of Famous Composers, Painters and Sculptors"; also on the "History of Music and Art"

Drawing-rooms, Schools, Clubs, Private Classes
Piermont-on-Hudson - New York

F. ADDISON PORTER

Teacher of Pianoforte

New England Conservatory of Music

Private Studio, 31 Steinert Hall
BOSTON

SANDERS THEATRE . . . CAMBRIDGE
HARVARD UNIVERSITY

Thirty-first Season, 1911-1912

Boston Symphony Orchestra

MAX FIEDLER, Conductor

Programme of the FIFTH CONCERT

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE



THURSDAY EVENING, FEBRUARY 8

AT 8.00

COPYRIGHT, 1911, BY C. A. ELLIS

PUBLISHED BY C. A. ELLIS, MANAGER

Pianos that Appeal to Musicians



OUR pianos have the very highest reputation with musical people, for every piano, from the highest-priced to the least expensive we offer, has not merely the essentials of tone and touch, but also exquisite refinements of quality which delight the musician.

We invite you to inspect our stocks, which are at once the largest, the most varied, and most interesting to be found in New England.

We call particular attention to the following pianos:

STEINWAY pianos, the instruments of highest prestige among music lovers everywhere—through their incomparable tone the choice of royalty and of all connoisseurs.

In all regular styles and also in special art cases exhibiting the perfection of artistry.

HUME pianos, the best made in New England—distinguished by wonderful richness and nobility of tone.

JEWETT pianos, the favorite pianos of New England, where more are sold each year than of any other make of equal cost.

THE PIANOLA PIANOS,—the complete line of five pianos. The Steinway, the Weber, and the Steck Pianola Pianos are shown in both grand and upright forms.

M. STEINERT & SONS CO.

Steinert Hall, 162 Boylston Street

Stores in all Principal Cities of New England

SANDERS THEATRE CAMBRIDGE

HARVARD UNIVERSITY

Boston Symphony Orchestra

Thirty-first Season, 1911-1912

MAX FIEDLER, Conductor

FIFTH CONCERT

THURSDAY EVENING, FEBRUARY 8

AT 8.00

PROGRAMME

Mendelssohn . . . Overture to "A Midsummer Night's Dream," Op. 21

Beethoven Symphony No. 4, in B-flat major, Op. 60
I. Adagio; Allegro vivace.
II. Adagio.
III. Allegro vivace; Trio; Un poco meno allegro.
IV. Finale: Allegro ma non troppo.

Converse . . . "Ormazd," Symphonic Poem for Orchestra, Op. 30

Wagner Prelude to "Lohengrin"

Wagner Prelude to "The Mastersingers of Nuremberg"

There will be an intermission of ten minutes after the symphony

(Born at Hamburg, February 3, 1809; died at Leipsic, November 4, 1847.)

Translations by Schlegel and Tieck of Shakespeare's plays were read by Mendelssohn and his sister Fanny in 1826. The overture, "A Midsummer Night's Dream," was written that year, the year of the String Quintet in A (Op. 18), the Sonata in E (Op. 6), and some minor pieces. Klingemann tells us that part of the score was written "in the summer, in the open air, in the Mendelssohns' garden at Berlin, for I was present." This garden belonged to a house in the Leipziger Strasse (No. 3). It was near the Potsdam gate, and when Abraham Mendelssohn, the father, bought it, his friends complained that he was moving out of the world. There was an estate of about ten acres. In the house was a room for theatrical performances; and the centre of the garden-house formed a hall which held several hundred, and it was here that Sunday music was performed. In the time of Frederick the Great this garden was part of the Thiergarten. In the summer houses were writing materials, and Felix edited a newspaper, called in summer *The Garden Times*, and in the winter *The Snow and Tea Times*.

Mendelssohn told Hiller that he had worked long and eagerly on the overture: "How in his spare time between the lectures at the Berlin University he had gone on extemporizing at it on the pianoforte of a beautiful woman who lived close by; 'for a whole year, I hardly did anything else,' he said; and certainly he had not wasted his time."

It is said that Mendelssohn made two drafts of the overture, and discarded the first after he completed the first half. The earlier draft began with the four chords and the fairy figure; then followed a regular overture, in which use was made of a theme typical of the loves of Lysander and Hermia and of kin to the "love melody" of the present version.

The overture was first written as a pianoforte duet, and it was first played to Moscheles in that form by the composer and his sister, November 19, 1826. It was performed afterward by an orchestra in the garden-house. The first public performance was at Stettin on February 20, 1827, when Karl Löwe conducted.* The critic was not hurried in those days, for an account of the concert appeared in the *Harmonicon* for December of that year. The critic had had time to think the matter over, and his conclusion was that the overture was of little importance.

* *

The overture is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, ophicleide, kettledrums, and strings. The score of the whole of the music to "A Midsummer Night's Dream"—overture included—is dedicated to Heinrich Conrad Schleinitz.†

The overture opens Allegro di molto, E major, 2-2, with four prolonged chords in the wood-wind. On the last of these follows imme-

*Löwe is named as the conductor by Theodor Müller-Reuter in his "Lexikon der deutschen Konzertliteratur" (Leipsic, 1909). Mendelssohn went to Stettin to play Weber's Konzertstück, and with Löwe a double concerto of his own. The statement has been made that Mendelssohn then conducted the overture.

† Schleinitz (1802-81) was a counsellor of justice (in England king's counsel) and one of the board of directors of the Gewandhaus at Leipsic. After Mendelssohn's death he was director of the Leipsic Conservatory. Moscheles says in his diary that Schleinitz had "a lovely tenor voice."



JORDAN HALL

WEDNESDAY
AFTERNOON
FEBRUARY 14
AT 3

Tickets, 50c. to \$2, at Box
Office, Symphony Hall

(Direction, C. A. ELLIS)

Miss MAGGIE TEYTE as Melisande, in "Pelleas and Melisande," Opera-Comique, Paris

Miss MAGGIE TEYTE

IN SONG RECITAL

(CHICAGO OPERA CO.)

PROGRAMME

- | | | | | | | | | | | | |
|------|-----------------------------------|---|---|---|---|---|---|---|---|---|---------------|
| I. | a. De Grève | } | - | - | - | - | - | - | - | - | Debussy |
| | b. Clair de Lune | | | | | | | | | | |
| | c. La Chevelure | | | | | | | | | | |
| | d. De Soir | | | | | | | | | | |
| II. | a. Extase | - | - | - | - | - | - | - | - | - | Duparc |
| | b. L'Âne blanc | - | - | - | - | - | - | - | - | - | Huë |
| | c. Les Fontaines | - | - | - | - | - | - | - | - | - | Reynaldo Hahn |
| | d. Le Manoir de Rosemonde | - | - | - | - | - | - | - | - | - | Duparc |
| III. | Air d'Azaël ("L'Enfant Prodigue") | - | - | - | - | - | - | - | - | - | Debussy |
| IV. | a. C'est l'extase langoureuse | } | - | - | - | - | - | - | - | - | Debussy |
| | b. Il pleure dans mon cœur | | | | | | | | | | |
| | c. L'ombre des arbres | | | | | | | | | | |
| | d. Fantoques | | | | | | | | | | |
| | e. Aquarelle, No. 1—Green | | | | | | | | | | |

Mr. CHARLES WARK, Accompanist

MASON AND HAMLIN PIANO USED

diately a pianissimo chord of E minor in violins and violas. This is followed by the "fairy music" in E minor, given out and developed by divided violins with some pizzicati in the violas. A subsidiary theme is given out fortissimo by full orchestra. The melodious second theme, in B major, begun by the wood-wind, is then continued by the strings and fuller and fuller orchestra. Several picturesque features are then introduced: the Bergomask* dance from the fifth act of the play; a curious imitation of the bray of an ass in allusion to Bottom, who is, according to Maginn's paradox, "the blockhead, the lucky man, on whom Fortune showers her favors beyond measure"; and the quickly descending scale-passage for 'cellos, which was suggested to the composer by the buzzing of a big fly in the Schoenhauser Garden. The free fantasia is wholly on the first theme. The third part of the overture is regular, and there is a short coda. The overture ends with the four sustained chords with which it opened.

SYMPHONY IN B-FLAT MAJOR, NO. 4, OP. 60, LUDWIG VAN BEETHOVEN

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827.)

The composition of Beethoven's Symphony No. 5, in C minor, was not begun before the performance of the "Eroica," No. 3, and the first public performance of the "Eroica" was at Vienna on April 7, 1805.† Nottebohm found in a sketch-book of Beethoven, dated 1795, notes for a symphony in C minor, and one sketch bears a resemblance to the opening measures of the Scherzo as it is now known to us. But the composition, properly speaking, did not begin until the "Eroica" had been performed. This composition was interrupted by work on the Symphony in B-flat major, No. 4, a symphony of a very different character. There is not a single sketch for the Fourth Symphony in any one of the books of Beethoven that have come down to us. The symphony was probably invented and composed in the summer of 1806.

After the performance of the "Eroica" Beethoven also worked on his opera, "Fidelio." The French army entered Vienna, November 13, 1805; on the 15th Napoleon sent to the Viennese a proclamation dated at Schönbrunn, and on November 20, 1805, "Fidelio" was performed for the first time, before an audience largely composed of French officers. There were three performances, and the opera was withdrawn until March 29, 1806, when it was reduced from three acts to two. The opera was again coldly received; there were two performances; and there was no revival in Vienna until 1814.

Beethoven, disturbed by this disaster, went in 1806 to Hungary to visit his friend, Count Brunsvik, and he visited the Prince Lichnowsky at Castle Grätz, which was near Troppau in Silesia. It has

* Bergomask, or, properly, Bergamask Dance: A rustic dance of great antiquity, framed in imitation of the people of Bergamo, ridiculed as clownish in their manners and dialect. The buffoons throughout Italy delighted in imitating the jargon of these peasants, subject to the Venetians, and the custom of imitating their dancing spread from Italy to England. (Piatti, a native of Bergamo, took a peculiar pleasure in arranging Mendelssohn's dance for 'cello and pianoforte.) But see Verlaine's lines:—

Votre âme est un paysage choisi
Que vont charmant masques et bergamasques
Jouant du luth et dansant et quasi
Tristes sous leurs déguisements fantasques.

† The "Eroica" was performed for the first time at a private concert at Prince Lobkowitz's in December, 1804.

been said that at Martonvásár, visiting the Brunsviks, he found that he loved Therese and that his love was returned.* Some therefore account for the postponement of the Fifth Symphony, begun before the Fourth, "by the fact that in May 1806, Beethoven became engaged to the Countess Therese. . . . The B-flat symphony has been mentioned as 'the most tenderly classical' of all works of its kind; its keynote is 'happiness'—a contentment which could have come to the master only through such an incident as the one above set forth—his betrothal." I do not see the force of this reasoning.

It is better to say with Thayer that nothing is known about the origin of the Fourth beyond the inscription put by the composer on the manuscript which belongs to the Mendelssohn family: "Sinfonia 4^{ta} 1806. L. v. Bthvn."

This we do know: that, while Beethoven was visiting Prince Lichnowsky at the latter's Castle Grätz, the two called on Franz Count Oppersdorf, who had a castle near Grossglogau. This count, born in 1778, rich and high-born, was fond of music, and he had at this castle a well-drilled orchestra, which then played Beethoven's Symphony in D major in the presence of the composer. In June, 1807, he commissioned Beethoven to compose a symphony, paid him two hundred florins in advance and one hundred and fifty florins more in 1808. Beethoven accepted the offer, and purposed to give the Symphony in C minor to the count; but he changed his mind, and in November, 1808, the count received, not the symphony, but a letter of apology, in which he said that he had been obliged to sell the symphony which he had composed for him and also another,—these were probably the Fifth and the Sixth,—but that the count would receive soon the one intended for him. The Fifth and Sixth were dedicated respectively to Prince Lobkowitz and Count Rasumowsky. Oppersdorf at last received the Fourth Symphony, dedicated to him, a symphony that was begun before he gave the commission; he received it after it had been performed. He was naturally offended, especially as the Fourth Symphony at first met with little favor. He did not give Beethoven another commission, nor did he meet him again, although Beethoven visited again at the Castle Grätz in 1811. The count died January 21, 1818.

*
* *

The Fourth Symphony was performed for the first time at one of two concerts given in Vienna about the 15th of March, 1807, at Prince Lobkowitz's. The concert was for the benefit of the composer. The *Journal des Luxus und der Moden* published this review early in April of that year:—

"Beethoven gave in the dwelling-house of Prince L. two concerts in which only his own compositions were performed: the first four symphonies, an overture to the tragedy 'Coriolanus,' a pianoforte concerto, and some arias from 'Fidelio.' Wealth of ideas, bold originality, and fulness of strength, the peculiar characteristics of Beethoven's Muse, were here plainly in evidence. Yet many took exception to the neglect of noble simplicity, to the excessive amassing thoughts, which on account of their number are not always sufficiently

* See "Beethoven's unsterbliche Geliebte nach persönlichen Erinnerungen," by Mariam Tenger (Bonn, 1890), and Prod'homme's "Symphonies de Beethoven" (Paris, 1906). Also see Entr'acte in the Programme Book of the Boston Symphony Orchestra of December 25, 1909.

blended and elaborated, and therefore often produce the effect of uncut diamonds."

Was this "Prince L." Lobkowitz or Lichnowsky? Thayer decided in favor of the former.

The symphony was also played in public at a charity concert at the Burg Theatre, Vienna, on November 15, 1807, when it was conducted by the composer. The correspondent of Kotzebue's *Freimüthige* (January 14, 1808) wrote: "Beethoven has composed a new symphony, which has pleased at least his furious admirers, and an overture to Collin's 'Coriolanus,' which has pleased everybody."

Toward the end of 1807 the Concerts of Amateurs, a society composed of nobles and bankers, transferred their private concerts from the Mehlgrube to the great hall of the University, and at one of these concerts Beethoven conducted a third performance of the Fourth Symphony. A correspondent of the *Allgemeine Musikalische Zeitung* wrote that the symphony, which did not give much pleasure at the theatre, here met with the success that it deserved, as it seemed to him. "For the first Allegro, well worked, is beautiful, fiery, and rich in harmonies. The Menuet and Trio have an original, individual character. It were to be wished that in the Adagio the song were not so divided among the instruments; for such division, even in Eberl's * rich and brilliant Symphony in D minor, often injures the effect."

According to Schindler the new symphony made a marked impression on the audience, and its effect was more decisive than was that of the Symphony in C major eight years before.

The first performance in Boston was probably the one at a concert of the Musical Fund Society on December 8, 1849.

* *

The separate orchestral parts of the Fourth Symphony were published in March, 1809,† by the Bureau of Arts and of Industry at Vienna and Budapest. The complete score in octavo, one hundred and ninety-five pages, was published in 1821 with this title: "4^e Grande Simphonie en si bémol majeur (B dur) composée et dédiée à Mons^r le Comte d'Oppersdorf par Louis Van Beethoven, Op. 60. Partition. Prix 16 Fr. Bonn et Cologne chez N. Simrock, 2078."

An arrangement for pianoforte by Fr. Stein was published early in 1809.

* *

The symphony is scored for flute, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, strings.

* *

Von Weber, in his "Künstlerleben," spoke slightly of the Fourth Symphony; of the introduction, "full of short detached ideas without relation one to another—three or four notes every quarter hour, which is interesting! Then a muffled drum roll and mysterious viola phrases, all ornamented with a crowd of general pauses and rests: then, after the hearer is resigned by long waiting, the Allegro, a ferocious movement in which especial care is taken that no principal thought is

* Anton Eberl (1766–1807) was a Viennese composer and pianist, who lived four years in St. Petersburg, and made many concert tours. He wrote five operas, symphonies, concertos, and much chamber and pianoforte music.

† Thayer says 1808, but see the *Intelligenz-Blatt* of the *Allgemeine Musikalische Zeitung*, April, 1809, Col. 35.

exposed," etc. Von Weber, who put the tirade in the mouth of an organ-blower, conducted this symphony at Prague.

The symphony was performed at Leipsic, December 16, 1810, for the benefit of the widows and the orphans of members of the Musical Institute. The critic of the *Allgemeine Musikalische Zeitung* referred to the Introduction as an Allegro and to the Adagio as an Andante, but pronounced the symphony "geistreich," and concluded as follows: "The work is clear, comprehensible and very agreeable and it resembles the first and second symphonies of this master which are highly esteemed and with good reason, rather than the fifth and the sixth." The symphony was played and warmly praised at a Gewandhaus concert in March, 1811.

At Mannheim, where it was produced in the winter of 1811, the symphony was characterized as "Jean Paul in music." At Cassel, where Guhr conducted it in the season of 1815-16, a local critic wrote to the *Allgemeine Musikalische Zeitung*: "It seems to me that the great master, in this as in several of his new works, is extremely bizarre and makes himself unintelligible and even an object of terror to even cultivated dilettanti."

The Philharmonic Society performed the Fourth Symphony, perhaps in one of the first years of the establishment of the society (1817; no exact records were kept until 1821), certainly on March 12, 1821.

The first performance at Paris was probably at a concert of the Conservatory, February 21, 1830. A critic wrote for *Figaro*: "It is not that this work of Beethoven is inferior to the majority of his which we know; on the contrary this beautiful work should, it seems to us, take its place among his most astonishing creations, but, it must be said, the details in which the composer delights nearly all escaped us. The auditory nerves of the audience had been paralyzed by too sustained attention. We must hear this symphony again before risking a fuller analysis." Now the programme of this concert included a symphony by Haydn, a chorus from "Euryanthe" tinkered by Castil-Blaze, a scene for orchestra and solo violin by Mazas, Weber's "Hunters' Chorus," a pianoforte concerto by Kalkbrenner, and at last the Fourth Symphony. Castil-Blaze after the second performance, April 4, 1830, criticised the symphony with much appreciation, and complained that the finale was played too fast.

The Philharmonic Society of New York played the symphony for the first time, November 24, 1849.

"ORMAZD," A SYMPHONIC POEM, OP. 30.*

FREDERICK SHEPHERD CONVERSE

(Born at Newton, Mass., January 5, 1871; now living at Westwood, Mass.)

"The subject matter of this symphonic poem is derived from the mythology of ancient Persia, a full account of which may be found in James Freeman Clarke's 'Ten Great Religions.'

"The followers of Zoroaster deified light and darkness as the gods of good and evil: Ormazd and Ahriman; or, in a larger sense, the constructive and destructive principles in the universe.

*Mr. Converse contributes these notes to the Programme Book.—P. H.

"They are engaged in intermittent conflict which will, in time, terminate in the victory of Ormazd, and the purification of Ahriman and his victims, by the purging fire of Ormazd.

"Ormazd controls the hosts of heaven, suns and stars, as his army of light; Ahriman the forces of darkness.

"The work in question is based on this general idea. It is in one movement, in free form. In the beginning, Ormazd assembles the hosts of Heaven; vague trumpet calls are heard answering one another from afar. Gradually, all becomes more definite; the calls more clear and full, until a brilliant, martial passage pictures the passing of the hosts of light.

"This fades away, and one hears the music of the blessed Fravashis, or the souls of the good, in praise of Ormazd.

"Then from the deep pit of Dusahk come the gloomy moans of Ahriman and the lost souls. The musical material of this part has emotional and psychological significance. The section begins with a dark motive, *allegro agitato*, suggestive of the envy and surging hatred of Ahriman, 'the backward thinker.' Three times this surges up, each time to a greater climax, until at last it breaks into the conflict, spiritual rather than realistic, between Ahriman and Ormazd, in which the former is overcome and falls back into his dark abode. These episodes of gathering revolt are separated by motives suggestive of the hopeless longings and regrets of the lost souls, now sad moans of sorrow, now tender memories of past delights. All these ideas are tied together by a busy motive suggestive of the pernicious activity of Ahriman, a motive which becomes important in the Conflict episode, where it is used in conjunction with, or rather in opposition to, the martial motive of Ormazd, from the first section.

"Ormazd conquers and from above is heard the rejoicing of the hosts of Light, also the song of the blessed Fravashis in praise of Ormazd."

Mr. Converse has not written "Oriental" music. "The musical idiom is entirely modern. The poetic idea appealed to me purely on account of its richly decorative and picturesque expression of elemental truths: as potent for us to-day in America as they were for the ancient followers of Zoroaster. There are no doubt an Ormazd and an Ahriman within each one of us, and so my work may have subjective emotional significance, as well as decorative and imaginative qualities."

Mr. Converse composed this symphonic poem in the summer of 1911.

The work is scored for three flutes (one interchangeable with piccolo), two oboes, one English horn, two clarinets, one bass clarinet, two bassoons, one double-bassoon, six horns, three trumpets, three trombones, one bass tuba, three kettledrums, one bass drum, cymbals, tam-tam, celesta, Glockenspiel, harp, piano, and the usual strings.

The first performances of "Ormazd" were by the St. Louis Symphony Orchestra, Mr. Max Zach, conductor, in the Odeon, St. Louis, January 26 and 27, 1912.

* * *

ORMAZD.

(Rendered after the Bundehesch of the ancient Persians by Percy Mackaye.)

On the far mountain Albordj, in the realm of primal light, is the abode of Ormazd.

Beyond the spheres of high heaven he created his shining hosts: the Sun, his giant runner, who never dies; the Moon, who girdles the earth;

and the Planets, his splendid captains. Such-like as the hairs upon a titan's head were the unnumbered stars on the ramparts of Ormazd. Seven were his splendid captains. Beyond the spheres of high heaven marshalled he them.

In the realm of Gorodman, the dwelling of the blessed Fravashis, the circling of worlds in their spheres was like to immortal music.

Below the bright bridge Chinevat, in the bowels of darkness, is the abode of Ahriman.

Deep in abysmal Duzahk he created his terrible numbers—for every creature of light a Dæva of gloom. Like the death-pang of the primal Bull was the moaning of Ahriman—his loathing for Ormazd.

Twice on huge wings, above abysmal Duzahk, he fluttered up toward Albordj; twice fell he back.

Beyond his bleak pit of doom beautiful rose the peak of Albordj; in the bowels of darkness, like fire were the dreams of the damned.

A third time, then, Ahriman uprose; around him he marshalled his hordes—cold stars and wandering comets, the kings of chaos. Glittered against them the ranks of Ormazd. Dazzling and dark was the conflict.

For ninety nights the smoke of stars obscured them; till back in to abysmal Duzahk fell Ahriman, defeated. Golden, then, was the laughter of Ormazd. Like laughter, the gold-haired Planets rattled their shields.

In the realm of Gorodman, the dwelling of the blessed Fravashis, the circling of worlds in their spheres was like to immortal music.

PRELUDE TO THE OPERA "LOHENGRIN" RICHARD WAGNER

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

"Lohengrin," an opera in three acts, was performed for the first time at the Court Theatre, Weimar, August 28, 1850. The cast was as follows: Lohengrin, Beck; Telramund, Milde; King Henry, Höfer; The Herald, Pätsch; Ortrud, Miss Fastlinger; Elsa, Miss Agthe. Liszt conducted.

The tenor Beck found the first part of "Lohengrin's narrative" so exhausting that he was unable to sing the second; and, to quote Mr. Henry T. Finck's words, "Wagner, judging that this would probably be the case with most tenors, cancelled this passage altogether." The five additional verses are printed in the original orchestral score, but not in the score for voices and pianoforte, nor in the libretto. The whole narrative was sung at the Munich performance in 1869 with Nachbaur as Lohengrin. Some of Wagner's friends almost persuaded him to change the plot, and permit Lohengrin to remain with Elsa, just as Dickens was persuaded for the sake of "a happy ending" to change, and ruin in the changing, the final chapter of "Great Expectations." Beck, by the way, who, according to Richard Pohl, was wholly unable to do justice to the part, left the stage not many years after the first performance.*

* Wagner, in a letter to Louis Schindelmeisser, written in 1853, declared frankly that Beck was "atrocious." Yet the Princess Sayn-Wittgenstein, who heard him a few years after the first performance, was hysterical in praise of the tenor. Wagner wished his Lohengrin to be "young and radiant." He wrote with reference to one unhappy Lohengrin: "I had always fancied that people must be glad whenever Lohengrin but tread the stage: on the contrary, it seems they were gladder when he left it." For much entertaining matter concerning the first performance of "Lohengrin" see W. A. Ellis's *Life of Wagner*: the indices of the volumes are commendably full.

It was at Marienbad in the summer of 1845 that Wagner laid out the scheme of "Lohengrin." He wrote the libretto in the following winter, and conceived some of the melodic ideas. He began the actual composition of the opera with this narrative of Lohengrin, "because the monologue contained the most significant musical germs in the whole score." In the original version, after the words "and Lohengrin my name," the orchestra intoned the Grail theme, the chorus treated the theme in the same manner as in the first act when the knight appears, and then the recitation continued in a manner analogous to first section. The third act of "Lohengrin" was composed at Grossgraufen between September 9, 1846, and March 5, 1847; the first act between May 12 and June 8, 1847; the second act between June 18 and August 2 of the same year. The Prelude was completed on August 28, 1847, and the instrumentation was made during the following winter and spring. The score was not published for several years,—to quote from Mr. W. J. Henderson's "Richard Wagner" (New York, 1901),—"because Meser, who had printed the previous works of the composer, had lost money by the ventures. Breitkopf & Härtel subsequently secured the score at a small price, not because they were niggardly in offering, but because Wagner's works had no large market value at the time, and he was anxious to sell, being in his chronic condition of financial embarrassment."

The first performance of the Prelude in concert was on January 17, 1853, in the Gewandhaus, Leipsic, at a concert for the benefit of the Orchestral Pension Fund. Julius Rietz conducted from manuscript.

The first performance of "Lohengrin" (in German) in the United States was at the Stadt Theatre, New York, April 3, 1871. Adolf Neuendorff conducted. The cast was as follows: Lohengrin, Habelmann; Telramund, Vierling; King Henry, Franosch; the Herald, W. Formes; Ortrud, Mme. Frederici; Elsa, Mme. Lichtmay. The first performance in Italian was at the Academy of Music, March 23, 1874: Lohengrin, Campanini; Telramund, del Puente; King Henry, Nannetti; the Herald, Blum; Ortrud, Miss Cary; Elsa, Miss Nilsson.

* *

The Prelude is the development and working out of the Sangreal motive. Berlioz described the composition as a gradual crescendo leading to a shorter decrescendo. "Like the hero's career in the opera," says Mr. Apthorp, "it begins, as it were, in the clouds, then gradually descends farther and farther until it embraces all the lowest tones of the orchestra, and then returns to the clouds again. Its single theme is developed in free polyphony by various successive groups of instruments, each of which groups proceeds with free counter-thematic work as the next group enters with the theme. First we have the violins piano in their higher register; then come the flutes, oboes and clarinets; then the violas, 'cellos, horns, bassoons, and double-basses; lastly the trumpets, trombones, and tuba fortissimo; then comes the decrescendo, ending pianissimo in the high violins and flutes."

The Prelude is scored for three flutes, two oboes, English horn, two clarinets, bass clarinet, three bassoons, four horns, three trumpets, three trombones, bass tuba, a set of three kettledrums, cymbals, four solo violins, and the usual strings.

PRELUDE TO "THE MASTERSINGERS OF NUREMBERG."

RICHARD WAGNER

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

The Vorspiel to "Die Meistersinger von Nürnberg" was performed for the first time at Leipsic, November 1, 1862. The opera was first performed at Munich, June 21, 1868.

The idea of the opera occurred to Wagner at Marienbad in 1845, and he then sketched a scenario, which differed widely from the one finally adopted. It is possible that certain scenes were written while he was composing "Lohengrin," and there is a legend that the quintet was finished in 1845. Some add to the quintet the different songs of Sachs and Walther. Wagner wrote a friend, March 12, 1862: "To-morrow I at least hope to begin the composition of 'Die Meistersinger.'" The libretto was completed at Paris in 1861. He worked at Biebrich in 1862 on the music. In the fall of that year he wished the public to hear fragments of his new works, as yet not performed nor published,—fragments of "Siegfried," "Tristan," "Die Walküre,"—and he himself added to these the overture to "Die Meistersinger," the entrance of the mastersingers, and Pogner's address, from the same opera.

His friend, Wendelin Weissheimer (born 1838), opera conductor at Würzburg and Mainz, composer, teacher, essayist, organized a concert at Leipsic for the production of certain works. Von Bülow was interested in the scheme, and the concert was given in the hall of the Gewandhaus, November 1, 1862, as stated above.

* * *

I give in condensed and paraphrased form Mr. Maurice Kufferath's analysis of this overture.*

This Vorspiel, or prelude, is in reality a broadly developed overture in the classic form. It may be divided into four distinct parts, which are closely knit together.

1. An initial period, *moderato*, in the form of a march built on four

* See "Les Maîtres Chanteurs de Nuremberg," by Maurice Kufferath (Paris and Brussels, 1908), pp. 200-210.

MISS GAFFNEY HYGIENIC TREATMENT OF HEAD, FACE AND NECK

Removing and preventing wrinkles and improving the complexion by restoring muscular tone and tissue building **without the use of cosmetics or steaming.** Head treated for congestion, falling hair and baldness.

The only method which grows new permanent hair in six treatments.

MANICURING AND SHAMPOOING

ADDRESS, 486 BOYLSTON STREET, ROOM 4

Telephone, Back Bay 3776 W

Testimonials from distinguished
men and women of Boston

STRICTLY PRIVATE TREATMENT
15 YEARS EXPERIENCE

chief themes, combined in various ways. The tonality of C major is well maintained.

2. A second period, in E major, of frankly lyrical character, fully developed, and in a way the centre of the composition.

3. An intermediate episode after the fashion of a scherzo, developed from the initial theme, treated in diminution and in-fugued style.

4. A revival of the lyric theme, combined this time simultaneously with the two chief themes of the first period, which leads to a coda wherein the initial phrase is introduced in the manner of a stretto.

The opening energetic march theme serves throughout the work to characterize the mastersingers. As Wagner said, "The German is angular and awkward when he wishes to show his good manners, but he is noble and superior to all when he takes fire." The theme might characterize the German bourgeoisie. (Compare Elgar's theme of "London Citizenship," in "Cockaigne.") Secondary figures are formed from disintegrated portions of this theme, and there is a peculiarly appropriate scholastic, pedantic polyphony. Note also how from the beginning a cunning use of the ritardando contributes to the archaic color of the work.

The exposition of the initial theme, with the first developments, leads to a second theme of wholly different character. It is essentially

AN INSTANT SUCCESS—FIRST EDITION EXHAUSTED

A UNIQUE VOLUME

One Hundred Folksongs of All Nations

Edited by GRANVILLE BANTOCK

FOR MEDIUM VOICE



Bound in paper, cloth back - - -	\$1.50, postpaid
In full cloth, gilt - - -	2.50, postpaid

Musicians everywhere, particularly those who are students of the development of music, are vitally interested in folksong, not of one, but of all countries whose music has racial characteristics. Herein, too, singers have found rare and curious examples with which to enrich the most artistic programs. In this volume of **The Musicians Library** the editor has drawn from the treasures found among European, Asiatic, African, and American races, making a most valuable and unique collection, which he has edited with skill. The accompaniments are musical and characteristic, and in addition to the **original language** or dialect an excellent English translation is in all cases given.

As desirable for children as adults

OLIVER DITSON COMPANY - - BOSTON

150 TREMONT STREET

lyrical, and, given at first to the flute, hints at the growing love of Walther for Eva. Oboe, clarinet, and horn are associated with the flute, and alternate with it in the development.

A Weberish flourish of violins leads to a third theme, intoned by the brass, sustained by harp. It is a kind of fanfare. The theme seems to have been borrowed by Wagner from the "crowned Tone" of Heinrich M \ddot{u} gling.* This pompous theme may be called the fanfare of the corporation, the theme of the guild, or the theme of the banner, the emblem of the corporation. It is soon combined with the theme of the mastersingers, and at the conclusion the whole orchestra is used. There is in this brilliant passage an interesting chromatic walk of trumpets and trombones, supported by violas and 'cellos.

A short and nervous episode of eight measures introduces a series of modulations, which lead to a sweet yet broadly extended melody,—the theme that characterizes in general the love of Walther and Eva. And here begins the second part of the overture. The love theme

* See "Der Meistergesang in Geschichte und Kunst," by Curt Mey (Carlsruhe, 1892, pp. 56, 57).

WILLIAM ALDEN PAUL

Instructor in Music, Episcopal Theological School, Cambridge

Private Lessons in Voice Culture for Reading, Speaking and Singing

BOSTON

312 PIERCE BUILDING, COPLEY SQ.

Monday, Thursday, Saturday P.M.

CAMBRIDGE

25 WINTHROP HALL

Phillips Place

Telephone, 2816 R

DE MERITTE SCHOOL

815 BOYLSTON STREET
BOSTON

TWELFTH YEAR

A preparatory school for boys who want an education.

The **Upper Grade** prepares for college and the scientific schools.

The **Lower Grade** gives to boys from ten to fourteen years of age a careful training for the work of the upper grade.

EDWIN DE MERITTE, A. B., Principal

COOK SHOP and LUNCH ROOM

All kinds of cooked food for sale. Food will be served in the lunch room at all hours of the day.

CATERING DEPARTMENT

TO ORDER

Ice Cream, Sherbets, etc. Croquettes, Salads, Sandwiches, Cakes and Salted Nuts for Luncheons and Teas.

Soup, Sandwiches and Doughnuts for School Lunches.

Also Furnished Rooms.

LAVINIA NOBLETON (Formerly of Jarvis Field House)

Telephone, Cambridge 1642-W

after development is combined with a more passionate figure, which is used in the opera in many ways,— as when Sachs sings of the spring; as when it is used as an expression of Walther's ardor in the accompaniment to his trial song in the first act.

The tonality of the first period is C major, that of the love music is E major. And now there is an allegretto. The oboe, in staccato notes, traces in double diminution the theme of the initial march; while the clarinet and the bassoon supply ironical counterpoint. The theme of youthful ardor enters in contention; but irony triumphs, and there is a parody (in E-flat) of the solemn March of the Mastersingers, with a new subject in counterpoint in the basses. The counter-theme in the 'cellos is the theme which goes from mouth to mouth in the crowd when Beckmesser appears and begins his Prize Song,—“What? He? Does he dare? *Scheint mir nicht der Rechte!*” “He's not the fellow to do it.” And this mocking theme has importance in the overture; for it changes position with the subject, and takes in turn the lead.

After a return to the short and nervous episode there is a thunderous explosion. The theme of the mastersingers is sounded by the brass

Miss ALICE M. RAYMOND

TELEPHONE 2899-3 CAMBRIDGE

TEACHER OF

Piano and Voice Culture

Pupil of Raoul Pugno of Paris

CLASS OR PRIVATE LESSONS

4 Exeter Park, Cambridge Off Mass. Ave.
Arlington car via Harvard Square

Mr. GEO. A. BURDICK

Teacher of Piano and Harmony

STUDIOS Cambridge - - 67A Dana Street
Boston, Tuesday and Wednesday P.M.
602 Huntington Chambers

TELEPHONE, 719-M CAMBRIDGE

BENEDICT FITZ GERALD

PIANIST and TEACHER

College Entrance Requirements

8 STEINERT HALL - BOSTON

Tuesday and Friday

Mlle.



Caroline
MILLINERY

REDUCTION SALE

486 BOYLSTON STREET
BOSTON

In Block of Brunswick Hotel

with hurried violin figures, at first alone, then combined simultaneously with the love theme, and with the fanfare of the corporation played scherzando by the second violins, violas, and a portion of the woodwind. This is the culmination of the overture. The melodious phrase is developed with superb breadth. It is now and then traversed by the ironical theme of the flouted Beckmesser, while the basses give a martial rhythm until again breaks forth from the brass the theme of the corporation. The fanfare leads to a last and sonorous affirmation of the mastersinger theme, which serves at last as a song of apotheosis.

	 <p>Luncheon 11-3</p> <p>Afternoon Tea 3.30-5.30</p>	<p>English Tea Room</p> <p>160 Tremont Street Over Moseley's</p> <p>Between West and Boylston Streets</p>	
---	---	--	--

GEORGE H. KENT

University Bookstore Harvard Square

Fine Stationery
For Every Occasion

Playing Cards—Score Cards
For Whist Parties

Ask to see
our

Plain White Backed Cards

INFANTRY HALL . . . PROVIDENCE

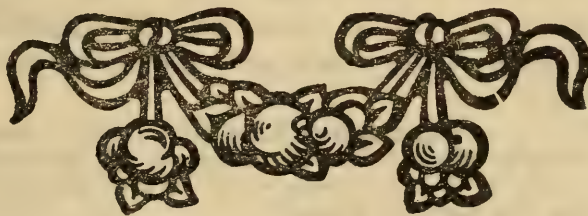
Thirty-first Season, 1911-1912

Boston Symphony Orchestra

MAX FIEDLER, Conductor

Programme of the FOURTH CONCERT

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE



TUESDAY EVENING, FEBRUARY 13

AT 8.15

COPYRIGHT, 1911, BY C. A. ELLIS

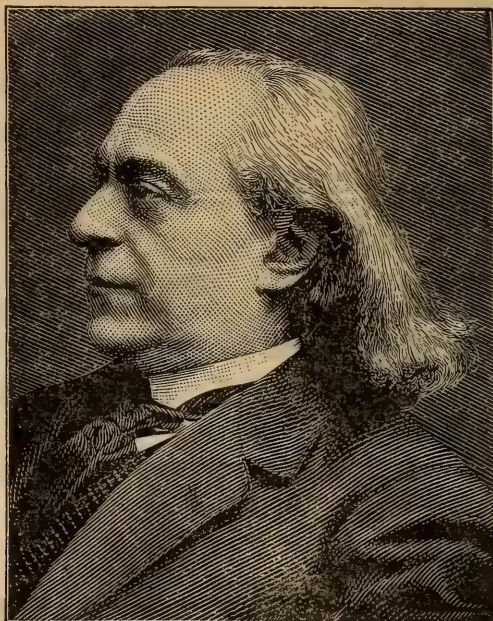
PUBLISHED BY C. A. ELLIS, MANAGER

Vladimir De Pachmann

*The Greatest Pianist
Of the 20th Century*

ON TOUR
IN THE
UNITED STATES

SEASON: 1911-1912



For generations the appearance of new stars on the musical firmament has been announced—then they came with a temporary glitter—soon to fade and to be forgotten.

De Pachmann has outlived them all. With each return he won additional resplendence and to-day he is acknowledged by the truly artistic public to be the greatest exponent of the piano of the twentieth century. As Arthur Symons, the eminent British critic, says:

"Pachmann is the Verlaine or Whistler of the Pianoforte the greatest player of the piano now living."

Pachmann, as before, uses the BALDWIN PIANO for the expression of his magic art, the instrument of which he himself says:

" It cries when I feel like crying, it sings joyfully when I feel like singing. It responds—like a human being—to every mood. I love the Baldwin Piano."

Every lover of the highest type of piano music will, of course, go to hear Pachmann—to revel in the beauty of his music and to marvel at it.

It is the beautiful tone quality, the voice which is music itself, and the wonderfully responsive action of the Baldwin Piano, by which Pachmann's miraculous hands reveal to you the thrill, the terror and the ecstasy of a beauty which you had never dreamed was hidden in sounds.

Sole Representative

MRS. LUCY H. MILLER

28 GEORGE STREET - - PROVIDENCE, R.I.

One Hundred and Twenty-third Concert in Providence

Boston Symphony Orchestra

Thirty-first Season, 1911-1912

MAX FIEDLER, Conductor

FOURTH CONCERT**TUESDAY EVENING, FEBRUARY 13****AT 8.15**

PROGRAMME

Weber Overture to the Opera "Oberon"

Tschaikowsky Symphony in B minor, No. 6, "Pathetic," Op. 74

- I. Adagio; Allegro non troppo.
- II. Allegro con grazia.
- III. Allegro, molto vivace.
- IV. Finale: Adagio lamentoso.

Grieg Concerto in A minor, for Pianoforte, Op. 16

- I. Allegro molto moderato.
- II. Adagio.
- III. Allegro moderato molto e marcato.

Wagner Prelude to "Lohengrin"

Wagner Prelude to "The Mastersingers of Nuremberg"

SOLOIST**KATHARINE GOODSON**

Knabe Piano Used

There will be an intermission of ten minutes after the symphony

Pianos that Appeal to Musicians



OUR pianos have the very highest reputation with musical people, for every piano, from the highest-priced to the least expensive we offer, has not merely the essentials of tone and touch, but also exquisite refinements of quality which delight the musician.

We invite you to inspect our stocks, which are at once the largest, the most varied, and most interesting to be found in New England.

We call particular attention to the following pianos:

STEINWAY pianos, the instruments of highest prestige among music lovers everywhere—through their incomparable tone the choice of royalty and of all connoisseurs.
In all regular styles and also in special art cases exhibiting the perfection of artistry.

HUME pianos, the best made in New England—distinguished by wonderful richness and nobility of tone.

JEWETT pianos, the favorite pianos of New England, where more are sold each year than of any other make of equal cost.

THE PIANOLA PIANOS,—the complete line of five pianos.
The Steinway, the Weber, and the Steck Pianola Pianos are shown in both grand and upright forms.

M. STEINERT & SONS CO.

327 Westminster Street, Providence, R.I.

Stores in all Principal Cities of New England

OVERTURE TO THE OPERA "OBERON" . . CARL MARIA VON WEBER

(Born at Eutin, Oldenburg, December 18, 1786; died at London, June 5, 1826.)

"Oberon; or, the Elf-king's Oath," a romantic opera in three acts, book by James Robinson Plancé, music by Carl Maria von Weber, was first performed at Covent Garden, London, on April 12, 1826. Weber conducted the performance. The first performance in Boston was at Music Hall by the Parepa Rosa Company, May 23, 1870.

Weber was asked by Charles Kemble in 1824 to write an opera for Covent Garden. A sick and discouraged man, he buckled himself to the task of learning English, that he might know the exact meaning of the text. He therefore took one hundred and fifty-three lessons of an Englishman named Carey, and studied diligently, anxiously. Planché sent the libretto an act at a time. Weber made his first sketch on January 23, 1825. The autograph score contains this note at the end of the overture: "Finished April 9, 1826, in the morning, at a quarter of twelve, and with it the whole opera. *Soli Deo Gloria!!!*—C. M. V. Weber." This entry was made at London.

The overture is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettledrums, strings. The overture begins with an introduction (Adagio sostenuto ed il tutto pianissimo possibile, D major, 4-4). The horn of Oberon

PROVIDENCE MUSICAL ASSOCIATION

SEASON 1911-1912

STUDENTS' COURSE

AT MEMORIAL HALL

THE FLONZALEY STRING QUARTET, TUESDAY, February 20, 8.30 p.m.

Mme. MAUD POWELL, Violin Recital. Friday, March 1, 8.15 p.m.

Price: Single Concerts, \$1.50.

Mail orders will be received by the Treasurer of the Association. For sale in lobby of Journal Building.

STAR COURSE OF PIANO RECITALS

Direction . . . LOUDON CHARLTON

MEMORIAL HALL

JOSEF LHEVINNE February 21
AT 8.15 O'CLOCK

Tickets, \$1.50 and \$1.00.

Mail orders may be sent to Mrs. Lucy H. Miller, Treasurer, P.O. Box 616. Seats will be reserved as near as possible to the desired location. For sale in lobby of Journal Building.

E. T. Slattery Co.

OPPOSITE BOSTON COMMON

154 and 155 TREMONT STREET

EXCLUSIVE STYLES IN

Suits, Gowns

Coats and Hats

For the Horse Show,
Opera and other social
functions.

MANY people of
refinement who
have ample means to pur-
chase abroad, prefer to
make their selections from
the already carefully
chosen assortments of
E. T. Slattery Company,
where they can be assured
of a perfect fit in any
garment.



is answered by muted strings. The figure for flutes and clarinets is taken from the first scene of the opera (Oberon's palace; introduction and chorus of elfs). After a pianissimo little march there is a short dreamy passage for strings, which ends in the violas. There is a full orchestral crashing chord, and the main body of the overture begins (Allegro con fuoco in D major, 4-4). The brilliant opening measures are taken from the accompaniment figure of the quartet, "Over the dark blue waters," sung by Rezia, Fatime, Huon, Scherasmin (act ii., scene x.). The horn of Oberon is heard again; it is answered by the skipping fairy figure. The second theme (A major, sung first by the clarinet, then by the first violins) is taken from the first measures of the second part of Huon's air (act i., No. 5). And then a theme taken from the peroration, presto con fuoco, of Rezia's air, "Ocean! Thou mighty monster" (act ii., No. 13), is given as a conclusion to the violins. This theme ends the first part of the overture. The free fantasia begins with soft repeated chords in bassoons, horns, drums, basses. The first theme is worked out in short periods; a new theme is introduced and treated in fugato against a running contrapuntal counter-theme in the strings. The second theme is treated, but not elaborately; and then the Rezia motive brings the spirited end.

At the first performance of the opera the overture was repeated.

* *

The first performance of "Oberon" in the United States was at New York, October 9, 1828, at the Park Theatre. Mrs. Austin was the heroine, and Horn the Sir Huon. (There was a performance of "Oberon," a musical romance, September 20, 1826; but it was not Weber's opera. It may have been Cooke's piece, which was produced at London early in that year.) This performance was "for the benefit of the beautiful Mrs. Austin." An admirer, whose name is now lost, spoke of her "liquid voice coming as softly on the sense of hearing as snow upon the waters or dew upon the flowers." White says that her voice was a mezzo-soprano of delicious quality. "She was very beautiful, in what is regarded as the typical Anglo-Saxon style of beauty,—'divinely fair,' with blue eyes softly bright, golden brown

KRAKAUER PIANOS

The Krakauer Piano carries the testimonials of thousands of piano teachers scattered throughout the entire country.

A Piano can be subjected to no harder strain than in a Studio, yet the Krakauer is praised by popular teachers everywhere.

The KRAKAUER is
MADE BY MUSICIANS TESTED BY MUSICIANS
ENDORSED BY MUSICIANS

Sold here on the most favorable terms

HERMAN PRUEFER PIANO CO.

Conrad Building

385 WESTMINSTER STREET, PROVIDENCE, R.I.

THE MUSIC SCHOOL

26 CABOT STREET - Corner MEETING STREET

ANNE GILBRETH CROSS, Director

Piano, Violin, Violoncello, Harmony, Analysis, Music History, Choral Singing, Normal Training, German, English, Public Performance.

CLASSES:

HARMONY: Practice in the appreciation of scale relation, intervals, and chords THURSDAY, 3.30 P.M.

MUSIC HISTORY: For young students MONDAY, 4.30 P.M.

ORCHESTRAL CLASS: Ensemble playing, string orchestra, FRIDAY, 8 P.M.

CHORAL CLASS: Sight reading, correct breathing, part songs for women's voices SATURDAY, 11 A.M.

RECITAL PRACTICE CLASS: To accustom players to public appearance
MONDAY, 2.30 P.M.

GERMAN CONVERSATION: For practical experience in the spoken language THURSDAY, 8 P.M.

Telephone: Angell 1193

MARY ELLIS, Violin

Königliche Hochschule, Berlin, 1904-1907

Pupil of Prof. Dr. Joseph Joachim and
Prof. Carl Markees

At the Music School, Tuesday and Friday

BERTHA I. KAGAN, German

Special Courses in Phonetics and Literature
Diction and Interpretation for Opera and
Concert

Pupil of Ritter Ernst von Possart of Germany,
and Kammersängerin Frau Louise Reuss-
Belce, Assistant Regisseur at Bayreuth.

At the Music School, Monday and Thursday

ANNIE SHATTUCK BLIVEN

Piano

Residence, 162 Albert Avenue, Edgewood

Edgewood Studio:

Tuesday, Wednesday, Friday, and Saturday

At the Music School, Monday and Thursday

OLIVE WHITMAN STAFFORD

Piano

Scholarship, 1908
Certificate, 1911

At the Music School daily except Saturday
Saturday at Pawtuxet

LEONARD SMITH, Violoncello

'Cellist in Manchester (England) Orchestra

Pupil of Carl Fuchs, Offenbach, Germany, and
of Alwin Schroeder

At the Music School, Tuesday and Friday

BERTHA WESSELHOEFT SWIFT

Soprano

Pupil of Herbert Witherspoon, New York City
Butler Exchange, Room 511

Tuesday and Saturday

Choral Class at the Music School, Saturday,
11 a.m.

ALZADA J. SPRAGUE

Piano, Harmony, and Analysis

Residence, 22 Sycamore Street

Home Studio: Tuesday, Wednesday, Friday,
and Saturday

At the Music School, Monday and Thursday

MARY SWEET WINSOR

Piano

Scholarship, 1909
Certificate, 1910

At the Music School, Tuesday and Friday
Barrington . . . Wednesday and Saturday
Laurel Hill . . . Monday and Thursday

hair, and a well-rounded figure." She was praised lustily in print by a Mr. Berkeley, "a member of a noble English family, who accompanied her, and managed all her affairs with an ardent devotion far beyond that of an ordinary man of business. She visited Boston during the season of 1828-29, and she sang here in later years. White says that she was not appreciated at first in New York, because she had made her début at Philadelphia. "For already had the public of New York arrogated to themselves the exclusive right of deciding upon the merits of artists of any pretensions who visited the country professionally. And it is true that, if they received the approbation of New York, it was a favorable introduction to the public of other towns. Not so, however, with those who chose Philadelphia or Boston as the scene of their début. The selection was in itself regarded by the Manhattanese as a tacit acknowledgment of inferiority or as a slight to their pretensions as arbiters; and in such cases they were slow at bestowing their approval, however well it might be deserved."

I doubt whether "Oberon" was performed in New York exactly as Weber wrote it, for it was then the fashion to use the framework and some of the songs of an opera and to introduce popular airs and incongruous business. "Oberon" was in all probability first given in this country in 1870. Performances, however, have been few. There were some at San Francisco in December, 1882, when the part of Rezia was taken alternately by Miss Lester and Miss Leighton.

MEHLIN PIANOS

always respond to the most exacting demands made upon them. For this reason they are preferred by musicians, in fact Mehlin Pianos are often called

"The Musicians' Ideal"

The Mehlin "Inverted Grand" is the only "Upright" built on the principle of the Grand. It has the Grand Scale, Sounding Board and Tone.

For Art Catalog and full particulars apply to

THE SHEPARD COMPANY **PIANO WAREROOMS**
Providence, R.I. **3d Floor**

SYMPHONY NO. 6, IN B MINOR, "PATHETIC," OP. 74.

PETER TSCHAIKOWSKY

(Born at Votkinsk, in the government of Viatka, Russia, May 7,* 1840; died at St. Petersburg, November 6, 1893.)

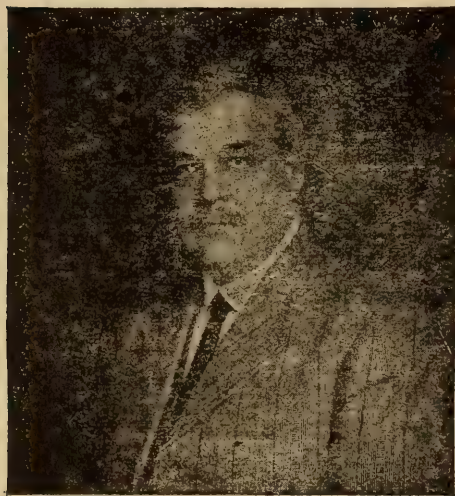
This symphony is in four movements:—

- I. Adagio, B minor, 4-4.
Allegro non troppo, B minor, 4-4.
- II. Allegro con grazia, D major, 5-4.
- III. Allegro, molto vivace, G major, 4-4 (12-8).
- IV. Finale: Adagio lamentoso, B minor, 3-4.

Tschaikowsky embarked at New York in May, 1891, for Hamburg. The steamer was the "Fürst Bismarck." His diary tells us that on his voyage he made sketches for a sixth symphony. (The Fifth was first performed in 1888.) The next mention of this work is in a letter dated at Vichy, June 30, 1892, and addressed to W. Naprawnik: "After you left me, I still remained at Klin about a month, and sketched two movements of a symphony. Here I do absolutely nothing; I have neither inclination nor time. Head and heart are empty, and my mental faculties are concentrated wholly on my thoughts. I shall go home soon." He wrote his brother in July that he should finish this symphony in Klin. From Klin he wrote Serge Tanéïeff, the same month, that before his last journey he had sketched the first movement and the finale. "When I was away, I made no progress with it, and now there is no time." He was then working on the opera "Iolanthe" and the ballet "The Nut-cracker," performed for the first time at St. Petersburg, December 18,† 1892. He was reading the

* Mrs. Newmarch, in her translation into English of Modest Tschaikowsky's life of his brother, gives the date of Peter's birth April 28 (May 10). Juon gives the date April 25 (May 7). As there are typographical and other errors in Mrs. Newmarch's version, interesting and valuable as it is, I prefer the date given by Juon, Hugo Riemann, Iwan Knorr, and Heinrich Stümcke.

† Mrs. Newmarch, in her translation into English of Modest's life of his brother, gives December 17 as the date.



Edward B. Kinney

Vocal Specialist

780 WEST END AVENUE
S.E. Corner 98th STREET
NEW YORK

Phone, 1404 River

As organist and choirmaster of one of New York's large churches, and a producer of light operas, Mr. Kinney gives his pupils unusual chances.

He not only places the voice, but prepares the young artist for a career. His experience in caring for and restoring abused and apparently lost voices is invaluable. Examination by appointment.

letters of Flaubert with the liveliest pleasure and admiration. In September he went to Vienna, and he visited Sophie Menter, the pianist, at her castle Itter in the Tyrol. He wrote from Klin in October: "I shall be in St. Petersburg the whole of November; I must devote December to the orchestration of my new symphony, which will be performed at St. Petersburg toward the end of January." But in December he travelled; he visited Berlin, Basle, Paris; and from Berlin he wrote to W. Davidoff (December 28):—

"To-day I gave myself up to weighty and important reflection. I examined carefully and objectively, as it were, my symphony, which fortunately is not yet scored and presented to the world. The impression was not a flattering one for me; that is to say, the symphony is only a work written by dint of sheer will on the part of the composer: it contains nothing that is interesting or sympathetic. It should be cast aside and forgotten. This determination on my part is admirable and irrevocable. Does it not consequently follow that I am generally dried up, exhausted? I have been thinking this over for three days. Perhaps there is still some subject that might awaken inspiration in me, but I do not dare to write any more absolute music,—that is, symphonic or chamber music. To live without work which would occupy all of one's time, thoughts, and strength,—that would be boresome. What shall I do? Hang composing upon a nail and forget it? The decision is most difficult. I think and think, and cannot make up my mind how to decide the matter. Anyway, the last three days were not gay. Otherwise I am very well."

On February 17, 1893, he wrote to his brother Modest from Klin: "Thank you heartily for your encouraging words concerning composition—we'll see! Meanwhile think over a libretto for me when you have time, something original and deeply emotional. Till then I shall

G. SCHIRMER (Inc.), 3 East 43d Street, NEW YORK

JUST PUBLISHED

Advanced Exercises for the Violin **By FRANZ KNEISEL**

Price, \$1.50 net

These exercises, the fruit of many years of ripe practical experience, have been designed by Mr. Kneisel, to furnish a logical technical preparation for the study of the Rode "Caprices," as well as to supply progressively arranged material to be employed in connection with the Vieuxtemps studies, Dont's "Gradus ad Parnassum," and Wieniawski's "École moderne." The pupil can begin the study of these advanced technical figurations as soon as Kreutzer has been thoroughly mastered, and intelligent work is sure to bring about the result they were written to secure—a correct position of the left hand, and grace and facility in the manipulation of the bow.

for the sake of the money write little pieces and songs, then a new symphony, also an opera, and then I shall perhaps stop. The operatic subject must, however, move me profoundly. I have no special liking for 'The Merchant of Venice.'"

The symphony, then, was destroyed. The third pianoforte concerto, Op. 75, was based on the first movement of the rejected work; this concerto was played after the composer's death by Tanéïeff in St. Petersburg. Another work, posthumous, the Andante and Finale for pianoforte with orchestra, orchestrated by Tanéïeff and produced at St. Petersburg, February 20, 1896, was also based on the sketches for this symphony.

* *

The Sixth Symphony was performed for the first time at St. Petersburg, October 28. The programme included an overture to an unfinished opera by Laroche, Tschaikowsky's B-flat minor Concerto for pianoforte, played by Miss Adele aus der Ohe, the dances from Mozart's "Idomeneo," and Liszt's Spanish Rhapsody for pianoforte. Tschaikowsky conducted. The symphony failed. "There was applause," says Modest, "and the composer was recalled, but with no more enthusiasm than on previous occasions. There was not the mighty overpowering impression made by the work when it was conducted by Naprawnik, November 18, 1893, and later, wherever it was played." The critics were decidedly cool.

* *

The symphony is scored for three flutes (the third of which is interchangeable with piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, one bass tuba, a set of three kettledrums, gong, and strings.

The first performance in Boston was at a Boston Symphony Orchestra concert, December 29, 1894. Other performances at these concerts were on January 11, 1896, February 15, 1896, April 3, 1897, February 5, 1898, October 29, 1898, January 11, 1902, December 23, 1904, March 16, 1907.

The first performances in America were by the Symphony Society of New York, Mr. Walter Damrosch leader, on March 16, 17, 1894.



OPERA THEATRE BALL SOCIETY HAIR DRESSING All the Latest Styles in only first quality HAIR GOODS

Engagements booked, made by "Phone" or Mail
22325-22279 Oxford

Dr. RUDOLPH MERTIN, Inc.

564 Washington St., Opp. Adams House, Boston
Send for Free Circulars and Price List of our Toilet Preparations

Mme. KATHARINE GOODSON, pianist, was born on June 18, 1872, at Watford, Herts, England. As a child she played in the English provinces, and when she was twelve years old she went to the Royal Academy of Music, London, where she studied the pianoforte for six years with Oscar Beringer. She played at the public concerts of the Academy, and in 1892 she went to Vienna, where she studied with Leschetitzki until 1896, when she returned to England. She gave her first recital in London, as Miss Katie Goodson, in St. James's Hall, November 3, 1896, and gave other recitals and played in the Popular Concerts during the season of 1896-97. Since then she has led the life of a virtuoso, and has played in cities of Austria, Belgium, France, Germany, Holland, and Italy; also in Australia.

She played for the first time in Berlin in February, 1899; in Vienna in 1900; at a Gewandhaus concert in Leipsic, January 12, 1905, when she played Grieg's Concerto and a group of solo pieces. In 1902, 1903, 1904, she played in Mr. Kubelik's concerts in England. She was married to Mr. Arthur Hinton in 1903. She played for the first time in America at a concert of the Boston Symphony Orchestra in Boston, January 19, 1907 (Grieg's Concerto in A minor). She gave a recital in Chickering Hall, January 24, 1907, and in Jordan Hall, March 14, 1907. She played at a concert of the Kneisel Quartet, March 19, 1907 (Brahms's Pianoforte Quintet, Op. 34). Returning to America in the fall of 1907, she played at a Kneisel Quartet concert, February 18, 1908 (Richard Strauss's Sonata for violoncello and piano, Op. 6), and gave a recital, February 24. She played again at a concert of the Boston Symphony Orchestra, March 7, 1908 (Hinton's Concerto in D minor, Op. 24).

AN INSTANT SUCCESS—FIRST EDITION EXHAUSTED

A UNIQUE VOLUME

One Hundred Folksongs of All Nations

Edited by GRANVILLE BANTOCK

FOR MEDIUM VOICE



Bound in paper, cloth back	-	-	-	\$1.50, postpaid
In full cloth, gilt	-	-	-	2.50, postpaid

Musicians everywhere, particularly those who are students of the development of music, are vitally interested in folksong, not of one, but of all countries whose music has racial characteristics. Herein, too, singers have found rare and curious examples with which to enrich the most artistic programs. In this volume of **The Musicians Library** the editor has drawn from the treasures found among European, Asiatic, African, and American races, making a most valuable and unique collection, which he has edited with skill. The accompaniments are musical and characteristic, and in addition to the **original language** or dialect an excellent English translation is in all cases given.

As desirable for children as adults

OLIVER DITSON COMPANY - - BOSTON

CHAS. H. DITSON & CO., NEW YORK

8-10-12 E. 34th Street

CONCERTO IN A MINOR, FOR PIANOFORTE, OP. 16.

EDWARD HAGERUP GRIEG

(Born at Bergen, Norway, June 15, 1843; died in Bergen, September 4, 1907.)

It has been said that Grieg wrote this concerto in 1868 and dedicated it to Rikard Nordraak, a Norwegian composer, whom he met at Copenhagen. It has also been said that Nordraak turned him from following in the footsteps of Gade, who in turn followed piously in those of Mendelssohn; that he disclosed to him the treasure-house of folk-song, and persuaded him it was his duty to express in music the true national spirit and life. But Nordraak died in 1865, and the second edition of the concerto at least is dedicated to Edmund Neupert, a pianist, who was born at Christiania in 1842 and died at New York in 1888.

It is true, however, that the concerto was composed during Grieg's vacation in the summer of 1868 in the Danish village of Sölleröd. He had married Nina Hagerup on June 11, 1867, and had given subscription concerts with her at Christiania, where he conducted the Philharmonic Society and was busied as a teacher.

The concerto was played at Leipsic in the Gewandhaus, at a concert for the benefit of the Orchestra Pension Fund, February 22, 1872. It was announced as "new" and "in manuscript." The pianist was Miss Erika Lie.* Was this the first performance? The music excited hostility. It was described as patchwork, as scraps of Schumann and Chopin "Scandinavianized." The first performance in England was at the Crystal Palace, with Edward Dannreuther as pianist, in 1874. Louis Brassin played the work at Leipsic in 1876.

The concerto was played in Boston by Mr. Boskovitz at a Thomas

* Erika Lie (Mrs. Nissen), born at Kongsvinger, near Christiania, in 1845, was a pupil of Kjerulf and Theodor Kullak. She taught in Kullak's Akademie der Tonkunst at Berlin, and gave concerts in Germany, Denmark, and Sweden. She antagonized in some manner the music critics of Berlin, so that they all agreed to ignore her concerts. She married in 1874, made her home at Christiania, where she taught the rest of her life, and died on October 27, 1903.

HOTEL LENOX

2 minutes from Back Bay Stations

Fireproof Modern Convenient

250 Rooms; 125 with Private Bath

Superior Cuisine and Service

Boylston and Exeter Streets

BOSTON

concert, October 28, 1874. When the work was then played, the orchestration was considered radical and tumultuous. Mr. Dwight, for instance, said: "Richly, in parts overpoweringly, accompanied by the modern, almost Wagnerian, orchestration."

The orchestral part of the concerto is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, two trombones, one bass tuba, kettledrums, and strings.

The first movement, *Allegro molto moderato*, A minor, 4-4, opens with a sustained *pianissimo* A in the brass, with a roll on the drums and a *pizzicato* note for the strings. The pianoforte has a short introductory passage. The first theme, in the nature of a march, is given out by wood-wind and horns; each phrase is answered by the strings. The second period of the theme, of a more song-like character, appears first in the wood-wind, then in the wood-wind and violins. The introductory orchestral *ritornello* is short. The pianoforte then develops fully the theme. Subsidiary themes follow, and are given to the pianoforte. The second of these, in C major, given out by the pianoforte and imitated canonically by the flute and clarinet in octaves, might be mistaken for the second theme, but this comes later, also in C major, *tempo lento*, *più tranquillo*, first played by the trumpet over sustained harmonies in horns, trombones, and tuba; it is then taken up by the pianoforte and developed at length with gradually quicker pace. A fortissimo orchestral *tutti* ends the first part. There is no repetition and the free fantasia is short. The third part begins with a return of the first theme in the tonic, played by the pianoforte with answers from the strings. This third part is followed by a long cadenza for the pianoforte. A short coda, *poco più allegro*, brings the close.

II. *Adagio*, D-flat major, 3-8. The theme is developed by the muted strings, and later wood-wind instruments and horns take part.

A Most Effectual Throat Relief

Hoarseness, coughs, inflammation of the throat, bronchial and asthmatic troubles are relieved promptly by the use of

BROWN'S BRONCHIAL TROCHES

For over half a century recognized throughout the world as the staple throat remedy. Especially convenient to carry in purse or pocket ready for use whenever required to check a cough or give relief in any throat trouble.

Entirely free from opiates in any form. Fine for singers and speakers to clear the voice. Sold everywhere in boxes—never in bulk.

Price 25c, 50c and \$1.00
Sample sent free on request

JOHN I. BROWN & SON, BOSTON, MASS.

BROWN'S

CAMPHORATED
SAPONACEOUS

DENTIFRICE

is an article of superior merit. Used daily, will keep the teeth sound, prevent accumulation of tartar, and give firmness to the gums. It leaves a particularly clean and pleasant feeling in the mouth.

For sale by druggists and dealers in toilet articles, or sent on receipt of price, 25 cents. Sample sent on request.

Manufactured by JOHN I. BROWN & SON

CURTIS & BROWN
MFG. CO., Ltd.

NEW YORK, N.Y.

The pianoforte has episodic and florid work, which is accompanied by sustained harmonies (strings). The theme returns, fortissimo, for pianoforte and orchestra, and is developed to the close of the movement, which is connected immediately with the next.

III. A rondo on five themes, A minor, Allegro moderato molto e marcato, 2-4. There is prelude by clarinets and bassoons. The pianoforte follows, takes up the first theme, of Scandinavian character, and develops it. A tutti passage follows. The second theme, also in the tonic, is brilliant passage-work for the pianoforte, but it closes with more cantabile phrases. The third, in lively march rhythm, is in C major; it is played first by the pianoforte with orchestral accompaniment, and developed by the orchestra against piano arpeggios. There is then a fortissimo tutti in the rhythm of the first theme. Another theme is given out by pianoforte and orchestra, and there is another orchestral tutti. The fifth theme, of a more cantabile character, is played (F major) by flute and clarinet over an accompaniment in the strings, and then developed at length by the pianoforte over a bass in the 'cellos. The second part is very much like the first, but the third theme is now in A major. The coda begins quasi presto (A major, 3-4), and the first theme is used with a rhythmic variation, until the apotheosis (A major, 4-4) of the fifth theme, sung by brass instruments broadly and fortissimo, accompanied by pianoforte arpeggios and orchestra.

* * *

The concerto has been played in Boston at these concerts by William H. Sherwood (October 29, 1881), Fanny Bloomfield-Zeisler (December 2, 1899), Augusta Cottlów (March 29, 1902), Cornelius Rübner (March 25, 1905), Olga Samaroff (April 21, 1906), Katharine Goodson (January 19, 1907).

* * *

Ernest Closson stated in 1892 that Grieg had then worked for a long time on a new concerto, "dedicated to his friend and interpreter, Mr. Arthur de Greef,* the excellent pianist and teacher at the Conservatory of Brussels."

*De Greef was born October 10, 1862, at Löwen, and was a pupil of Louis Brassin. In 1888 he joined the faculty of the Brussels Conservatory. He is esteemed highly throughout Europe as a virtuoso.

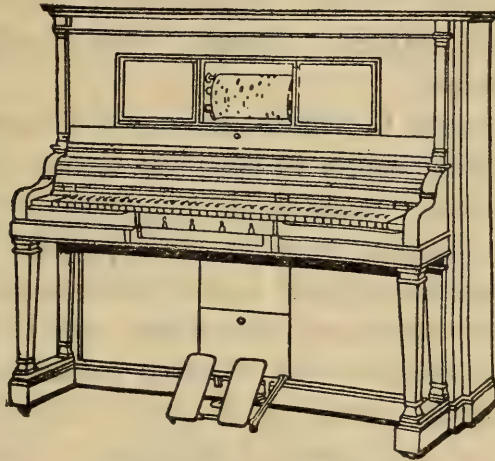
MARIE THÉRÈSE BRAZEAU

.. Pianiste ..

SYMPHONY CHAMBERS, BOSTON, MASS.

Providence, Wednesday, at Butler Exchange, Room 501

THE HENRY F. MILLER



GRAND—UPRIGHT AND PLAYER—PIANOS

Are shown in our own

BRANCH WAREROOMS IN PROVIDENCE

where you deal direct with the manufacturer. Our Player-Piano contains our own exclusive player action, designed and made by us in our own factory. It is a worthy companion to our piano and our own knowledge and guarantee is back of it.

HENRY F. MILLER & SONS PIANO CO.
BUTLER EXCHANGE
CHARLES H. SULLINGS, Resident Manager

PRELUDE TO THE OPERA "LOHENGRIN" RICHARD WAGNER

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

"Lohengrin," an opera in three acts, was performed for the first time at the Court Theatre, Weimar, August 28, 1850. The cast was as follows: Lohengrin, Beck; Telramund, Milde; King Henry, Höfer; The Herald, Pätisch; Ortrud, Miss Fastlinger; Elsa, Miss Agthe. Liszt conducted.

The tenor Beck found the first part of "Lohengrin's narrative" so exhausting that he was unable to sing the second; and, to quote Mr. Henry T. Finck's words, "Wagner, judging that this would probably be the case with most tenors, cancelled this passage altogether." The five additional verses are printed in the original orchestral score, but not in the score for voices and pianoforte, nor in the libretto. The whole narrative was sung at the Munich performance in 1869 with Nachbaur as Lohengrin. Some of Wagner's friends almost persuaded him to change the plot, and permit Lohengrin to remain with Elsa, just as Dickens was persuaded for the sake of "a happy ending" to change, and ruin in the changing, the final chapter of "Great Expectations." Beck, by the way, who, according to Richard Pohl, was wholly unable to do justice to the part, left the stage not many years after the first performance.*

It was at Marienbad in the summer of 1845 that Wagner laid out the

* Wagner, in a letter to Louis Schindelmeisser, written in 1853, declared frankly that Beck was "atrocious." Yet the Princess Sayn-Wittgenstein, who heard him a few years after the first performance, was hysterical in praise of the tenor. Wagner wished his Lohengrin to be "young and radiant." He wrote with reference to one unhappy Lohengrin: "I had always fancied that people must be glad whenever Lohengrin but tread the stage: on the contrary, it seems they were gladder when he left it." For much entertaining matter concerning the first performance of "Lohengrin" see W. A. Ellis's *Life of Wagner*: the indices of the volumes are commendably full.

Mrs. Sidney A. Sherman PIANO

Miss Daisy F. Sherman

HARMONY

EAR-TRAINING

Studio, 216 Hope Street

Kindergarten
or "Musical Moments with Children"

TELEPHONE, 1215 R 2 PAWT.

MOTHERS' COURSE

Music teaches most exquisitely the art of development.—D'ISRAELI

MUSIC EDUCATION

CALVIN B. CADY. Studios { Boston, 900 Beacon Street
New York, 15 Claremont Avenue

Pianoforte, Harmony, etc., and Normal Courses

Address Teachers College, Columbia University, New York, for Syllabus of Course in Music Education.

Address Clayton F. Summy Co., Chicago, Ill., for Poetic Folk Dances, Books I. and II., Folk Songs for Ten Fingers, First Home Studies, Music Education, An Outline, Books I. and II.

Summer Normal, Portland, Oregon, in July

scheme of "Lohengrin." He wrote the libretto in the following winter, and conceived some of the melodic ideas. He began the actual composition of the opera with this narrative of Lohengrin, "because the monologue contained the most significant musical germs in the whole score." In the original version, after the words "and Lohengrin my name," the orchestra intoned the Grail theme, the chorus treated the theme in the same manner as in the first act when the knight appears, and then the recitation continued in a manner analogous to first section. The third act of "Lohengrin" was composed at Grossgraufen between September 9, 1846, and March 5, 1847; the first act between May 12 and June 8, 1847; the second act between June 18 and August 2 of the same year. The Prelude was completed on August 28, 1847, and the instrumentation was made during the following winter and spring. The score was not published for several years,—to quote from Mr. W. J. Henderson's "Richard Wagner" (New York, 1901),—"because Meser, who had printed the previous works of the composer, had lost money by the ventures. Breitkopf & Härtel subsequently secured the score at a small price, not because they were niggardly in offering, but because Wagner's works had no large market value at the time, and he was anxious to sell, being in his chronic condition of financial embarrassment."

The first performance of the Prelude in concert was on January 17, 1853, in the Gewandhaus, Leipsic, at a concert for the benefit of the Orchestral Pension Fund. Julius Rietz conducted from manuscript.

The first performance of "Lohengrin" (in German) in the United States was at the Stadt Theatre, New York, April 3, 1871. Adolf Neuendorff conducted. The cast was as follows: Lohengrin, Habelmann; Telramund, Vierling; King Henry, Franosch; the Herald, W. Formes; Ortrud, Mme. Frederici; Elsa, Mme. Lichtmay. The first

CHARLES ANTHONY

STEINERT HALL, BOSTON

MONDAYS, WEDNESDAYS, and THURSDAYS

Telephone, Oxford 1330

ARTHUR L. LAWRASON

PROMINENT STUDENTS

REGINA VICARINO, Phenomenal Colorature

SALLIE FISHER

LINA ABARBANELL

322 W. 57th Street Columbus 8945

NEW YORK

performance in Italian was at the Academy of Music, March 23, 1874: Lohengrin, Campanini; Telramund, del Puente; King Henry, Nannetti; the Herald, Blum; Ortrud, Miss Cary; Elsa, Miss Nilsson.

*
* *

The Prelude is the development and working out of the Sangreal motive. Berlioz described the composition as a gradual crescendo leading to a shorter decrescendo. "Like the hero's career in the opera," says Mr. Apthorp, "it begins, as it were, in the clouds, then gradually descends farther and farther until it embraces all the lowest tones of the orchestra, and then returns to the clouds again. Its single theme is developed in free polyphony by various successive groups of instruments, each of which groups proceeds with free counter-thematic work as the next group enters with the theme. First we have the violins piano in their higher register; then come the flutes, oboes and clarinets; then the violas, cellos, horns, bassoons, and double-basses; lastly the trumpets, trombones, and tuba fortissimo; then comes the decrescendo, ending pianissimo in the high violins and flutes."

The Prelude is scored for three flutes, two oboes, English horn, two clarinets, bass clarinet, three bassoons, four horns, three trumpets, three trombones, bass tuba, a set of three kettledrums, cymbals, four solo violins, and the usual strings.

PRELUDE TO "THE MASTERSINGERS OF NUREMBERG."

RICHARD WAGNER

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

The Vorspiel to "Die Meistersinger von Nürnberg" was performed for the first time at Leipsic, November 1, 1862. The opera was first performed at Munich, June 21, 1868.

The idea of the opera occurred to Wagner at Marienbad in 1845, and he then sketched a scenario, which differed widely from the one finally

Unquestionably the Greatest Book in Years

MY LIFE

The Autobiography of

RICHARD WAGNER

One of the great, if not *the greatest book of this generation*, worthy to take its place side by side with the world's immortal biographies. The mere publication of an autobiography of a man of Wagner's rank would be a great event even though it were a conventional and dull production; *but MY LIFE* "tells one of the most thrilling and dramatic stories in the history of modern art."—*Springfield Republican*.

"Will rank among the great autobiographies of literature. . . . The world will not willingly let die such a work as this."—*N.Y. Sun*.

Two volumes, large 8vo. Boxed, \$8.50 net. Expressage extra
DODD, MEAD & COMPANY, Publishers . . . New York

adopted. It is possible that certain scenes were written while he was composing "Lohengrin," and there is a legend that the quintet was finished in 1845. Some add to the quintet the different songs of Sachs and Walther. Wagner wrote a friend, March 12, 1862: "To-morrow I at least hope to begin the composition of 'Die Meistersinger.'" The libretto was completed at Paris in 1861. He worked at Biebrich in 1862 on the music. In the fall of that year he wished the public to hear fragments of his new works, as yet not performed nor published,—fragments of "Siegfried," "Tristan," "Die Walküre,"—and he himself added to these the overture to "Die Meistersinger," the entrance of the mastersingers, and Pagner's address, from the same opera.

His friend, Wendelin Weissheimer (born 1838), opera conductor at Würzburg and Mainz, composer, teacher, essayist, organized a concert at Leipsic for the production of certain works. Von Bülow was interested in the scheme, and the concert was given in the hall of the Gewandhaus, November 1, 1862, as stated above.

The programme was as follows:—

PART I.

Prelude to "Die Meistersinger zu Nürnberg" (new)	<i>Wagner</i>
"Das Grab im Busento," Ballade for Bass, Male Chorus, and Orchestra	<i>Weissheimer</i>
Sung by Mr. RÜBSAMEN.	
Concerto in A major (No. 2) for Piano	<i>Liszt</i>
Mr. v. BÜLOW.	
"O lieb' so lang du lieben kannst," Cantata for Mixed Chorus, Solo, and Orchestra	<i>Weissheimer</i>

PART II.

"Ritter Toggenburg," Symphony in one movement (five sections)	<i>Weissheimer</i>
Chorus, "Trocknet nicht"	<i>Weissheimer</i>
Chorus, "Frühlingslied"	<i>Weissheimer</i>
The duet sung by Miss LESSIAK and Mr. JOHN.	
Overture to the opera "Tannhäuser"	<i>Wagner</i>

FAELTEN

system embraces every detail of correct playing, interpretation technic, memory culture and concert repertoire, and supplies the highest type of preparation for those wishing to teach the

PIANOFORTE

The school is centrally located at number thirty Huntington Avenue, near Copley Square, and prospective patrons are invited to call at any time or to confer by telephone, Back Bay 1759.

The famous pianist, CARL FAELTEN, is director of the

SCHOOL

BOUND COPIES of the Boston Symphony Orchestra's PROGRAMME BOOKS

Containing Mr. Philip Hale's analytical and descriptive notes on all works performed during the season ("musically speaking, the greatest art annual of to-day,"—W. J. Henderson, New York Sun)
May be obtained by addressing

Price \$3.00

C. A. ELLIS
SYMPHONY HALL

Wagner conducted the two overtures. The hall was nearly empty, and the concert was given at a pecuniary loss. This was naturally a sore disappointment to Wagner, who had written to Weissheimer, October 12, 1862: "Good! 'Tannhäuser' overture, then! That's all right for me. For what I now have in mind is to make an out-and-out sensation, so as to make money." Wagner had proposed to add the prelude and finale of "Tristan" to the prelude to "Die Meistersinger"; but his friends in Leipsic advised the substitution of the overture to "Tannhäuser." There was not the faintest applause when Wagner appeared to conduct. Yet the prelude to "Die Meistersinger" was received then with such favor that it was immediately played a second time.

* * *

I give in condensed and paraphrased form Mr. Maurice Kufferath's analysis of this overture.*

This Vorspiel, or prelude, is in reality a broadly developed overture in the classic form. It may be divided into four distinct parts, which are closely knit together.

1. An initial period, moderato, in the form of a march built on four chief themes, combined in various ways. The tonality of C major is well maintained.

* See "Les Maitres Chanteurs de Nuremberg," by Maurice Kufferath (Paris and Brussels, 1908), pp. 200-210.

ANNOUNCEMENT of M. H. HANSON

437 FIFTH AVENUE, NEW YORK

For Spring, 1912. Available among others

MARGARETE MATZENAUER	} Metrop- itan Opera House	LUDWIG HESS, Famous Tenor
MARIE RAPPOLD		HENRI SCOTT, Basso, Chicago Opera
BERNICE DE PASQUALI		BORIS HAMBOURG, 'Cellist
HENRIETTE WAKEFIELD		GEORGE HARRIS, Jr., Tenor

For 1912-13

GEORGE HENSCHER, Recitals to his own accompaniment

GOTTFRIED GALSTON, the sensational Munich pianist

LOUIS PERSINGER, American Violin Virtuoso of European fame

All the above artists, and others to be announced

WILFRIED KLAMROTH

TEACHER of SINGING IN ALL OF ITS
BRANCHES

RICCARDO MARTIN'S OPINION:

"He has the real secret and knows how to teach it."

Studio, 11 1-2 West 37th Street NEW YORK

2. A second period, in E major, of frankly lyrical character, fully developed, and in a way the centre of the composition.

3. An intermediate episode after the fashion of a scherzo, developed from the initial theme, treated in diminution and in fugued style.

4. A revival of the lyric theme, combined this time simultaneously with the two chief themes of the first period, which leads to a coda wherein the initial phrase is introduced in the manner of a stretto.

The opening energetic march theme serves throughout the work to characterize the mastersingers. As Wagner said, "The German is angular and awkward when he wishes to show his good manners, but he is noble and superior to all when he takes fire." The theme might characterize the German bourgeoisie. (Compare Elgar's theme of "London Citizenship," in "Cockaigne.") Secondary figures are formed from disintegrated portions of this theme, and there is a peculiarly appropriate scholastic, pedantic polyphony. Note also how from the beginning a cunning use of the *ritardando* contributes to the archaic color of the work.

The exposition of the initial theme, with the first developments, leads to a second theme of wholly different character. It is essentially lyrical, and, given at first to the flute, hints at the growing love of Walther for Eva. Oboe, clarinet, and horn are associated with the flute, and alternate with it in the development.

A Weberish flourish of violins leads to a third theme, intoned by the brass, sustained by harp. It is a kind of fanfare. The theme seems to have been borrowed by Wagner from the "crowned Tone" of Heinrich M \ddot{u} gling.* This pompous theme may be called the fanfare of the corporation, the theme of the guild, or the theme of the banner, the emblem of the corporation. It is soon combined with the theme of

* See "Der Meistersang in Geschichte und Kunst," by Curt Mey (Carlsruhe, 1892, pp. 56, 57).

HOTEL PURITAN

COMMONWEALTH AVENUE

100 yards from Massachusetts Avenue car lines



The Distinctive Boston House

One of the most attractive Hotels in the World for Transient and Permanent Guests who demand the best. Several desirable rooms and suites at modest prices.

Afternoon tea daily, with music, in the Sun Parlor

The Elinor Comstock Music School

A resident and day school. Leschetizky method. Piano teachers all Leschetizky pupils. Vocal, Harmony, Ensemble playing, Sight reading, Lectures on current operas and concerts. Classes arranged in French, Classic Dancing, Literature and History of Art. Catalogues.

Miss ELINOR COMSTOCK, 1000 Madison Ave., New York City

The Refinements of Our Work



Are most apparent when compared with the work of ordinary cleaners. Unexcelled facilities up-to-the-minute equipment and years of experience in



Cleansing and Dyeing

make our work distinctive in its thoroughness

ARTICLES RETURNED IN A SHORT TIME

CURTAINS
BLANKETS
DRAPERIES

GOWNS
WAISTS
SASHES

MENS CLOTHES
OVERCOATS
SUITS GLOVES

Carefully cleansed properly finished and inspected before returning

LEWANDOS

Providence Shop

Number 125 Mathewson Street

Telephone Union 907

New York City
Albany
Rochester

Roxbury
Cambridge
Boston

Philadelphia
Baltimore
Washington

Worcester
Springfield
Newport
Watertown
South Boston
Portland

Hartford
Bridgeport
New Haven
Salem
Lynn

Bundles called for and delivered by our own teams and motors

EXECUTIVE OFFICES 286 BOYLSTON STREET BOSTON U S A

INFANTRY HALL . . . PROVIDENCE

FIFTH AND LAST CONCERT

BY THE

BOSTON

SYMPHONY ORCHESTRA

MAX FIEDLER, Conductor

Tuesday Evening, April 2

AT 8.15

SOLOIST

Mr. JOSEF HOFMANN

the mastersingers, and at the conclusion the whole orchestra is used. There is in this brilliant passage an interesting chromatic walk of trumpets and trombones, supported by violas and 'cellos.

A short and nervous episode of eight measures introduces a series of modulations, which lead to a sweet yet broadly extended melody,—the theme that characterizes in general the love of Walther and Eva. And here begins the second part of the overture. The love theme after development is combined with a more passionate figure, which is used in the opera in many ways,—as when Sachs sings of the spring; as when it is used as an expression of Walther's ardor in the accompaniment to his trial song in the first act.

The tonality of the first period is C major, that of the love music is E major. And now there is an *allegretto*. The oboe, in staccato notes, traces in double diminution the theme of the initial march; while the clarinet and the bassoon supply ironical counterpoint. The theme of youthful ardor enters in contention; but irony triumphs, and there is a parody (in E-flat) of the solemn March of the Mastersingers, with a new subject in counterpoint in the basses. The counter-theme in the 'cellos is the theme which goes from mouth to mouth in the crowd when Beckmesser appears and begins his Prize Song,—“What? He? Does he dare? *Scheint mir nicht der Rechtel!*” “He's not the fellow to do it.” And this mocking theme has importance in the overture; for it changes position with the subject, and takes in turn the lead.

After a return to the short and nervous episode there is a thunderous explosion. The theme of the mastersingers is sounded by the brass with hurried violin figures, at first alone, then combined simultaneously with the love theme, and with the fanfare of the corporation played *scherzando* by the second violins, violas, and a portion of the woodwind. This is the culmination of the overture. The melodious phrase is developed with superb breadth. It is now and then traversed by the ironical theme of the flouted Beckmesser, while the basses give a martial rhythm until again breaks forth from the brass the theme of the corporation. The fanfare leads to a last and sonorous affirmation of the mastersinger theme, which serves at last as a song of apotheosis.

CLARA TIPPETT

Teacher of Singing

Assistant, GRACE R. HORNE

312 Pierce Building
Copley Square, Boston

PROVIDENCE MUSIC TEACHERS' DIRECTORY

MR. NEWELL L. WILBUR

Associate American Guild of Organists

Piano, Organ, Theory

509 Butler Exchange

LOYAL PHILLIPS SHAW

BARITONE SOLOIST

CONCERT — RECITAL — ORATORIO

STUDIO, 509 BUTLER EXCHANGE

SINGING TAUGHT

VIOLIN

CHARLES E. G. DICKERSON

Afternoons; Except Wednesday and Saturday — Mornings by Appointment

Telephone

7 Conrad Building

PIANO

LILLIAN PECKHAM BOYLE

708 LEDERER BUILDING

139 Mathewson Street

PROVIDENCE, R.I.

STUDIO

Mr. FRANK E. STREETER

517 Butler Exchange

PROVIDENCE, R.I.

VOICE and PIANO

CHARLES F. KELLEY

Cæsar Misch Building, Rooms 518, 519

PROVIDENCE, R.I.

Telephone, 3444 L.-Union

VIOLIN INSTRUCTION

WILLIAMS & GREENE

CÆSAR MISCH BUILDING

Address communications care of Keith's Theatre

HARMONY, ORGAN, PIANO

ARTHUR H. RYDER

637 BUTLER EXCHANGE

Boston Studio, 218 Tremont Street

PROVIDENCE MUSIC TEACHERS' DIRECTORY

BERTHA A. HALL, A. A. G. O.

Musical Courier Office

501 BUTLER EXCHANGE

GASPARD SAILLANT

**Pianoforte, Harmony, Counterpoint
Canon, Fugue, Instrumentation
705 LEDERER BUILDING
139 Mathewson Street**

MYRON C. BALLOU, A. A. G. O.

(State President National Association of Organists)

**Organist First Universalist Church
Fifteen Years**

Coaching for A.G.O. Examinations

**501 Butler Exchange, Providence, Rhode Island
TELEPHONE**

Miss HARRIET E. WILLIAMS

PIANOFORTE

478 LLOYD AVENUE

**511 Butler Exchange - Thursdays
Telephone, 944-R Angell**

Ethel Gardiner Tattersall

SOPRANO SOLOIST

TEACHER OF SINGING

**Studio: Room 18, Conrad Building
TUESDAYS AND FRIDAYS**

**Residence Studio: 74 Fort Ave., Pawtuxet Neck
TELEPHONE, BROAD 653-Y**

Mrs. JENNIE M. CASE

PIANO SOLOIST AND TEACHER

Studio, 36 Brook Street . PAWTUCKET, R.I.

TELEPHONE, 388-Y

SARA A. MURRAY

TEACHER OF PIANOFORTE

**Studio: Room 18, Conrad Building
385 WESTMINSTER STREET
Mondays, Wednesdays, and Saturdays**

**RESIDENCE STUDIO: 86 CALLA STREET
Telephone, Broad 788-R**

E. LINDSEY CUMMINGS

TENOR SOLOIST

511 BUTLER EXCHANGE

Mrs. E. NORTHUP CUMMINGS

Contralto Soloist and Teacher

511 BUTLER EXCHANGE

PROVIDENCE MUSIC TEACHERS' DIRECTORY

GRETCHEN SCHOFIELD
VOICE

Grundmann Studios, Boston
41 CONRAD BUILDING, Providence

EVANGELINE LARRY
VIOLIN

41 CONRAD BUILDING
Residence, 182 Arnold Avenue, Edgewood
Telephone, Broad 1147-R

RUTH WILSON
PIANIST

511 BUTLER EXCHANGE
Residence - 119 Ohio Avenue
Telephone

VERA MAE DECKER
VIOLINIST

56 Hillside Avenue - Providence
Telephone

Mrs. ERNST FISCHER
VOICE

42 Conrad Building

GRACE ALICE RIPLEY
PIANO

Diploma New England Conservatory of Music and
Pupil of Mme. Antoinette Szumowska
511 BUTLER EXCHANGE

Miss HOPE WILLIAMS SESSIONS
VOCAL TEACHER

Mondays, 2 to 5

42 CONRAD BUILDING

MISS MYRTIE C. FELTHAM

Teacher of Pianoforte

17 HUDSON STREET, PROVIDENCE
Telephone, West 902-R

EVELYN COOK WILLIAMS
Contralto Soloist
Teacher

130 FRANCIS STREET, PROVIDENCE, R.I.

REBECCA KENTFIELD GREENE
Teacher of Piano

Studio at
358 Friendship Street - - Providence, R.I.
Telephone

LOUIS P. WILLEMIN
PIANO and ORGAN

Mondays and Thursdays, from 1 to 6
At No. 637 Butler Exchange

Residence Studio, 22 Portland Street
PROVIDENCE, R.I.
TELEPHONE, UNION 5736 R.

WILLIAM PLACE, JR.
MANDOLINIST

Concerts. Recitals. Instruction.
308 Cæsar Misch Building

Miss Margaret Kent Goodwin
PIANO

12 Brook Street . Pawtucket, R.I.
Telephone, Pawtucket 360-M

JESSIE F. CHACE
Violin

Studio
68 PROSPECT - - PAWTUCKET, R.I.

Pianoforte Instruction

ARTHUR GERS

Formerly pupil Royal Conservatory
of Brussels, Belgium (1897-1901)

Also Organist and Accompanist

HUNTINGTON CHAMBERS - BOSTON

Miss Margaret Armstrong Gow
Vocal Instruction

611 Butler Exchange - Providence, R.I.
Tuesdays
Room 35, Symphony Chambers, Boston
Wednesdays and Saturdays

MUSICAL INSTRUCTION

Miss CLARA E. MUNGER

TEACHER OF SINGING

Century Building

177 Huntington Avenue, Boston

Miss PRISCILLA WHITE

TEACHER OF SINGING

602 Pierce Building

Copley Square, BOSTON

Miss KATHERINE LINCOLN

TEACHER OF SINGING

514 Pierce Building

Copley Square, BOSTON

Saturdays and Mondays in New York
Representing Miss Clara E. Munger

Management, Mrs. PAUL SUTORIUS

1 West 34th Street, New York

Studio, 56 East 34th Street, New York City

BERTHA CUSHING CHILD

67 MOUNT VERNON STREET

TEACHING AT

LANG STUDIOS

6 NEWBURY STREET, BOSTON

FREDERICK N. WATERMAN

BARITONE SOLOIST

and TEACHER OF SINGING

NEW CENTURY BUILDING

177 HUNTINGTON AVENUE • BOSTON

Room 10

WILLIAM ALDEN PAUL

TEACHER OF SINGING

312 PIERCE BUILDING, COPLEY SQUARE, BOSTON

Monday and Thursday P.M. and by appointment

Address, Instructor in Music, Episcopal Theological School

Telephone, 2816 R Cambridge

Howell School of Lyric and
Dramatic Art

CAROLINE WOODS-HOWELL, Directress

Miss ANNA MILLER WOOD

De Reszke Method of
SINGING

30 Huntington Avenue, Boston
518 Main Street, Worcester

At Boston Studio, Tuesday, Friday, Saturday
At Worcester Studio, Monday, Wednesday, Thursday

Mezzo-Contralto, Soloist and Teacher

Soloist; Boston Symphony Orchestra
Chicago Symphony Orchestra
Kneisel Quartet, etc.

Studio, Pierce Building, Copley Square, Boston

ELLA BACKUS-BEHR

PIANIST

Sixty-nine West Eighty-eighth Street
NEW YORK

As Vocal Coach refers to
Mme. Louise Homer Mr. Bechtal Alcock and
Mrs. Merle Tillotson-Alcock Mr. Frederic Martin

AMERICAN INSTITUTE OF APPLIED MUSIC

METROPOLITAN COLLEGE OF MUSIC
212 West 59th Street, New York City

Thorough instruction in all branches of music.
Personal attention to individual pupils.
Twenty-sixth year began October 2, 1911.

KATE S. CHITTENDEN, Dean of the Faculty

FRANCIS ROGERS

Management, LOUDON CHARLTON
868 Carnegie Hall, New York

B A R I T O N E

RECITAL, ORATORIO, CONCERT

Also a limited number of pupils in the art of singing
There is the real stuff in this singer.—PHILIP HALE.
Mr. Rogers is a true artist.—W. J. HENDERSON
(N. Y. Sun).

Address, 563 PARK AVENUE, NEW YORK

VIRGIL

Piano School and Conservatory

42 West 76th Street, New York

THE SCHOOL THAT MAKES
PLAYERS

RESULTS TELL

Catalogue on request

E. SHEFFIELD MARSH

T E N O R

Tone production and preparation for
public work

Studio, 815 Carnegie Hall . New York City

LIONEL HAYES ROBSARTE

Former Opera Tenor Voice Specialist

A. de Trabadelo, Paris, teacher of Melba, Garden, Farrar, Eames, Carasa, Gayarre, etc., says:
"I sincerely believe Mr. Robsarte has no equal among American instructors."

Voices tried gratis by appointment

From tone work to artistic finish. Traditions and action of full opera repertoire—Concert and oratorio. Teacher of Mme. Jungman, Prima Donna Contralto. Hofopera, Vienna; Mlle. Lillian Grenville, Prima Donna Soprano, Milan, St. Petersburg, Nice, Chicago Opera Co.; Signor Jacoletti, now singing in Naples; Miss Helene Travis, Mascagni Opera Co.

Residence Studio - Hotel Woodward, N.Y.
'PHONE, 5000 COLUMBUS

SIGHT PLAYING FOR PIANISTS

If you are a poor Sight Reader and have difficulty in reading

NEW MUSIC AT FIRST SIGHT

write for Booklet giving full particulars of our complete correspondence course
A Professor of Music in one of the largest Colleges in the United States, to whom reference is permitted, says: "YOUR COURSE IS WORTH THE PRICE TO ME EVERY WEEK IN THE AMOUNT OF TIME IT SAVES ME ALONE"

Address NEW YORK COLLEGE OF APPLIED MUSIC
9208 METROPOLITAN TOWER NEW YORK CITY

MUSICAL INSTRUCTION

PIANO INSTRUCTION

Claude Maitland Griffith

Studio, 133 Carnegie Hall, New York

Mon. and Thurs. Afternoons

Pouch Gallery, Brooklyn

SEND FOR CIRCULAR

BARITONE

PERRY AVERILL

Prepares Singers for the profession

Studio, 220 West 59th Street, New York

'Phone 1097 Col.

TEACHER OF SINGING

ARTHUR D. WOODRUFF

5 West 38th Street

NEW YORK CITY

Miss M. GRACE DASCHBACH

In charge of Vocal Department Teachers
College, Columbia University

SOPRANO

TEACHER OF SINGING

401 Carnegie Hall . New York City

TENOR

GEORGE HARRIS, Jr.

Soloist with Boston Symphony Orchestra
Cecilia Society
and with New York Symphony Orchestra
Management:

M. H. HANSON, 437 5th Avenue, New York

MASTER MUSIC STUDIOS

2789 Broadway, New York

Mrs. M. DUBLE-SCHEELE

Apply to Secretary, Master Music Studios

CATALOG

Telephone Connection

STEINWAY PIANO USED

SUMMER CENTER

SCHLOSS ORT, GUMUNDEN, AUSTRIA

Study of music is optional

BASSO

CARL E. DUFFT

Vocal Instruction

1 East 40th Street . New York City

LESLEY MARTIN

Bel Canto

Studio: 1425 Broadway, New York

SINGERS—Suzanne Baker Watson, Cora Cross, Nellie Hart, Willette Kershaw, Gertrude Hutcheson, Ivy Scott, Marion Stanley, Estelle Ward, Mabel Wilbur, Flora Zabelle, Edward Foley, George Gilbert, John Hendricks, Andrew Mack, Dr. Eugene Walton Marshall, Fiske O'Hara, Umberto Sacchetti, Ellis Rhodes, Albert Wallerstedt, and many other singers now before the public in operatic and church work

ACADEMY OF MUSIC, PHILADELPHIA

Twenty-seventh Season in Philadelphia

Boston Symphony Orchestra

MAX FIEDLER, Conductor

Programme of the FOURTH CONCERT

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE



MONDAY EVENING, FEBRUARY 19

AT 8.15

COPYRIGHT, 1911, BY C. A. ELLIS

PUBLISHED BY C. A. ELLIS, MANAGER

HEPPE-VICTORS

The Talking Machine You Want
is to be found at Heppe's



Whether it be an ordinary Victor or a superb Victrola, every artistic possibility of the Talking Machine is assured when it comes from Heppe's.

Experts adjust every machine that leaves our establishment and our service is best because we are both wholesale and retail distributors.

LOWEST FACTORY PRICES GUARANTEED, WHETHER
YOU BUY FOR CASH OR ON TIME

Victors, \$10 to \$60

Victrolas, \$50 to \$200

C. J. HEPPE & SON

1117-1119 Chestnut Street, 6th and Thompson Streets

Wholesale and Retail, Victor and Edison

Boston Symphony Orchestra

PERSONNEL

Thirty-first Season, 1911-1912

MAX FIEDLER, Conductor

VIOLINS.

Witek, A., <i>Concert-master.</i>	Roth, O. Kuntz, D.	Hoffmann, J. Krafft, F. W.	Theodorowicz, J. Mahn, F.
Noack, S.			
Strube, G.	Rissland, K.	Ribarsch, A.	Traupe, W.
Eichheim, H.	Bak, A.	Mullaly, J.	Goldstein, H.
Barleben, K.	Akeroyd, J.	Fiedler, B.	Berger, H.
Fiumara, P.	Currier, F.	Marble, E.	Eichler, J.
Tischer-Zeitz, H.	Kurth, R.	Fabrizio, C.	
Goldstein, S.	Werner, H.	Grünberg, M.	

VIOLAS.

Ferir, E.	Spoor, S.	Pauer, O. H.	Kolster, A.	VanWynbergen, C.
Gietzen, A.	Hoyer, H.	Kluge, M.	Forster, E.	Kautzenbach, W.

VIOLONCELLOS.

Schroeder, A.	Keller, J.	Barth, C.	Belinski, M.	Warnke, J.
Warnke, H.	Nagel, R.	Nast, L.	Hadley, A.	Smalley, R.

BASSES.

Kunze, M.	Agnesy, K.	Seydel, T.	Ludwig, O.
Gerhardt, G.	Jaeger, A.	Huber, E.	Schurig, R.

FLUTES.

Maquarre, A.
Brooke, A.
Hain, F.
Battles, A.
Fox, P.

OBOES.

Longy, G.
Lenom, C.
Sautet, A.

CLARINETS.

Grisez, G.
Mimart, P.
Vannini, A.

BASSOONS.

Sadony, P.
Mueller, E.
Regestein, E.

ENGLISH HORN.

Mueller, F.

BASS CLARINET.

Stumpf, K.

CONTRA-BASSOON.

Mosbach, J.

HORNS.

Hess, M.
Lorbeer, H.
Hain, F.
Phair, J.

HORNS.

Wendler, G.
Gebhardt, W.
Hackebarth, A.
Schumann, C.

TRUMPETS.

Kloepfel, L.
Mann, J.
Heim, G.
Merrill, C.

TROMBONES.

Hampe, C.
Alloo, M.
Mäusebach, A.
Kenfield, L.

TUBA.

Lorenz, O.

HARP.

Schuecker, H.

TYMPANI.

Neumann, S.
Kandler, F.

PERCUSSION.

Rettberg, A.
Zahn, F.

Senia, T.
Burkhardt, H.

ORGAN.

Marshall, J. P.

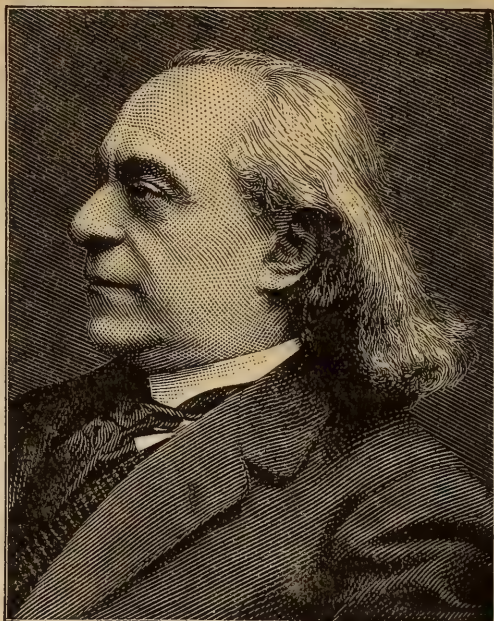
LIBRARIAN.

Sauerquell, J.

Vladimir De Pachmann

*The Greatest Pianist
Of the 20th Century*

ON TOUR
IN THE
UNITED STATES



SEASON: 1911-1912

For generations the appearance of new stars on the musical firmament has been announced—then they came with a temporary glitter—soon to fade and to be forgotten.

De Pachmann has outlived them all. With each return he won additional resplendence and to-day he is acknowledged by the truly artistic public to be the greatest exponent of the piano of the twentieth century. As Arthur Symons, the eminent British critic, says:

"Pachmann is the Verlaine or Whistler of the Pianoforte the greatest player of the piano now living."

Pachmann, as before, uses the **BALDWIN PIANO** for the expression of his magic art, the instrument of which he himself says:

" It cries when I feel like crying, it sings joyfully when I feel like singing. It responds—like a human being—to every mood. I love the Baldwin Piano."

Every lover of the highest type of piano music will, of course, go to hear Pachmann—to revel in the beauty of his music and to marvel at it.

It is the beautiful tone quality, the voice which is music itself, and the wonderfully responsive action of the Baldwin Piano, by which Pachmann's miraculous hands reveal to you the thrill, the terror and the ecstasy of a beauty which you had never dreamed was hidden in sounds.

Sole Representatives

H. WEYMANN & SON

1010 CHESTNUT STREET - PHILADELPHIA, PA.

Twenty-seventh Season in Philadelphia

Boston Symphony Orchestra

Thirty-first Season, 1911-1912

MAX FIEDLER, Conductor

FOURTH CONCERT

MONDAY EVENING, FEBRUARY 19

AT 8.15

PROGRAMME

Mozart Overture to "The Marriage of Figaro"

Beethoven Symphony No. 4, in B-flat major, Op. 60

- I. Adagio; Allegro vivace.
- II. Adagio.
- III. Allegro vivace; Trio; Un poco meno allegro.
- IV. Finale: Allegro ma non troppo.

Brahms Concerto in D major, for Violin and Orchestra,
Op. 77. (Cadenza by Joachim)

- I. Allegro non troppo.
- II. Adagio.
- III. Allegro giocoso, ma non troppo vivace.

Wagner Prelude to "Lohengrin"

Wagner Overture to "The Flying Dutchman"

SOLOIST

ANTON WITEK

There will be an intermission of ten minutes after the symphony

A SYMPHONY ORCHESTRA IN YOUR HOME

Music lovers may have operatic selections or the great Symphonies always at their command when an **ESTEY ORCHESTRAL PIPE ORGAN** is a part of the music-room equipment.

No matter how difficult the composition or how varied the treatment, the original creation of the composer is correctly and artistically presented by this instrument with all the technique and finished detail of a symphony orchestra directed by an inspired leader.

Have you ever listened to its rendition of favorite classics?

Gladly will we, at any time, show you what is accomplished by use of the automatic attachment, no longer spoken of as "mechanical," because its value and ability are recognized by musical critics.

Come and hear the Orchestral Pipe Organ at

ESTEY HALL

WALNUT STREET AT SEVENTEENTH

OVERTURE TO THE OPERA "THE MARRIAGE OF FIGARO."

WOLFGANG AMADEUS MOZART

(Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791.)

"Le Nozze di Figaro: dramma giocoso in quadro atti; poesia di Lorenzo Da Ponte,* aggiustata dalla commedia del Beaumarchais, 'Le Mariage de Figaro'; musica di W. A. Mozart," was composed at Vienna in 1786 and produced there on May 1 of the same year. The cast was as follows: il Conte Almaviva, Mandini; la Contessa, Laschi; Susanna, Storace; Figaro, Benucci; Cherubino, Bussani; Marcellina, Mandini; Basilio and Don Curzio, Ochelly (so Mozart wrote Michael Kelly's name, but Kelly says in his "Reminiscences" that he was called OKelly in Italy); Bartolo and Antonio, Bussani; Barberina, Nannina Gottlieb (who later created the part of Pamina in Mozart's "Magic Flute," September 30, 1791). Mozart conducted. The *Wiener Zeitung* (No. 35, 1786) published this review: "On Monday, May 1, a new Italian *Singspiel* in four acts was performed for the first time. It is entitled 'Le Nozze di Figaro,' and arranged after the French comedy of Hrn. v. Beaumarchais by Hrn. Abb. Da Ponte, theatre-poet. The music to it is by Hrn. Kapellmeister Mozart. La Sign. Laschi, who came here again a little while ago, and la Sign. Bussani, a new singer, appeared in it for the first time as Countess and Page." The opera was performed nine times that year. Only Martin's "Burbero di buon cuore" had as many performances. But when Martin's "Cosa rara" met with overwhelming success on November 17, 1786, emperor and public forgot "The Marriage of Figaro," which was not performed in

* Lorenzo Da Ponte was born at Ceneda in 1749. He died at New York, August 17, 1838. His life was long, anxious, strangely checkered. "He had been *improvisatore*, professor of rhetoric, and politician in his native land; poet to the Imperial Theatre and Latin secretary to the Emperor in Austria; Italian teacher, operatic poet, littérateur, and bookseller in England; tradesman, teacher, opera manager, and bookseller in America." Even his name was not his own, and it is not certain that he ever took orders. He arrived in New York in 1805. See Mr. H. E. Krehbiel's entertaining chapter, "Da Ponte in New York" ("Music and Manners," New York, 1898).

LEEFSOHN-HILLE CONSERVATORY OF MUSIC

1524 CHESTNUT STREET (Weightman Building)

808 SOUTH 49th STREET - PHILADELPHIA

FACULTY

MAURITS LEEFSOHN	HENRY SUCH
JULIUS LEEFSOHN	ISADORE SHAPIRO
HERMAN KUMME	MISS GLADYS MINTON
JOHN THOMPSON	ROBERT SCHURIG
MISS ELSIE STEWART HAND	EMIL SIMON
MISS LILLIAN COPE	FREDERICK MAXSON
MISS ADELE SUTOR	DR. WALLACE W. GILCHRIST
MISS CLARA DAVIS WOOD	EDMUND ROELOFSMA
MISS CLAIRE RING	MISS MARIE MYERS
MISS CHARLOTTE MUENCH	MISS EMMA SCHUBERT
PAUL RAHMIG	

Vienna in 1787 and 1788, and was first heard thereafter on August 29, 1789.

The first performance in the United States was in Bishop's remodelled English version, in New York, on May 3, 1823.

The overture is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, and strings. It opens (Presto, D major, 4-4) immediately with the first theme. The first part of it is a running passage of seven measures in eighth notes (strings and bassoons in octaves), and the second part is given for four measures to wind instruments, with a joyous response of seven measures by full orchestra. This theme is repeated. A subsidiary theme follows, and the second theme appears in A major, a gay figure in the violins, with bassoon, afterwards flute. There is no free fantasia. There is a long coda.

Beaumarchais's "La Folle Journée, ou le Mariage de Figaro," was produced privately at a festival prepared by de Vaudreuil for the Count d'Artois in September, 1783. The comedy was completed in 1781, and the performance at the Théâtre Français was arranged, but Louis XVI. read the piece, and declared that it should not be played. The king also forbade a performance at court in June, 1783. Beaumarchais finally succeeded in producing his play publicly at the Théâtre-Français, April 27, 1784. The success was overwhelming, although its "profound immorality"—to quote the phrase of *Annales Dramatiques*, 1809—was severely censured. Grimm, in his "Correspondance Littéraire" (April, 1784), wrote: "As for this immorality concerning which the decency and the seriousness of our manners have made such a scandal, it may be admitted that the work as a whole is not of the most austere class: it is a picture of contemporaneous manners, the manners and principles of our best society; and the picture is made with a boldness and a naïveté which might well be kept off the stage, if the purpose of a comic playwright is to correct the vices and follies of his period, and not to confine himself to painting them for his own taste and enjoyment." Epigrams, satirical pamphlets, bitter attacks on the author, followed the production, and "Les Amours de Chérubin," opéra-comique in three acts, with music by the younger Piccini, and

HYPERION SCHOOL OF MUSIC

1505 Arch Street

Branch, 57 East Penn Street, Germantown

FACULTY

JOHN W. POMMER, Jr.	CARL KNEISEL	BYRON A. RATH
F. EDMUND EDMUNDS	RUDOLPH ENGEL	HELEN A. CHEW
RICHARD L. WEAVER	FRITZ DIETERICH	MILDRED S. MOORE
CLEMENTI BARONE	ANNA G. MUKENFUS	EDITH HOUSTON
FRANKLIN E. CRESSON	LUCIUS COLE	Mrs. SARA P. GARDNER

FRANKLIN E. CRESSON

Directors

JOHN W. POMMER, Jr.

"Le Véritable Figaro," opéra-comique in three acts, text by de Sauvigny, a censor on the police force, with music by Dezède, were performed in 1784, the former on November 4.

Mozart saw in the play an excellent libretto for an opera. Da Ponte tells the story in his amusing Memoirs: "Talking one day with him [Mozart], he asked me if I could turn Beaumarchais's 'Noces de Figaro' into an opera. The proposition was to my taste, and the success was immediate and universal. A little before, this piece had been forbidden by the Emperor's command on account of its immorality. How then to propose it anew? Baron Vetzlar * offered me with his customary generosity a reasonable price for my libretto, and assured me that he would see to its production at London or in France, if it were refused in Vienna. I did not accept the offer, and I secretly began work. I waited the opportune moment to propose the poem either to the Intendant, or, if I had the courage, to the Emperor himself. Martin alone was in my confidence, and he was so generous, out of deference to Mozart, to give me time to finish my piece before I began work on one for him. As fast as I wrote the words, Mozart wrote the music, and it was all finished in six weeks. The lucky star of Mozart willed an opportune moment, and permitted me to carry my manuscript directly to the Emperor.

"'How's this?' said Joseph to me. 'You know that Mozart, remarkable for his instrumental music, has with one exception never written for song, and the exception is not good for much.'

"I answered timidly, 'Without the kindness of the Emperor, I should have written only one drama in Vienna.'

"'True; but I have already forbidden the German company to play this piece, "Figaro."'

"'I know it; but, in turning it into an opera, I have cut out whole scenes, shortened others, and been careful everywhere to omit anything that might shock the conventionalities and good taste; in a word, I have made a work worthy of the theatre honored by his Majesty's protection. As for the music, as far as I can judge, it seems to me a masterpiece.'

"'All right; I trust to your taste and prudence. Send the score to the copyists.'

"A moment afterward I was at Mozart's. I had not yet told him the good news, when he was ordered to go to the palace with his score. He obeyed, and the Emperor thus heard several morceaux which delighted him. Joseph II. had a very correct taste in music, and in general for everything that is included in the fine arts. The prodigious success of this work throughout the whole world is a proof of it. The

* Da Ponte refers here to Baron Wezlar.

THADDEUS RICH	-	Violin
KARL SCHNEIDER	-	Vocal
ITALIAN METHOD		
1705 CHESTNUT STREET	-	PHILADELPHIA

music, incredible to relate, did not obtain a unanimous vote of praise. The Viennese composers crushed by it, Rosenberg and Casti especially, never failed to run it down."

There was a cabal from the start against the production of Mozart's opera. Kelly says in his "Reminiscences": "Every one of the opera company took part in the contest. I alone was a stickler for Mozart, and naturally enough, for he had a claim on my warmest wishes. . . . Of all the performers in this opera at that time, but one survives—myself. [This was written in 1826.] It was allowed that never was opera stronger cast. I have seen it performed at different periods in other countries, and well too, but no more to compare with its original performance than light is to darkness. All the original performers had the advantage of the instruction of the composer, who transfused into their minds his inspired meaning. I never shall forget his little animated countenance, when lighted up with the glowing rays of genius; it is as impossible to describe it as it would be to paint sunbeams."

SYMPHONY IN B-FLAT MAJOR, No. 4, Op. 60, LUDWIG VAN BEETHOVEN

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827.)

The composition of Beethoven's Symphony No. 5, in C minor, was not begun before the performance of the "Eroica," No. 3, and the first public performance of the "Eroica" was at Vienna on April 7, 1805.* Nottebohm found in a sketch-book of Beethoven, dated 1795, notes for a symphony in C minor, and one sketch bears a resemblance to the opening measures of the Scherzo as it is now known to us. But the composition, properly speaking, did not begin until the "Eroica" had been performed. This composition was interrupted by work on the Symphony in B-flat major, No. 4, a symphony of a

* The "Eroica" was performed for the first time at a private concert at Prince Lobkowitz's in December, 1804.

G. SCHIRMER (Inc.), 3 East 43d Street, NEW YORK

JUST PUBLISHED

Advanced Exercises for the Violin By FRANZ KNEISEL

Price, \$1.50 net

These exercises, the fruit of many years of ripe practical experience, have been designed by Mr. Kneisel, to furnish a logical technical preparation for the study of the Rode "Caprices," as well as to supply progressively arranged material to be employed in connection with the Vieuxtemps studies, Dont's "Gradus ad Parnassum," and Wieniawski's "École moderne." The pupil can begin the study of these advanced technical figurations as soon as Kreutzer has been thoroughly mastered, and intelligent work is sure to bring about the result they were written to secure—a correct position of the left hand, and grace and facility in the manipulation of the bow.

very different character. There is not a single sketch for the Fourth Symphony in any one of the books of Beethoven that have come down to us. The symphony was probably invented and composed in the summer of 1806.

After the performance of the "Eroica" Beethoven also worked on his opera, "Fidelio." The French army entered Vienna, November 13, 1805; on the 15th Napoleon sent to the Viennese a proclamation dated at Schönbrunn, and on November 20, 1805, "Fidelio" was performed for the first time, before an audience largely composed of French officers. There were three performances, and the opera was withdrawn until March 29, 1806, when it was reduced from three acts to two. The opera was again coldly received; there were two performances; and there was no revival in Vienna until 1814.

Beethoven, disturbed by this disaster, went in 1806 to Hungary to visit his friend, Count Brunsvik, and he visited the Prince Lichnowsky at Castle Grätz, which was near Troppau in Silesia. It has been said that at Martonvásár, visiting the Brunsviks, he found that he loved Therese and that his love was returned.* Some therefore account for the postponement of the Fifth Symphony, begun before the Fourth, "by the fact that in May 1806, Beethoven became engaged to the Countess Therese. . . . The B-flat symphony has been mentioned as 'the most tenderly classical' of all works of its kind; its keynote is 'happiness'—a contentment which could have come to the master only through such an incident as the one above set forth—his betrothal." I do not see the force of this reasoning.

It is better to say with Thayer that nothing is known about the origin of the Fourth beyond the inscription put by the composer on the manuscript which belongs to the Mendelssohn family: "Sinfonia 4^{ta} 1806. L. v. Bthvn."

This we do know: that, while Beethoven was visiting Prince Lichnowsky at the latter's Castle Grätz, the two called on Franz Count Oppersdorf, who had a castle near Grossglogau. This count, born

* See "Beethoven's unsterbliche Geliebte nach persönlichen Erinnerungen," by Mariam Tenger (Bonn, 1890), and Prod'homme's "Symphonies de Beethoven" (Paris, 1906). Also see Entr'acte in the Programme Book of the Boston Symphony Orchestra of December 25, 1909.

MEN'S, WOMEN'S AND CHILDREN'S FINE SHOES

H A N A N & S O N
1318 Chestnut Street, Philadelphia



in 1778, rich and high-born, was fond of music, and he had at this castle a well-drilled orchestra, which then played Beethoven's Symphony in D major in the presence of the composer. In June, 1807, he commissioned Beethoven to compose a symphony, paid him two hundred florins in advance and one hundred and fifty florins more in 1808. Beethoven accepted the offer, and purposed to give the Symphony in C minor to the count; but he changed his mind, and in November, 1808, the count received, not the symphony, but a letter of apology, in which he said that he had been obliged to sell the symphony which he had composed for him and also another,—these were probably the Fifth and the Sixth,—but that the count would receive soon the one intended for him. The Fifth and Sixth were dedicated respectively to Prince Lobkowitz and Count Rasumowsky. Oppersdorf at last received the Fourth Symphony, dedicated to him, a symphony that was begun before he gave the commission; he received it after it had been performed. He was naturally offended, especially as the Fourth Symphony at first met with little favor. He did not give Beethoven another commission, nor did he meet him again, although Beethoven visited again at the Castle Grätz in 1811. The count died January 21, 1818.

* * *

The Fourth Symphony was performed for the first time at one of two concerts given in Vienna about the 15th of March, 1807, at Prince Lobkowitz's. The concert was for the benefit of the composer. The *Journal des Luxus und der Moden* published this review early in April of that year:—

MEHLIN PIANOS

always respond to the most exacting demands made upon them. For this reason they are preferred by musicians, in fact Mehlin Pianos are often called

“The Musicians’ Ideal”

The Mehlin “Inverted Grand” is the only “Upright” built on the principle of the Grand. It has the Grand Scale, Sounding Board and Tone.

For Art Catalog and full particulars apply to

G. HERZBERG & SON

**1717 Chestnut Street
PHILADELPHIA, PA.**

"Beethoven gave in the dwelling-house of Prince L. two concerts in which only his own compositions were performed: the first four symphonies, an overture to the tragedy 'Coriolanus,' a pianoforte concerto, and some arias from 'Fidelio.' Wealth of ideas, bold originality, and fulness of strength, the peculiar characteristics of Beethoven's Muse, were here plainly in evidence. Yet many took exception to the neglect of noble simplicity, to the excessive amassing thoughts, which on account of their number are not always sufficiently blended and elaborated, and therefore often produce the effect of uncut diamonds."

Was this "Prince L." Lobkowitz or Lichnowsky? Thayer decided in favor of the former.

The symphony was also played in public at a charity concert at the Burg Theatre, Vienna, on November 15, 1807, when it was conducted by the composer. The correspondent of Kotzebue's *Freimüthige* (January 14, 1808) wrote: "Beethoven has composed a new symphony, which has pleased at least his furious admirers, and an overture to Collin's 'Coriolanus,' which has pleased everybody."

Toward the end of 1807 the Concerts of Amateurs, a society composed of nobles and bankers, transferred their private concerts from the Mehlgrube to the great hall of the University, and at one of these concerts Beethoven conducted a third performance of the Fourth Symphony. A correspondent of the *Allgemeine Musikalische Zeitung* wrote that the symphony, which did not give much pleasure at the theatre, here met with the success that it deserved, as it seemed to him. "For the first Allegro, well worked, is beautiful, fiery, and

A SHROPSHIRE LAD

SONG CYCLE FOR MEDIUM VOICE

By CHARLES FONTEYN MANNEY

Op. 22

Price, Postpaid, \$1.25

THE text of these songs is by A. E. Housman, the verses being subjectively connected in that they set forth a sequence of emotional experiences, as indicated by the titles:

1. Youth. 2. Heart Wounds. 3. Exile.
4. Home Longing. 5. Grief. 6. Disillusion.

These songs are of true concert character, varied in mood, modern in musical thought, spontaneous in melody, and will strongly appeal to artistic singers in search of a novel recital number.

OLIVER DITSON COMPANY, Boston

CHAS. H. DITSON & CO., NEW YORK

8-10-12 East 34th Street

rich in harmonies. The Menuet and Trio have an original, individual character. It were to be wished that in the Adagio the song were not so divided among the instruments; for such division, even in Eberl's * rich and brilliant Symphony in D minor, often injures the effect."

According to Schindler the new symphony made a marked impression on the audience, and its effect was more decisive than was that of the Symphony in C major eight years before.

The first performance in Boston was probably the one at a concert of the Musical Fund Society on December 8, 1849.

* *

The separate orchestral parts of the Fourth Symphony were published in March, 1809,† by the Bureau of Arts and of Industry at Vienna and Budapest. The complete score in octavo, one hundred and ninety-five pages, was published in 1821 with this title: "4^e Grande Simphonie en si bémol majeur (B dur) composée et dédiée à Mons^r le Comte d'Oppersdorf par Louis Van Beethoven, Op. 60. Partition. Prix 16 Fr. Bonn et Cologne chez N. Simrock, 2078."

An arrangement for pianoforte by Fr. Stein was published early in 1809.

* *

The symphony is scored for flute, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, strings.

* *

No one has written more acutely, discriminately, and with more poetic appreciation of the symphonies of Beethoven than Hector Berlioz:—

"Here Beethoven abandons wholly the ode and the elegy,"—a reference to the "Eroica" Symphony,— "to return to the less lofty and sombre but perhaps no less difficult style of the Second Symphony. The character of this score is generally lively, nimble, joyous, or of a heavenly sweetness. If we accept the meditative adagio, which serves as an introduction, the first movement is almost entirely given up to joyfulness. The motive in detached notes, with which the allegro begins, is only a canvas, on which the composer spreads other and

* Anton Eberl (1766–1807) was a Viennese composer and pianist, who lived four years in St. Petersburg, and made many concert tours. He wrote five operas, symphonies, concertos, and much chamber and pianoforte music.

† Thayer says 1808, but see the *Intelligenz-Blatt* of the *Allgemeine Musikalische Zeitung*, April, 1809. Col. 35.

HOTEL PURITAN

COMMONWEALTH AVENUE

100 yards from Massachusetts Avenue car lines

The Distinctive Boston House

One of the most attractive Hotels in the World for Transient and Permanent Guests who demand the best. Several desirable rooms and suites at modest prices.

Afternoon tea daily, with music, in the Sun Parlor





There is but one correct hat
for all formal occasions—
The STETSON Silk Hat.
This is our Young Men's
model, but we have others
to suit personal requirements

John B. Stetson Company
STETSON STORE
1108 Chestnut Street
Philadelphia

more substantial melodies, which thus render the apparently chief idea of the beginning an accessory. This artifice, although it is fertile in curious and interesting results, had already been employed by Mozart and Haydn with equal success. But we find in the second section of this same allegro an idea that is truly new, the first measures of which captivate the attention; this idea, after leading the hearer's mind through mysterious developments, astonishes it by its unexpected ending. It consists of this: after a rather vigorous tutti the first violins pick the first theme to pieces, and form with it a pianissimo dialogue with the second violins, which leads to holds on the chord of the dominant seventh in B-natural: each one of these holds is interrupted by two measures of silence, which are filled out only by a light tremolo of kettledrums on B-flat, the enharmonic major third of the fundamental F-sharp. After two apparitions of this nature, the drums are silent to allow the strings to murmur gently other fragments of the theme, and to arrive by a new enharmonic modulation to the chord of the sixth and the fourth of B-flat. The kettledrums then enter on the same note, which is not now a leading note, as it was the first time, but a true tonic, and they continue the tremolo for twenty measures or so. The force of tonality of this B-flat, scarcely perceptible at first, waxes greater and greater as the tremolo is prolonged; then the other instruments, scattering little unfinished bits of phrases in their onward march, lead with the continuous roll of the drums to a general forte in which the perfect chord of B-flat is at last established by the orchestra in its full majesty. This astonishing crescendo is one of the most skilfully contrived things we know of in music: you will hardly find its equal except in that which ends the famous scherzo of the Symphony in C minor. And this latter, in spite of its immense effectiveness, is conceived on a less vast scale, for it sets out from piano to arrive at the final explosion without departing from the principal key, while the one whose march we have just described starts from mezzo-forte, is lost for a moment in a pianissimo beneath which are harmonies with vague and undecided coloring, then reappears with chords of a more determined tonality, and bursts out only at the moment when the cloud that veiled this modulation is completely dissipated.

When You Buy a Painter & Ewing

Buy
Pianos
Where
They
Are
Made



PIANO

every dollar you pay is for the instrument itself.

Nothing added for high rents because they are sold direct from the factory to you at a saving of \$100 or more.

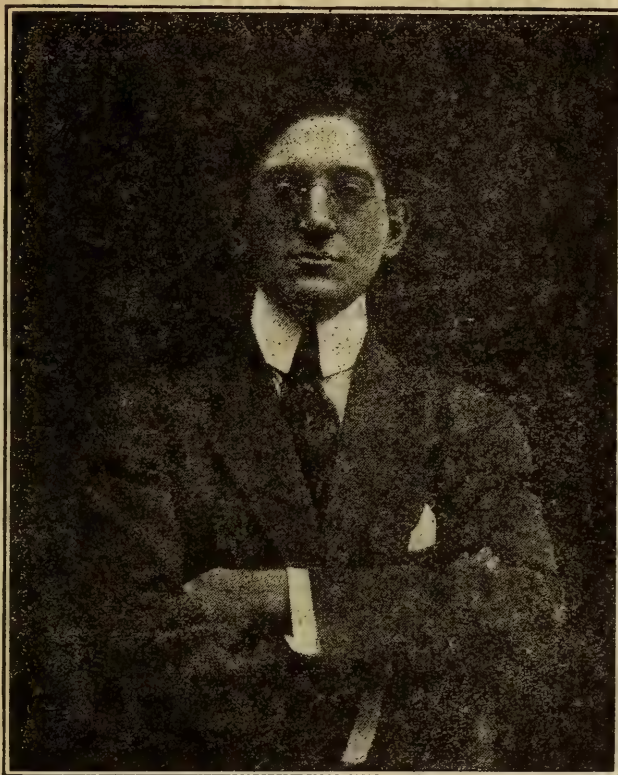
A Better Piano for Less Money

Send for catalog

PAINTER & EWING

Factory and Salesroom, 1105-1107 SPRING GARDEN STREET

**HIGHLY
ENDORSED
BY
SÉVČIK**



**Teacher of
Domenico
Bové
Marie
Hoskins
Helen Ware
Madeline
McGuigan
and others**

FREDERICK HAHN

HAHN SCHOOL OF MUSIC

A Thorough Musical Education in All Branches

1524 CHESTNUT ST., PHILADELPHIA

HAHN QUARTETTE

Witherspoon Hall, February 16, 1912, 8 p.m.

Assisted by HAROLD MEEK, Baritone

Association Hall, Germantown, March 1, 1912

8 p.m.

Assisting Artist to be announced later

and

FREDERICK HAHN in VIOLIN RECITAL

April 5, 1912, 8 p.m., Witherspoon Hall

TICKETS AT WITHERSPOON BOX OFFICE

You might compare it to a river whose calm waters suddenly disappear and only leave the subterranean bed to plunge with a roar in a foaming waterfall.

"As for the adagio—it escapes analysis. It is so pure in form, the melodic expression is so angelic and of such irresistible tenderness, that the prodigious art of the workmanship disappears completely. You are seized, from the first measure, by an emotion which at the end becomes overwhelming in its intensity; and it is only in the works of one of these giants of poetry that we can find a point of comparison with this sublime page of the giant of music. Nothing, indeed, more resembles the impression produced by this adagio than that which we experience when we read the touching episode of Francesca da Rimini in the 'Divina Commedia,' the recital of which Virgil cannot hear 'without weeping in sobs,' and which, at the last verse, makes Dante 'fall, as falls a dead body.' This movement seems to have been sighed by the archangel Michael, one day, when, overcome by melancholy, he contemplated the worlds from the threshold of the empyrean.

"The scherzo consists almost wholly of phrases in binary rhythm forced to enter into combinations of 3-4 time. This means, frequently used by Beethoven, gives much vigor to the style; the melodic cadences thus become more piquant, more unexpected; and, besides, these syncopated rhythms have in themselves a real charm, although it is hard to explain it. There is pleasure in seeing the time thus pounded into pieces wholly restored at the end of each period, and the meaning of the musical speech, for a while arrested, reach nevertheless a satisfactory conclusion, a complete solution. The melody of the trio, given to wind instruments, is of a delicious freshness; the pace is a little slower than that of the rest of the scherzo, and its simplicity stands out in still greater elegance from the opposition of the little phrases which the violins throw across the wind instruments, like so many teasing but charming allurements.

"The finale, gay and lively, returns to ordinary rhythmic forms; it consists of a jingling of sparkling notes, interrupted, however, by some hoarse and savage chords, in which are shown the angry outbursts which we have already had occasion to notice in the composer."

A Most Effectual Throat Relief

Hoarseness, coughs, inflammation of the throat, bronchial and asthmatic troubles are relieved promptly by the use of

BROWN'S BRONCHIAL TROCHES

For over half a century recognized throughout the world as the staple throat remedy. Especially convenient to carry in purse or pocket ready for use whenever required to check a cough or give relief in any throat trouble.

Entirely free from opiates in any form. Fine for singers and speakers to clear the voice. Sold everywhere in boxes—never in bulk.

Price 25c, 50c and \$1.00
Sample sent free on request

JOHN I. BROWN & SON, BOSTON, MASS.

BROWN'S

CAMPHORATED
SAPONACEOUS

DENTIFRICE

is an article of superior merit. Used daily, will keep the teeth sound, prevent accumulation of tartar, and give firmness to the gums. It leaves a particularly clean and pleasant feeling in the mouth.

For sale by druggists and dealers in toilet articles, or sent on receipt of price, 25 cents. Sample sent on request.

Manufactured by JOHN I. BROWN & SON

CURTIS & BROWN
MFG. CO., Ltd.

NEW YORK, N.Y.

Von Weber, in his "Künstlerleben," spoke slightly of the Fourth Symphony; of the introduction, "full of short detached ideas without relation one to another—three or four notes every quarter hour, which is interesting! Then a muffled drum roll and mysterious viola phrases, all ornamented with a crowd of general pauses and rests: then, after the hearer is resigned by long waiting, the Allegro, a ferocious movement in which especial care is taken that no principal thought is exposed," etc. Von Weber, who put the tirade in the mouth of an organ-blower, conducted this symphony at Prague.

The symphony was performed at Leipsic, December 16, 1810, for the benefit of the widows and the orphans of members of the Musical Institute. The critic of the *Allgemeine Musikalische Zeitung* referred to the Introduction as an Allegro and to the Adagio as an Andante, but pronounced the symphony "geistreich," and concluded as follows: "The work is clear, comprehensible and very agreeable and it resembles the first and second symphonies of this master which are highly esteemed and with good reason, rather than the fifth and the sixth." The symphony was played and warmly praised at a Gewandhaus concert in March, 1811.

At Mannheim, where it was produced in the winter of 1811, the symphony was characterized as "Jean Paul in music." At Cassel, where Guhr conducted it in the season of 1815-16, a local critic wrote to the *Allgemeine Musikalische Zeitung*: "It seems to me that the great master, in this as in several of his new works, is extremely bizarre and makes himself unintelligible and even an object of terror to even cultivated dilettanti."

The Philharmonic Society performed the Fourth Symphony, perhaps in one of the first years of the establishment of the society (1817; no exact records were kept until 1821), certainly on March 12, 1821.

The first performance at Paris was probably at a concert of the Conservatory, February 21, 1830. A critic wrote for *Figaro*: "It is not that this work of Beethoven is inferior to the majority of his which we know; on the contrary this beautiful work should, it seems

FAELTEN

system embraces every detail of correct playing, interpretation technic, memory culture and concert repertoire, and supplies the highest type of preparation for those wishing to teach the

PIANOFORTE

The school is centrally located at number thirty Huntington Avenue, near Copley Square, and prospective patrons are invited to call at any time or to confer by telephone, Back Bay 1759.

The famous pianist, CARL FAELTEN, is director of the

SCHOOL

DE MERITTE SCHOOL

815 BOYLSTON STREET, BOSTON
Twelfth Year

A preparatory school for boys who want an education.

The **Upper Grade** prepares for college and the scientific schools.

The **Lower Grade** gives to boys from ten to fourteen years of age a careful training for the work of the upper grade.

EDWIN DE MERITTE, A. B., Prin.

BOUND COPIES of the Boston Symphony Orchestra's PROGRAMME BOOKS

Containing Mr. Philip Hale's analytical and descriptive notes on all works performed during the season ("musically speaking, the greatest art annual of to-day,"—W. J. Henderson, New York Sun)
May be obtained by addressing

Price \$3.00 C. A. ELLIS
SYMPHONY HALL

to us, take its place among his most astonishing creations, but, it must be said, the details in which the composer delights nearly all escaped us. The auditory nerves of the audience had been paralyzed by too sustained attention. We must hear this symphony again before risking a fuller analysis." Now the programme of this concert included a symphony by Haydn, a chorus from "Euryanthe" tinkered by Castil-Blaze, a scene for orchestra and solo violin by Mazas, Weber's "Hunters' Chorus," a pianoforte concerto by Kalkbrenner, and at last the Fourth Symphony. Castil-Blaze after the second performance, April 4, 1830, criticised the symphony with much appreciation, and complained that the finale was played too fast.

The Philharmonic Society of New York played the symphony for the first time, November 24, 1849.

CONCERTO IN D MAJOR, FOR VIOLIN, OP. 77 . . . JOHANNES BRAHMS

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897.)

This concerto was written for Josef Joachim, dedicated to him, and first played by him under the direction of the composer at a Gewandhaus concert, Leipsic, on January 1, 1879. The first performance in Boston was by Franz Kneisel at a concert of the Boston Symphony Orchestra on December 7, 1889, when Mr. Kneisel played a cadenza of his own composition. It has since then been played at these concerts by Messrs. Brodsky (November 28, 1891) and Kneisel (April 15, 1893, February 13, 1897, with a cadenza by Charles Martin Loeffler, and at the concert in memory of Governor Wolcott, December 29, 1900); by Miss MacCarthy, November 15, 1902, December 19, 1903; by Mr. Kreisler, March 11, 1905; by Mr. Heermann, November 25, 1905; by Mr. Wendling, October 26, 1907; by Mr. Berber, November 26, 1910.

The orchestral part of this concerto is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, and strings.

HENRY F. MILLER

Lyric Grands

\$650

Appeal where space is a consideration. Though smaller, their volume and power are stronger than in the ordinary, full-size Grands.

Henry F. Miller & Sons Piano Co.
1105 CHESTNUT STREET



Hanslick once said that this work was "the ripe fruit of the friendship between Joachim and Brahms." A prominent Leipsic critic, friendly disposed toward both composer and violinist, wrote at the time of the first performance that Joachim too evidently had great difficulty in playing the concerto. Marcella Sembrich sang at the same concert.

The composition is fairly orthodox in form. The three movements are separate, and the traditional tuttis, soli, cadenzas, etc., are pretty much as in the old-fashioned pieces of this kind; but in the first movement the long solo cadenza precedes the taking up of the first theme by the violin. The modernity is in the prevailing spirit and in the details. Furthermore, it is not a work for objective virtuoso display.

The first theme of the first movement, *Allegro ma non troppo*, D major, 3-4, of a somewhat pastoral character, is proclaimed by violas, 'cellos, bassoons, and horns; and the development is carried on by the full orchestra in harmony. In the course of the introduction this theme is pushed aside by other motives; and it first becomes again prominent through wood-wind and strings in the highly developed introductory cadenza of the solo violin. The free fantasia begins with an orchestral tutti in A minor, and for some time the orchestra carries it on alone; then the working-out is continued between orchestra and violin. In the coda, after the orchestral fury, Brahms has given opportunity for the violinist to introduce an unaccompanied cadenza.

The second movement, *Adagio*, F major, 2-4, is in the nature of a serenade movement. It may be called a *romanza*. The chief song is played first by the oboe, which is accompanied by wind instruments; then it is played in changed form by the violin, which also plays a more emotional second theme, and ornaments it in the development. After frequent modulations in the development of the second theme there is a return to F major and the first theme, which is sung by the solo violin.

The Finale, a rondo in D major, 2-4, is built on three themes. There is brilliant work for the solo violin,—double-stopping, florid running passages, arpeggios, technical demands on the player.

HOTEL LENOX

2 minutes from Back Bay Stations

Fireproof Modern Convenient

250 Rooms; 125 with Private Bath

Superior Cuisine and Service

Boylston and Exeter Streets

BOSTON

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

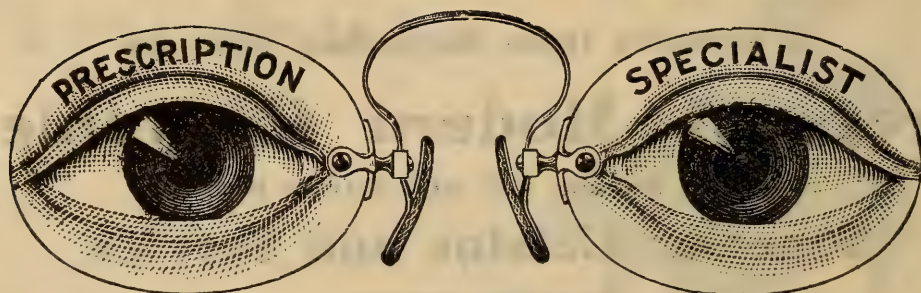
"Lohengrin," an opera in three acts, was performed for the first time at the Court Theatre, Weimar, August 28, 1850. The cast was as follows: Lohengrin, Beck; Telramund, Milde; King Henry, Höfer; The Herald, Pätisch; Ortrud, Miss Fastlinger; Elsa, Miss Agthe. Liszt conducted.

The tenor Beck found the first part of "Lohengrin's narrative" so exhausting that he was unable to sing the second; and, to quote Mr. Henry T. Finck's words, "Wagner, judging that this would probably be the case with most tenors, cancelled this passage altogether." The five additional verses are printed in the original orchestral score, but not in the score for voices and pianoforte, nor in the libretto. The whole narrative was sung at the Munich performance in 1869 with Nachbaur as Lohengrin. Some of Wagner's friends almost persuaded him to change the plot, and permit Lohengrin to remain with Elsa, just as Dickens was persuaded for the sake of "a happy ending" to change, and ruin in the changing, the final chapter of "Great Expectations." Beck, by the way, who, according to Richard Pohl, was wholly unable to do justice to the part, left the stage not many years after the first performance.*

It was at Marienbad in the summer of 1845 that Wagner laid out the scheme of "Lohengrin." He wrote the libretto in the following winter, and conceived some of the melodic ideas. He began the actual composition of the opera with this narrative of Lohengrin, "because the monologue contained the most significant musical germs in the whole score." In the original version, after the words "and Lohengrin my name," the orchestra intoned the Grail theme, the chorus treated the theme in the same manner as in the first act when the knight appears,

* Wagner, in a letter to Louis Schindelmeisser, written in 1853, declared frankly that Beck was "atrocious." Yet the Princess Sayn-Wittgenstein, who heard him a few years after the first performance, was hysterical in praise of the tenor. Wagner wished his Lohengrin to be "young and radiant." He wrote with reference to one unhappy Lohengrin: "I had always fancied that people must be glad whenever Lohengrin but tread the stage: on the contrary, it seems they were gladder when he left it." For much entertaining matter concerning the first performance of "Lohengrin" see W. A. Ellis's Life of Wagner: the indices of the volumes are commendably full.

FRANK MÜLLER



MANUFACTURING OPTICIAN

Invisible Bifocal Lenses

Opera Glasses and Lorgnettes

1631 Chestnut Street

and then the recitation continued in a manner analogous to first section. The third act of "Lohengrin" was composed at Grossgrauen between September 9, 1846, and March 5, 1847; the first act between May 12 and June 8, 1847; the second act between June 18 and August 2 of the same year. The Prelude was completed on August 28, 1847, and the instrumentation was made during the following winter and spring. The score was not published for several years,—to quote from Mr. W. J. Henderson's "Richard Wagner" (New York, 1901),—"because Meser, who had printed the previous works of the composer, had lost money by the ventures. Breitkopf & Härtel subsequently secured the score at a small price, not because they were niggardly in offering, but because Wagner's works had no large market value at the time, and he was anxious to sell, being in his chronic condition of financial embarrassment."

The first performance of the Prelude in concert was on January 17, 1853, in the Gewandhaus, Leipsic, at a concert for the benefit of the Orchestral Pension Fund. Julius Rietz conducted from manuscript.

The first performance of "Lohengrin" (in German) in the United States was at the Stadt Theatre, New York, April 3, 1871. Adolf Neuendorff conducted. The cast was as follows: Lohengrin, Habelmann; Telramund, Vierling; King Henry, Franosch; the Herald, W. Formes; Ortrud, Mme. Frederici; Elsa, Mme. Lichtmay. The first performance in Italian was at the Academy of Music, March 23, 1874: Lohengrin, Campanini; Telramund, del Puente; King Henry, Nanetti; the Herald, Blum; Ortrud, Miss Cary; Elsa, Miss Nilsson.

* *

The Prelude is the development and working out of the Sangreal motive. Berlioz described the composition as a gradual crescendo leading to a shorter decrescendo. "Like the hero's career in the opera," says Mr. Apthorp, "it begins, as it were, in the clouds, then gradually descends farther and farther until it embraces all the lowest tones of the orchestra, and then returns to the clouds again. Its single theme is developed in free polyphony by various successive groups of instruments, each of which groups proceeds with free counter-thematic work as the next group enters with the theme. First we

The West End Stables and Riding Academy



21st St., above Chestnut

Philadelphia, Pa.

JOHN J. SHORT & BROTHER

have the violins piano in their higher register; then come the flutes, oboes and clarinets; then the violas, 'cellos, horns, bassoons, and double-basses; lastly the trumpets, trombones, and tuba fortissimo; then comes the decrescendo, ending pianissimo in the high violins and flutes."

The Prelude is scored for three flutes, two oboes, English horn, two clarinets, bass clarinet, three bassoons, four horns, three trumpets, three trombones, bass tuba, a set of three kettledrums, cymbals, four solo violins, and the usual strings.

ENTR'ACTE.

SCIENCE AND SINGING.

(From the *London Times*, July 29, 1911.)

Some twenty years ago M. Maurel, a dramatic singer of great intellectual subtlety, brought forward a theory which puzzled a good many musical critics and "professors," though it was intelligible enough to educated singers. His object was to place singing on a scientific basis by analyzing the process, discovering the physical cause of difficulties, and so arriving at the means of overcoming them. Most "systems" of teaching profess to do this except the "old Italian method," which is purely empirical; but the "science" generally consists of a few anatomical details which merely mystify the pupil, not to mention the teacher, like the hocus-pocus of an alchemist. M. Maurel did not follow that line: he approached the subject from the standpoint of the singer, of whose difficulties his own experience made him conscious, and he evolved one fruitful idea.

Every vocal sound, he said, has three qualities or properties: (1) the pitch, or note; (2) the intensity, or loudness; (3) the *timbre*, or vowel sound. The secret of singing lies in the relations between them. Each involves a certain position or adjustment of the vocal organs, so that any given sound requires a combination of three positions, one for the

OLDEST PIANO HOUSE IN PHILADELPHIA

BELLAK

PIANOS

PLAYER-PIANOS

VICTROLAS \$15 to \$200

1129 CHESTNUT STREET

pitch, a second for the degree of loudness, and a third for the vowel. Every modification of any of the three involves a change of position and a readjustment of parts. But sometimes the combination required is physically impossible: the position demanded by one of the factors is incompatible with that required by the others. Hence the "holes" in the voice, of which almost every singer is more or less conscious. Certain vowels will not go with certain notes in the scale; they sound weak and bad; or they may be sung soft, but not loud, or loud, but not soft. Singers differ enormously in this respect, and there are some exceptional individuals whose voices are sonorous and brilliant throughout and who can sing almost any combination. But this is exceedingly rare: most voices have sundry holes which the owners learn by degrees to dodge, so that the defect is not perceived by hearers. That is one reason why it takes a lifetime to master the art. Maurel's idea was that, if the physiological cause were scientifically understood, a scientific treatment could be applied in training by careful adjustment of the three elements.

Dr. Aikin has in his book on Phonology * made a considerable advance along very similar lines, though he may have never heard of Maurel's ideas. Following up Helmholtz's researches on vocal resonance, he has worked out the discovery that each vowel sound has its own natural note on the scale or its own pitch, which gives it the greatest degree of sonority. This is ascertained, and may be easily verified, by whispering the various vowel sounds. In whispering, the vocal cords are not used, and the sound is produced by the vibration of air in the vocal chambers, which automatically dispose themselves to give resonance to the particular vowel uttered; they are, so to speak, acoustically tuned to it. Dr. Aikin has analyzed the vowel sounds with great minuteness and care, starting with "ah"; he has determined the pitch proper to each and constructed what he calls a "resonator scale," which consists of twelve or thirteen simple vowels on as many notes, arranged in ascending order from "oo" to "ee." Apparently, the relation of these vowels to each other on the scale is

* "The Voice: An Introduction to Practical Phonology," by W. A. Aikin, M.D. (Longmans. 7s. 6d. net.)

The Pennsylvania College of Music

KATE H. CHANDLER, President

1511 Girard Avenue

PHILADELPHIA, PA.



FACULTY

KATE H. CHANDLER	CHARLES H. RICE
RAYMOND S. WILSON, M.B.	EDITH W. HAMLIN, M.B.
EDWARD H. SMITH	EMILY A. HOLZBAUR, M.B.
JOSEPH A. HOPKINS	VIRGINIA MADDEN
HERMAN H. GREBE	SELMA KATZENSTEIN

LETITIA L. MURPHY
and Associate Instructors

constant or nearly so, but the actual pitch on which they fall—determined by the rapidity of the vibrations—varies with individuals according to the size of the resonant cavities. The reason why the natural pitch varies with the vowel is that the formation of the several sounds is accomplished by changing the shape of the resonant chamber, which causes modification of its size. The movements involved and the changes produced are stated in detail by Dr. Aikin. They are effected mainly by the lips and tongue; but associated with the movements of these organs, which govern the shape and size of the upper part of the sounding chamber,—namely, the mouth,—are automatic changes in the lower part, or the throat.

Dr. Aikin's study of the relations between these two cavities forms one of the most interesting and illuminating points in his researches. He regards them as distinct, though continuous, sounding chambers, and observes the existence of a "nodal point" where they meet. At this point the vibrations, tested by a tuning fork, are strongly reinforced. The behavior of the two cavities in relation to the resonator scale is curious. On the six lower notes of the scale, which are occupied by the round vowels, they sound the same note in unison (though possibly an octave apart); but when we go on to the "a" and "e" sounds, while the pitch rises in the mouth or upper cavity, it falls in the throat. There is a contrary movement. Thus on the vowel "eh" the upper resonance is an octave above the lower, and on "ee," which occupies the highest note in the scale, the interval is a twelfth. Dr. Aikin points out that these are the simplest possible relations, representing 1-2 and 1-3 respectively, and suggests that this accounts for the prevalence of those vowels in all languages.

The establishment of these natural relations between pitch and vowel and between the upper and lower sounding chambers throws a good deal of light on various phenomena observed in singing. It helps to explain some familiar difficulties, and shows the futility of trying to overcome them by exerting force. Dr. Aikin has opened up a genuine and promising line of investigation into the working of the vocal apparatus. From the practical point of view there is no doubt that the acoustic properties of the sounding chambers as revealed by the whispered resonance are the right starting-point. This is the key

Unquestionably the Greatest Book in Years
MY LIFE
 The Autobiography of
RICHARD WAGNER

One of the great, if not *the greatest book of this generation*, worthy to take its place side by side with the world's immortal biographies. The mere publication of an autobiography of a man of Wagner's rank would be a great event even though it were a conventional and dull production; *but MY LIFE* "tells one of the most thrilling and dramatic stories in the history of modern art."—*Springfield Republican*.

"Will rank among the great autobiographies of literature. . . . The world will not willingly let die such a work as this."—*N.Y. Sun*.

Two volumes, large 8vo. Boxed, \$8.50 net. Expressage extra
DODD, MEAD & COMPANY, Publishers New York

to natural production and pure tone. In simple whispering no force or pressure is applied, and the parts spontaneously assume that free, loose, and natural position the maintenance of which is essential to good singing and the object of every competent teacher. Mr. Shakespeare lays great stress upon it, and advocates the use of whispered production in his excellent treatise which he has rewritten and just issued in a new edition.* This is a practical work by a highly experienced teacher who is at the same time a cultivated singer and a thorough musician. He approaches the subject from quite a different point of view, which makes his virtual agreement with Dr. Aikin all the more interesting. Dr. Aikin has, in fact, supplied a scientific foundation, or the beginnings of one, for the best empirical or traditional teaching. The anatomical and physiological details, which are taken from medical text-books and paraded as the scientific basis of innumerable singing "methods," form a mere preliminary introduction to the real science of the thing. To establish any connection between them and the conventional exercises that follow, it is necessary to traverse a region full of obscure and complicated problems of which next to nothing is known. Dr. Aikin would be the last to claim that he has mastered them; but he has thrown light on the darkness. He has not stopped at the points explained above, but has accurately analyzed the compound vowels and the consonants, tackled to some extent the complications introduced when the vocal cords (and the voice) are brought into play, and has even worked out an elaborate table of the harmonics accompanying the notes of a bass voice.

All this is interesting, but the resonator scale is the main thing. He has based upon it a series of simple exercises intended to cultivate the emission of pure sounds, strengthen their resonance, and impart ease in vocalizing them. Pure sound, with control of the breath, he considers the essential thing, and the same principles are applicable

* "The Art of Singing," by William Shakespeare. (Metzler. 6s. net.)

WILFRIED KLAMROTH

TEACHER of SINGING IN ALL OF ITS
BRANCHES

RICCARDO MARTIN'S OPINION:

"He has the real secret and knows how to teach it."

Studio, 11 1-2 West 37th Street . . . NEW YORK

The Elinor Comstock Music School

A resident and day school. Leschetizky method. Piano teachers all Leschetizky pupils. Vocal, Harmony, Ensemble playing, Sight reading, Lectures on current operas and concerts. Classes arranged in French, Classic Dancing, Literature and History of Art. Catalogues.

Miss ELINOR COMSTOCK, 1000 Madison Ave., New York City

to the speaking and declaiming voice. They are the principles of what he calls Phonology, and should be studied by all teachers who have to superintend the use of the voice, whether for speech or song. His book is pre-eminently for teachers, but it has also important lessons for composers, who, with some notable exceptions, constantly and obstinately run their heads against nature in writing for the voice. It is not nature which suffers from the encounter, but the voice, and consequently the music, not to mention the audience. Composers too often assume that because certain notes lie within the compass of a given voice it does not matter how often they occur and in what juxtaposition or on what syllables they fall. Dr. Aikin has invented an extremely ingenious method of analyzing the "lie" of a composition and representing it graphically by means of a diagram, which shows at a glance how much work falls on each note in the register. Composers who do not sing themselves or have no instinctive feeling for the voice would do well to study this chapter if they wish to write vocal music with success.

The direct influence of scientific study of the voice upon singers is another matter. It is a great help to teachers to know not only what they are doing, but why they are doing it, and to understand the physical conditions governing the processes they are directing. But to draw the attention of learners to these details is a mistake. A knowledge of the respiratory and vocal mechanism is no more help to breathing and emitting the voice than a knowledge of the anatomy of the forearm would be to playing the piano or the violin. On the contrary, by withdrawing attention from the end and fixing it on the means it embarrasses the pupil, increases self-consciousness, and conduces to that very condition of constraint, constriction, and unnatural movement which is the particular enemy of the right use of the voice. Dr. Aikin draws a distinction between the action of the vocal cords on the one hand and the respiratory and sounding mechanisms on the other. He says the former is unconscious and cannot be directed, whereas the latter can be; so he lets the one alone, and gives elaborate directions for the

ARTHUR L. LAWRASON

PROMINENT STUDENTS

REGINA VICARINO, Phenomenal Colorature

SALLIE FISHER

LINA ABARBANELL

322 W. 57th Street

JUSTICE BUILDING Columbus 8945

NEW YORK

Music teaches most exquisitely the art of development.—D'ISRAELI

MUSIC EDUCATION

CALVIN B. CADY. Studios { Boston, 900 Beacon Street
New York, 15 Claremont Avenue
Pianoforte, Harmony, etc., and Normal Courses

Address Teachers College, Columbia University, New York, for Syllabus of Course in Music Education.

Address Clayton F. Summy Co., Chicago, Ill., for Poetic Folk Dances, Books I. and II., Folk Songs for Ten Fingers, First Home Studies, Music Education, An Outline, Books I. and II.
Summer Normal, Portland, Oregon, in July

others. Mr. Shakespeare does the same so far as breathing is concerned, but in regard to the formation of sounds he leaves more to the natural instinct. This distinction involves some confusion of ideas. All movements are effected by muscles, but the conscious will has no direct control over any muscle. It demands the result, and the order is transmitted through an unconscious co-ordinating centre which picks out the right muscles. What we are conscious of is the result, and we are just as conscious of the vibration of the vocal cords as of the ingoing and outgoing breath or of the sounds formed in the throat and mouth. We are just as unconscious, save by an indirect reasoning process, of the particular muscles employed. Practice in breathing increases the lung capacity and gives control of expiration, but the less the learner thinks about the mechanism the better. And just the same with the vowel sounds. Attempts at conscious regulation of the muscles are merely confusing. A billiard player who tried to make a stroke by bringing into action, say, the *extensor communis* and checking the *supinator longus* would never make it at all. Even hard-and-fast rules about positions are unwise, because individuals are built so differently. Dr. Aikin recommends practising with the teeth an inch apart. Mr. Shakespeare prefers a thumb's breadth, which is about three-quarters of an inch. But it all depends on the individual. M. de Soria, whose enunciation was a lesson to all who heard it, hardly opened his mouth at all. His singing is well described in "Trilby." The only criterion is the result. In other words, singing is an art in the practice of which full play must be given to individuality. M. Maurel's notion that the patient attention given to individual pupils in former days, when singers were few, can be replaced by general rules derived from science, is only susceptible of a limited realization. But science can give some practical guidance, and when that coincides in effect with experience, as Dr. Aikin's views with Mr. Shakespeare's, it is a valuable aid.

Louisa May Hopkins and Florence Leonard

1520 Chestnut St., Phila.

212 W. 59th St., New York City

Authorized Teachers of

The Breithaupt Natural Piano Technic

"Breithaupt's book is of such great significance that, if it is taken as seriously as it deserves, it will destroy the value of many theories considered important to-day. In particular I refer to the piano classes of all Europe, as they are at present."

"What Breithaupt says about octave-playing, trills, fingering, tone-production, pedalling, interpretation, feeling for style, shows correct and conscientious thinking, and the power of presenting ideas clearly."—FERRUCCIO BUSONI, "Die Musik," Vol. IV., No. 22.

Descriptive circulars may be had by applying at
PRESSER'S, 1712 Chestnut Street, and STETSON'S, 1111 Chestnut Street

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

The overture is scored for one piccolo, two flutes, two oboes, one English horn, two clarinets, four horns, two bassoons, two trumpets, three trombones, one bass tuba, kettledrums, harp, strings.

It was sketched at Mendon near Paris in September, 1841, and completed and scored at Paris in November of that year. In 1852 Wagner changed the ending. In 1860 he wrote another ending for the Paris concerts.

It opens Allegro con brio in D minor, 6-4, with an empty fifth, against which horns and bassoons give out the Flying Dutchman motive. There is a stormy development, through which this motive is kept sounding in the brass. There is a hint at the first theme of the main body of the overture, an arpeggio figure in the strings, taken from the accompaniment of one of the movements in the Dutchman's first air in act i. This storm section over, there is an episodic Andante in F major in which wind instruments give out phrases from Senta's Ballad of the Flying Dutchman (act ii.). The episode leads directly to the main body of the overture, Allegro con brio in D minor, 6-4, which begins with the first theme. This theme is developed at great length with chromatic passages taken from Senta's Ballad. The Flying Dutchman theme comes in episodically in the brass from time to time. The subsidiary theme in F major is taken from the sailors' chorus, "Steuer-mann, lass' die Wacht!" (act iii.). The second theme, the phrase from

WHITE HOUSE

COFFEE AND TEA



White House Coffee is put up for those who want a dependable article of intrinsic value, and are willing to pay a fair price. That price is not high, certainly not extravagant, as your own experience will prove. You can buy White House Coffee in any business center of this country. Its wonderful growth in sales in 20 years is the best proof that its splendid standard of quality is not approached by other brands. We offer it as the best Coffee sold by anybody anywhere.

White House Teas (5 distinct flavors) are just as good as White House Coffee. Both Coffee and Teas are in the "All-Tin" cans that keep all goodness in, all badness out.

DWINELL-WRIGHT CO.,

Principal Coffee Roasters.

BOSTON—CHICAGO.

Senta's Ballad already heard in the Andante episode, enters *ff* in the full orchestra, F major, and is worked up brilliantly with fragments of the first theme. The Flying Dutchman motive reappears *ff* in the trombones. The coda begins in D major, 2-2. A few rising arpeggio measures in the violins lead to the second theme, proclaimed with the full force of the orchestra. The theme is now in the shape found in the Allegro peroration of Senta's Ballad, and it is worked up with great energy.

* * *

Wagner wrote in "A Communication to my Friends" that before he began to work on the whole opera "The Flying Dutchman" he drafted the words and the music of Senta's ballad. Mr. Ellis says that he wrote this ballad while he was in the thick of the composition of "Rienzi." The ballad is the thematic germ of the whole opera, and it should be remembered that Wagner felt inclined to call the opera itself a dramatic ballad.

"Der fliegende Holländer," opera in three acts, was performed for the first time at the Court Opera House, Dresden, January 2, 1843. The cast was as follows: Senta, Mme. Schroeder-Devrient; the Dutchman, Michael Wächter; Daland, Karl Risse; Erik, Reinhold; Mary, Mrs. Wächter; the steersman, Bielezizky. Wagner conducted

The first performance in America was in Italian, "Il Vascello Fantasma," at Philadelphia, November 8, 1876, by Mme. Pappenheim's Company.

The first performance in Boston was in English at the Globe Theatre, March 14, 1877: Senta, Clara Louise Kellogg; Eric, Joseph Maas;

ACADEMY OF MUSIC, Thursday Afternoon, February 29, at Three

Vladimir DE PACHMANN

Piano Recital

CHOPIN PROGRAMME

I.

- a. FANTASIE, Op. 49, F minor
- b. PRELUDE, Op. 28, No. 20, C minor
- c. PRELUDE, Op. 28, No. 23, F minor
- d. ETUDE, Op. 25, No. 2, F minor
- e. ETUDE, Op. 10, No. 12, C minor

II.

- a. NOCTURNE, Op. 37, No. 1, G minor
- b. MAZURKA, Op. 35, No. 3, C major
- c. MAZURKA, Op. 50, No. 2, A-flat major
- d. POLONAISE, Op. 26, No. 1, C-sharp minor
- e. VALSE, Op. 64, No. 1, D-flat

III.

- a. THIRD BALLADE, Op. 47, A-flat major
- b. FOURTH SCHERZO, Op. 54, E major

Management	-	-	-	-	-	-	-	QUINLAN MUSICAL AGENCY
Local Manager	-	-	-	-	-	-	-	CHARLES AUGUSTUS DAVIS

Tickets, 75c., \$1.00, \$1.50. Box Seats, \$2.00; Amphitheatre, 50c. On sale at Heppe's Music Store, 1119 Chestnut Street.

BALDWIN PIANO USED

Daland, George A. Conly; the steersman, C. H. Turner; Mary, Marie Lancaster; Vanderdecken, the Dutchman, William Carleton.

* * *

It was undoubtedly due to the dramatic genius of Mme. Wilhelmine Schröder-Devrient (1804-60) that a poor performance was turned the first night into an apparent triumph. It is said that in the part of Senta she surpassed herself in originality; but Wagner wrote to Fischer in 1852 that this performance was a bad one. "When I recall what an extremely clumsy and wooden setting of 'The Flying Dutchman' the imaginative Dresden machinist Hänel gave on his magnificent stage, I am seized even now with an after-attack of rage. Messrs. Wächter's and Risse's genial and energetic efforts are also faithfully stored up in my memory."

Wagner wished Senta to be portrayed as "an altogether robust Northern maid, thoroughly naïve in her apparent sentimentality." He wrote: "Only in the heart of an entirely naïve girl surrounded by the idiosyncrasies of Northern nature could impressions such as those of the ballad of the 'Flying Dutchman' and the picture of the pallid seaman call forth so wondrous strong a bent as the impulse to redeem the doomed: with her this takes the outward form of an active monomania such, indeed, as can only be found in quite naïve natures. We have been told of Norwegian maids of such a force of feeling that death has come upon them through a sudden *rigor* of the heart. Much in this wise may it go, with the seeming 'morbidness' of pallid Senta."

Wagner revised the score in 1852. "Only where it was purely superfluous have I struck out some of the brass, here and there given a somewhat more human tone, and only thoroughly overhauled the coda of the overture. I remember that it was just this coda which always annoyed me at the performances; now I think it will answer to my original intention." In another letter he says that he "*considerably* remodelled the overture (especially the concluding section)."

Wagner's contract with Holtei, the manager of the Riga Theatre, expired in the spring of 1839. He was without employment; he was in debt. He determined to go to Paris, but on account of his debts he could not get a passport. His wife went across the border disguised as a lumberman's wife. Wagner himself was hid in an empty sentry-box till he could sneak through the pickets on the frontier line. Composer, wife, and dog met at Pillau, where they embarked on a

ANNOUNCEMENT of M. H. HANSON

437 FIFTH AVENUE, NEW YORK

For Spring, 1912. Available among others

MARGARETE MATZENAUER	} Metropo- itan Opera House	LUDWIG HESS, Famous Tenor
MARIE RAPPOLD		HENRI SCOTT, Basso, Chicago Opera
BERNICE DE PASQUALI		BORIS HAMBOURG, 'Cellist
HENRIETTE WAKEFIELD		GEORGE HARRIS, Jr., Tenor
		W. DALTON-BAKER, Baritone

For 1912-13

GEORGE HENSCHER, Recitals to his own accompaniment

LEON RAINS, Basso

GOTTFRIED GALSTON, the sensational Munich pianist

LOUIS PERSINGER, American Violin Virtuoso of European fame

MAX PAUER, Pianist

All the above artists, and others to be announced

sailing-vessel bound for London. The voyage was violently stormy, and it lasted three and a half weeks. Once the captain was compelled to put into a Norwegian haven. At Riga Wagner had become acquainted with Heine's version of the Flying Dutchman legend. The voyage, the wild Norwegian scenery, and the tale, as he heard it from the sailors, exerted a still greater influence.

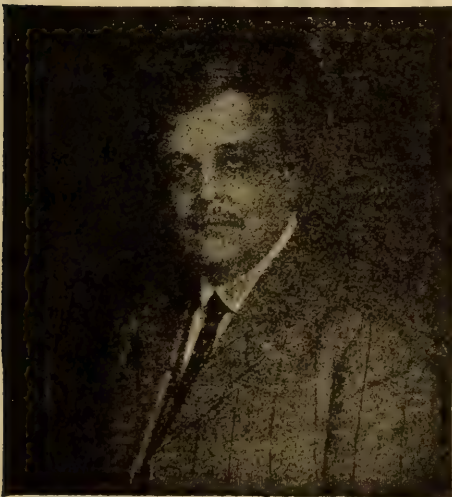
In Paris Wagner became acquainted with Heine, and they talked together concerning an opera founded on the legend. The opera was written at Meudon in the spring of 1841. All of it except the overture was completed in seven months. Präger says that the work was composed at the piano. "This incident is of importance, since for several months he had not written a note, and knew not whether he still possessed the power of composing."

How a French libretto was made for the production of the work at the Paris Opéra, how Wagner suspected treachery and sold the scenario for 500 francs, how "*Le Vaisseau Fantôme*, paroles de Paul Foucher, musique de Diestch," was produced at the Opéra, November 9, 1842, and failed—there were eleven performances—all this has been told in programme books of these concerts. Music was set by Ernst Lebrecht Tschirch (1819-52) to Wagner's libretto about 1852. Clément and Larousse say that this work was performed at Stettin in 1852; Riemann says it was not performed.

* *

Heine's "*Aus den Memoiren des Herrn von Schnabelewopski*" was published in 1833. The story of the play seen by Schnabelewopski is in chapter vii. I here use the translation by Mr. Charles Godfrey Leland:—

"My old grand-aunt had told me many tales of the sea, which now rose to new life in my memory. I could sit for hours on the deck, recalling the old stories, and when the waves murmured it seemed as if I had heard my grand-aunt's voice. And when I closed my eyes I could see her before me, as she twitched her lips and told the legend of the Flying Dutchman. . . . Once by night I saw a great ship with outspread blood-red sails go by, so that it seemed like a dark giant in a scarlet cloak. Was that 'the Flying Dutchman'? But in Amsterdam, where I soon



Edward B. Kinney

Vocal Specialist

780 WEST END AVENUE

S.E. Corner 98th STREET

NEW YORK

Phone, 1404 River

As organist and choirmaster of one of New York's large churches, and a producer of light operas, Mr. Kinney gives his pupils unusual chances.

He not only places the voice, but prepares the young artist for a career. His experience in caring for and restoring abused and apparently lost voices is invaluable. Examination by appointment.

The Refinements of Our Work



Are most apparent when compared with the work of ordinary cleaners. Unexcelled facilities up-to-the-minute equipment and years of experience in



Cleansing and Dyeing

make our work distinctive in its thoroughness

ARTICLES RETURNED IN A SHORT TIME

CURTAINS

GOWNS

MENS CLOTHES

BLANKETS

WAISTS

OVERCOATS

DRAPERIES

SASHES

SUITS GLOVES

Carefully cleansed properly finished and inspected before returning

LEWANDOS

Philadelphia Shop

1633 CHESTNUT STREET

Telephones { Bell Spruce 4679
Keystone Race 907

New York City
Albany
Rochester

Baltimore
Washington
Providence

Worcester
Springfield
Newport

Hartford
Bridgeport
New Haven

Roxbury
Cambridge
Boston

Watertown
South Boston
Portland

Salem
Lynn

Bundles called for and delivered by our own teams and motors

EXECUTIVE OFFICES 286 BOYLSTON STREET BOSTON U S A

ACADEMY OF MUSIC, PHILADELPHIA

FIFTH AND LAST CONCERT

BY THE

BOSTON

SYMPHONY ORCHESTRA

MAX FIEDLER, Conductor

Monday Evening, March 18

AT 8.15

SOLOIST

Madame LOUISE HOMER, Contralto

arrived,"—Herr von Schnabelewopski sailed from Hamburg,—“I saw the grim Mynheer bodily, and that on the stage.

“You certainly know the fable of the Flying Dutchman. It is the story of an enchanted ship which can never arrive in port, and which, since time immemorial, has been sailing about the sea. When it meets a vessel, some of the unearthly sailors come in a boat and beg the others to take a packet of letters home for them. These letters must be nailed to the mast, else some misfortune will happen to the ship, above all if no Bible be on board, and no horse-shoe nailed to the foremast. The letters are always addressed to people whom no one knows, and who have long been dead, so that some late descendant gets a letter addressed to a far-away great-great-grandmother, who has slept for centuries in her grave. That timber spectre, that grim gray ship, is so called from the captain, a Hollander, who once swore by all the devils that he would get round a certain mountain, whose name has escaped me, in spite of a fearful storm, though he should sail till the Day of Judgment. The devil took him at his word; therefore he must sail forever, until set free by a woman’s truth.* The devil, in his stupidity, has no faith in female truth, and allowed the enchanted captain to land once in seven years and get married, and so find opportunities to save his soul. Poor Dutchman! He is often only too glad to be saved from his marriage and his wife-saviour, and get again on board.

“The play which I saw in Amsterdam was based on this legend. Another seven years have passed; the poor Hollander is more weary than ever of his endless wandering; he lands, becomes intimate with a Scottish nobleman, to whom he sells diamonds for a mere song, and, when he hears that his customer has a beautiful daughter, he asks that he may wed her. This bargain also is agreed to. Next we see the Scottish home; the maiden with anxious heart awaits the bridegroom. She often looks with strange sorrow at a great, time-worn picture which hangs in the hall, and represents a handsome man in the Netherlandish Spanish garb. It is an old heirloom, and according to a legend of her grandmother is a true portrait of the Flying Dutchman as he was seen in Scotland a hundred years before, in the time of William of Orange. And with this has come down a warning that the women of the family

* In the legend as originally told there was no salvation for Vanderdecken, who had tried to make the Cape of Good Hope in a storm, and had sworn with horrid oaths that he would weather Table Bay though he should beat about till the Day of Judgment.—P. H.

CLARA TIPPETT

Teacher of Singing

Assistant, GRACE R. HORNE

312 Pierce Building
Copley Square, Boston

must beware of the original. This has naturally enough had the result of deeply impressing the features of the picture on the heart of the romantic girl. Therefore when the man himself makes his appearance, she is startled, but not with fear. He too is moved at beholding the portrait. But when he is informed whose likeness it is, he with tact and easy conversation turns aside all suspicion, jests at the legend, laughs at the Flying Dutchman, the Wandering Jew of the Ocean, and yet, as if moved by the thought, passes into a pathetic mood, depicting how terrible the life must be of one condemned to endure unheard-of tortures on a wild waste of waters,—how his body itself is his living coffin, wherein his soul is terribly imprisoned—how life and death alike reject him, like an empty cask scornfully thrown by the sea on the shore, and as contemptuously repulsed again into the sea—how his agony is as deep as the sea on which he sails—his ship without anchor, and his heart without hope.

“I believe that these were nearly the words with which the bridegroom ends. The bride regards him with deep earnestness, casting glances meanwhile at his portrait. It seems as if she had penetrated his secret; and when he afterwards asks: ‘Katherine, wilt thou be true to me?’ she answers: ‘True to death.’”

And then the attention of Herr von Schnabelewopski was diverted by an extraordinary amatory adventure.

“When I re-entered the theatre, I came in time to see the last scenes of the play, where the wife of the Flying Dutchman on a high cliff wrings her hands in despair, while her unhappy husband is seen on the deck of his unearthly ship, tossing on the waves. He loves her, and will leave her lest she be lost with him, and he tells her all his dreadful destiny, and the cruel curse which hangs above his head. But she cries aloud, ‘I was ever true to thee, and I know how to be ever true unto death!’

“Saying this, she throws herself into the waves, and then the enchantment is ended. The Flying Dutchman is saved, and we see the ghostly ship slowly sinking into the abyss of the sea.

“The moral of the play is that women should never marry a Flying Dutchman, while we men may learn from it that one can through women go down and perish—under favorable circumstances!”

Was Heine moved to write his fantastic story by Fitzball’s foolish play?

MUSICAL INSTRUCTION

TEACHER OF SINGING

Miss CLARA E. MUNGER

Century Building

177 Huntington Avenue, Boston

TEACHER OF SINGING

Miss PRISCILLA WHITE

602 Pierce Building

Copley Square, BOSTON

MUSICAL INSTRUCTION

Miss KATHERINE LINCOLN

SOPRANO

Management, Mrs. PAUL SUTORIUS
1 West 34th Street, New York

TEACHER OF SINGING

514 Pierce Building
Copley Square, BOSTON
Saturdays and Mondays in New York
Representing Miss Clara E. Munger
Studio, 56 East 34th Street, New York City

BERTHA CUSHING CHILD

67 MOUNT VERNON STREET

TEACHING AT
LANG STUDIOS

6 NEWBURY STREET, BOSTON

WILLIAM ALDEN PAUL

TEACHER OF SINGING

312 PIERCE BUILDING, COPLEY SQUARE, BOSTON

Monday and Thursday P.M. and by appointment
Address, Instructor in Music, Episcopal Theological School
Telephone, 2816 R Cambridge

FREDERICK N. WATERMAN

BARITONE SOLOIST

and TEACHER OF SINGING

NEW CENTURY BUILDING
177 HUNTINGTON AVENUE • BOSTON
Room 10

Howell School of Lyric and
Dramatic Art

CAROLINE WOODS-HOWELL, Directress

De Reszke Method of
SINGING

30 Huntington Avenue, Boston
518 Main Street, Worcester
At Boston Studio, Tuesday, Friday, Saturday
At Worcester Studio, Monday, Wednesday, Thursday

Miss ANNA MILLER WOOD

Mezzo-Contralto, Soloist and Teacher

Soloist; Boston Symphony Orchestra
Chicago Symphony Orchestra
Kneisel Quartet, etc.

Studio, Pierce Building, Copley Square, Boston

Miss MARY INGRAHAM

PIANIST and TEACHER

Lang Studios

6 NEWBURY STREET

MR. C. M. CHASE

TEACHER OF PIANOFORTE PLAYING

Assisted by MILDRED HARLOWE COOK and others

STUDIOS, STEINERT HALL ANNEX, BOSTON

500 CARNEGIE HALL, NEW YORK, WEDNESDAYS

MUSICAL INSTRUCTION

ELLA BACKUS-BEHR

PIANIST

Sixty-nine West Eighty-eighth Street
NEW YORK

As Vocal Coach refers to
Mme. Louise Homer Mr. Bechtal Alcock and
Mrs. Merle Tillotson-Alcock Mr. Frederic Martin

AMERICAN INSTITUTE OF APPLIED MUSIC

METROPOLITAN COLLEGE OF MUSIC
212 West 59th Street, New York City

Thorough instruction in all branches of music.
Personal attention to individual pupils.
Twenty-sixth year began October 2, 1911.

KATE S. CHITTENDEN, Dean of the Faculty

FRANCIS ROGERS

Management, LOUDON CHARLTON
868 Carnegie Hall, New York

BARITONE

RECITAL, ORATORIO, CONCERT

Also a limited number of pupils in the art of singing
There is the real stuff in this singer.—PHILIP HALE.
Mr. Rogers is a true artist.—W. J. HENDERSON
(N. Y. Sun).

Address, 563 PARK AVENUE, NEW YORK

VIRGIL Piano School and Conservatory

42 West 76th Street, New York

THE SCHOOL THAT MAKES
PLAYERS
RESULTS TELL

Catalogue on request

E. SHEFFIELD MARSH

TENOR

Tone production and preparation for
public work

Studio, 815 Carnegie Hall . New York City

LIONEL ROBSARTE

HAYES Former Opera Tenor Voice Specialist

A. de Trabadelo, Paris, teacher of Melba, Garden, Farrar, Eames, Carasa, Gayarre, etc., says:
"I sincerely believe Mr. Robsarte has no equal among American instructors."

Voices tried gratis by appointment

From tone work to artistic finish. Traditions and action of full opera repertoire—Concert and oratorio. Teacher of Mme. Jungman, Prima Donna Contralto, Hofopera, Vienna; Mlle. Lillian Grenville, Prima Donna Soprano, Milan, St. Petersburg, Nice, Chicago Opera Co.; Signor Jacoletti, now singing in Naples; Miss Helene Travis, Mascagni Opera Co.

Residence Studio - Hotel Woodward, N.Y.

'PHONE, 5000 COLUMBUS

SIGHT PLAYING FOR PIANISTS

If you are a poor Sight Reader and have difficulty in reading

NEW MUSIC AT FIRST SIGHT

write for Booklet giving full particulars of our complete correspondence course, A Professor of Music in one of the largest Colleges in the United States, to whom reference is permitted, says: "YOUR COURSE IS WORTH THE PRICE TO ME EVERY WEEK IN THE AMOUNT OF TIME IT SAVES ME ALONE."

Address NEW YORK COLLEGE OF APPLIED MUSIC

9208 METROPOLITAN TOWER

NEW YORK CITY

MUSICAL INSTRUCTION

PIANO INSTRUCTION

Claude Maitland Griffeth

Studio, 133 Carnegie Hall, New York

Mon. and Thurs. Afternoons

Pouch Gallery, Brooklyn

SEND FOR CIRCULAR

BARITONE

PERRY AVERILL

Prepares Singers for the profession

Studio, 220 West 59th Street, New York

'Phone 1097 Col.

TEACHER OF SINGING

ARTHUR D. WOODRUFF

5 West 38th Street

NEW YORK CITY

Miss M. GRACE DASCHBACH

In charge of Vocal Department Teachers
College, Columbia University

SOPRANO

TEACHER OF SINGING

401 Carnegie Hall . New York City

TENOR

GEORGE HARRIS, Jr.

Soloist with Boston Symphony Orchestra
Cecilia Society
and with New York Symphony Orchestra
Management:

M. H. HANSON, 437 5th Avenue, New York

MASTER MUSIC STUDIOS

2789 Broadway, New York

Mrs. M. DUBLE-SCHEELE

Apply to Secretary, Master Music Studios

CATALOG

Telephone Connection

STEINWAY PIANO USED

SUMMER CENTER

SCHLOSS ORT, GMUNDEN, AUSTRIA

Study of music is optional

BASSO

CARL E. DUFFT

Vocal Instruction

1 East 40th Street . New York City

LESLEY MARTIN

Bel Canto

Studio: 1425 Broadway, New York

SINGERS—Suzanne Baker Watson, Cora Cross, Nellie Hart, Willette Kershaw, Gertrude Hutcheson, Ivy Scott, Marion Stanley, Estelle Ward, Mabel Wilbur, Flora Zabelle, Edward Foley, George Gilbert, John Hendricks, Andrew Mack, Dr. Eugene Walton Marshall, Fiske O'Hara, Umberto Sacchetti, Ellis Rhodes, Albert Wallerstedt, and many other singers now before the public in operatic and church work

NEW NATIONAL THEATRE, WASHINGTON

Thirty-first Season, 1911-1912

Boston Symphony Orchestra

MAX FIEDLER, Conductor

Programme of the
FOURTH MATINEE

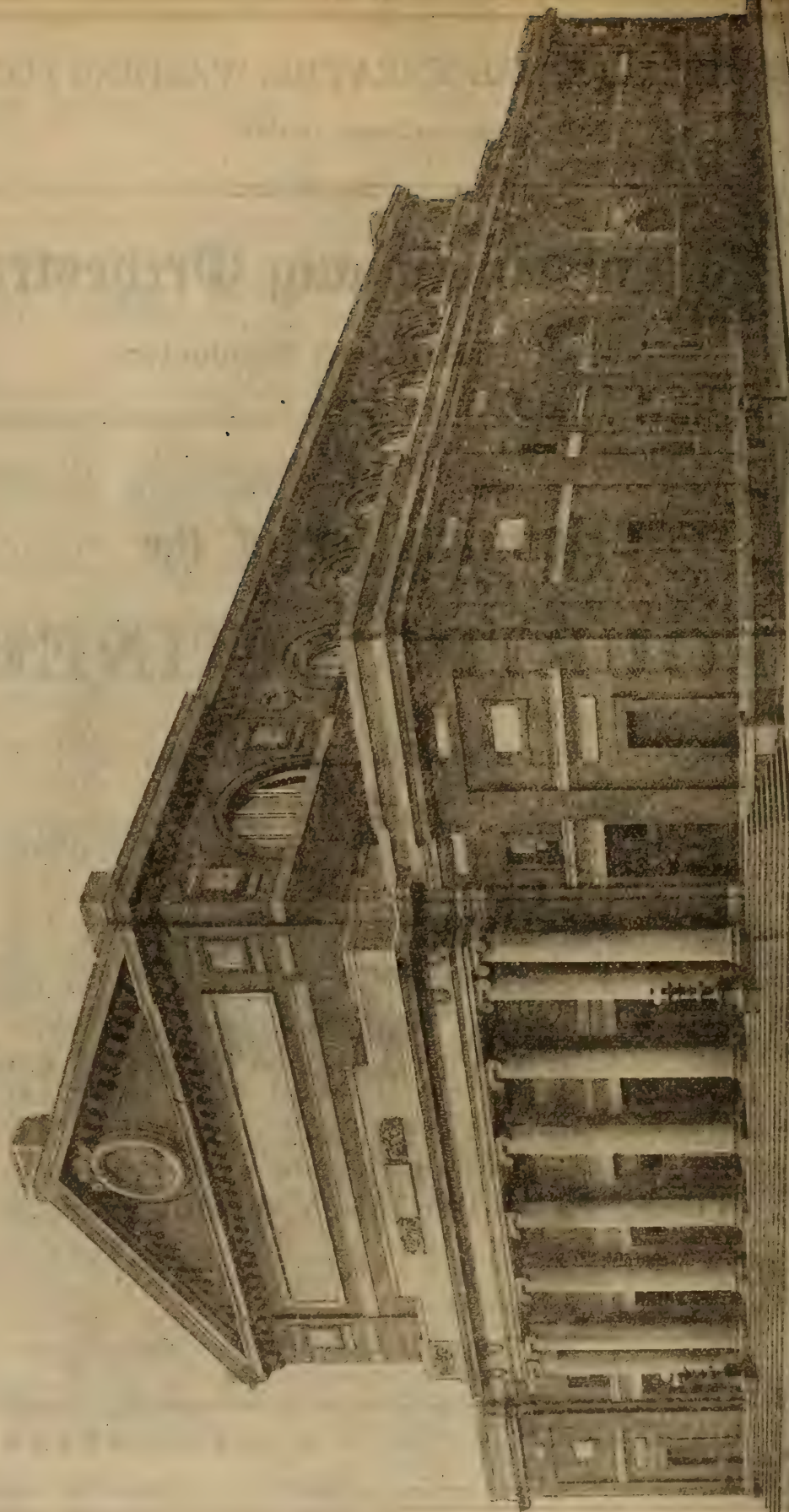
WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE



TUESDAY AFTERNOON, FEBRUARY 20
AT 4.30

COPYRIGHT, 1911, BY C. A. ELLIS

PUBLISHED BY C. A. ELLIS, MANAGER



SYMPHONY HALL. THE HOME OF THE BOSTON SYMPHONY ORCHESTRA

Boston Symphony Orchestra

PERSONNEL

Thirty-first Season, 1911-1912

MAX FIEDLER, Conductor

VIOLINS.

Witek, A., <i>Concert-master.</i>	Roth, O. Kuntz, D.	Hoffmann, J. Krafft, F. W.	Theodorowicz, J. Mahn, F.
Noack, S.	Rissland, K. Bak, A.	Ribarsch, A. Mullaly, J.	Traupe, W. Goldstein, H.
Strube, G. Eichheim, H.	Akeroyd, J. Currier, F.	Fiedler, B. Marble, E.	Berger, H. Eichler, J.
Barleben, K. Fiumara, P.			
Tischer-Zeitz, H. Goldstein, S.	Kurth, R. Werner, H.	Fabrizio, C. Grünberg, M.	

VIOLAS.

Ferir, E. Gietzen, A.	Spoor, S. Hoyer, H.	Pauer, O. H. Kluge, M.	Kolster, A. Forster, E.	VanWynbergen, C. Kautzenbach, W.
--------------------------	------------------------	---------------------------	----------------------------	-------------------------------------

VIOLONCELLOS.

Schroeder, A. Warnke, H.	Keller, J. Nagel, R.	Barth, C. Nast, L.	Belinski, M. Hadley, A.	Warnke, J. Smalley, R.
-----------------------------	-------------------------	-----------------------	----------------------------	---------------------------

BASSES.

Kunze, M. Gerhardt, G.	Agnesy, K. Jaeger, A.	Seydel, T. Huber, E.	Ludwig, O. Schurig, R.
---------------------------	--------------------------	-------------------------	---------------------------

FLUTES.

Maquarre, A.
Brooke, A.
Battles, A.
Fox, P.

OBOES.

Longy, G.
Lenom, C.
Sautet, A.

CLARINETS.

Grisez, G.
Mimart, P.
Vannini, A.

BASSOONS.

Sadony, P.
Mueller, E.
Regestein, E.

ENGLISH HORN.

Mueller, F.

BASS CLARINET.

Stumpf, K.

CONTRA-BASSOON.

Mosbach, J.

HORNS.

Hess, M.
Lorbeer, H.
Hain, F.
Phair, J.

HORNS.

Wendler, G.
Gebhardt, W.
Hackebarth, A.
Schumann, C.

TRUMPETS.

Kloepfel, L.
Mann, J.
Heim, G.
Merrill, C.

TROMBONES.

Hampe, C.
Alloo, M.
Mäusebach, A.
Kenfield, L.

TUBA.

Lorenz, O.

HARP.

Schuecker, H.

TYMPANI.

Neumann, S.
Kandler, F.

PERCUSSION.

Rettberg, A.
Zahn, F.

Senia, T.
Burkhardt, H.

ORGAN.

Marshall, J. P.

LIBRARIAN.

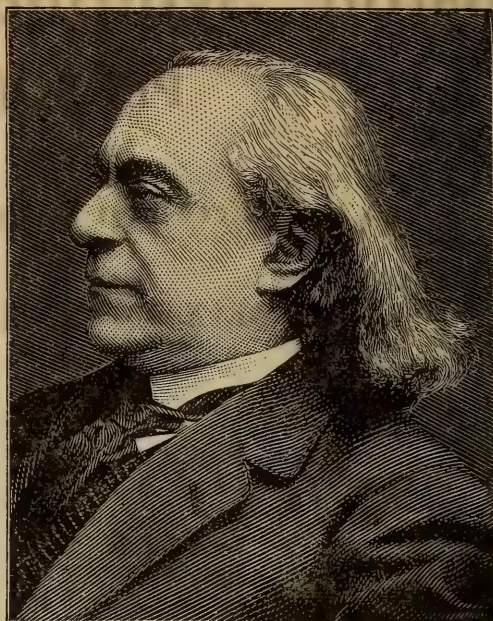
Sauerquell, J.

Vladimir De Pachmann

*The Greatest Pianist
Of the 20th Century*

ON TOUR
IN THE
UNITED STATES

SEASON: 1911-1912



For generations the appearance of new stars on the musical firmament has been announced—then they came with a temporary glitter—soon to fade and to be forgotten.

De Pachmann has outlived them all. With each return he won additional resplendence and to-day he is acknowledged by the truly artistic public to be the greatest exponent of the piano of the twentieth century. As Arthur Symons, the eminent British critic, says:

"Pachmann is the Verlaine or Whistler of the Pianoforte . . . the greatest player of the piano now living."

Pachmann, as before, uses the **BALDWIN PIANO** for the expression of his magic art, the instrument of which he himself says:

" . . . It cries when I feel like crying, it sings joyfully when I feel like singing. It responds—like a human being—to every mood. I love the Baldwin Piano."

Every lover of the highest type of piano music will, of course, go to hear Pachmann—to revel in the beauty of his music and to marvel at it.

It is the beautiful tone quality, the voice which is music itself, and the wonderfully responsive action of the Baldwin Piano, by which Pachmann's miraculous hands reveal to you the thrill, the terror and the ecstasy of a beauty which you had never dreamed was hidden in sounds.

Sole Representative

HUGO WORCH

1110 G STREET

-

-

WASHINGTON, D.C.

Ninety-first performance in Washington

Boston Symphony Orchestra

Thirty-first Season, 1911-1912

MAX FIEDLER, Conductor

FOURTH MATINEE

TUESDAY AFTERNOON, FEBRUARY 20

AT 4.30

PROGRAMME

Mozart Overture to "The Marriage of Figaro"

Schumann Symphony No. 2, C major, Op. 61

- I. Sostenuto assai; Allegro ma non troppo.
- II. Scherzo: Allegro vivace: Trio I. and Trio II.
- III. Adagio espressivo.
- IV. Allegro molto vivace.

Wieniawski Concerto in D minor, No. 2, for Violin and Orchestra,
Op. 22

- I. Allegro moderato.
- II. Romance: Andante non troppo.
- III. Allegro con fuoco; Allegro moderato (à la Zingara). *

Strauss "Till Eulenspiegel's Merry Pranks, after the Old-
fashioned Roguish Manner,—in Rondo Form,"
Op. 28

Enesco Roumanian Rhapsody in A major, Op. 11, No. 1

SOLOIST
ANTON WITEK

There will be an intermission of ten minutes after the symphony



E. F. DROOP & SONS CO.

1300 G Street

Established in 1857, this house has for 54 years maintained its prestige in the musical circles of Washington, because of continued adherence to the policy of always selling reliable, satisfying merchandise. Everything purchased here is warranted.

EXCLUSIVE REPRESENTATIVES
IN WASHINGTON FOR

STEINWAY and SONS

AND OTHER LEADING

PIANOS

STEINWAY PIANOLA PIANOS
FARRAND CECILIAN PIANOS

THE WELTE MIGNON

VICTOR-VICTROLAS
RECORDS

MUSIC

Musical Instruments of every description

OVERTURE TO THE OPERA "THE MARRIAGE OF FIGARO."

WOLFGANG AMADEUS MOZART

(Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791.)

"Le Nozze di Figaro: dramma giocoso in quadro atti; poesia di Lorenzo Da Ponte,* aggiustata dalla commedia del Beaumarchais, 'Le Mariage de Figaro'; musica di W. A. Mozart," was composed at Vienna in 1786 and produced there on May 1 of the same year. The cast was as follows: il Conte Almaviva, Mandini; la Contessa, Laschi; Susanna, Storace; Figaro, Benucci; Cherubino, Bussani; Marcellina, Mandini; Basilio and Don Curzio, Ochelly (so Mozart wrote Michael Kelly's name, but Kelly says in his "Reminiscences" that he was called OKelly in Italy); Bartolo and Antonio, Bussani; Barberina, Nannina Gottlieb (who later created the part of Pamina in Mozart's "Magic Flute," September 30, 1791). Mozart conducted. The *Wiener Zeitung* (No. 35, 1786) published this review: "On Monday, May 1, a new Italian *Singspiel* in four acts was performed for the first time. It is entitled 'Le Nozze di Figaro,' and arranged after the French comedy of Hrn. v. Beaumarchais by Hrn. Abb. Da Ponte, theatre-poet. The music to it is by Hrn. Kapellmeister Mozart. La Sign. Laschi, who came here again a little while ago, and la Sign. Bussani, a new singer, appeared in it for the first time as Countess and Page." The opera was performed nine times that year. Only Martin's "Burbero di buon cuore" had as many performances. But when Martin's "Cosa rara" met with overwhelming success on November 17, 1786, emperor and public forgot "The Marriage of Figaro," which was not performed in

* Lorenzo Da Ponte was born at Ceneda in 1749. He died at New York, August 17, 1838. His life was long, anxious, strangely checkered. "He had been *improvisatore*, professor of rhetoric, and politician in his native land; poet to the Imperial Theatre and Latin secretary to the Emperor in Austria; Italian teacher, operatic poet, littérateur, and bookseller in England; tradesman, teacher, opera manager, and bookseller in America." Even his name was not his own, and it is not certain that he ever took orders. He arrived in New York in 1805. See Mr. H. E. Krehbiel's entertaining chapter, "Da Ponte in New York" ("Music and Manners," New York, 1898).

"OLD VIOLINS"

C. H. Hildebrandt & Son

321 N. HOWARD STREET

Established 1838

BALTIMORE, MD.

Vienna in 1787 and 1788, and was first heard thereafter on August 29, 1789.

The first performance in the United States was in Bishop's remodelled English version, in New York, on May 3, 1823.

The overture is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, and strings. It opens (Presto, D major, 4-4) immediately with the first theme. The first part of it is a running passage of seven measures in eighth notes (strings and bassoons in octaves), and the second part is given for four measures to wind instruments, with a joyous response of seven measures by full orchestra. This theme is repeated. A subsidiary theme follows, and the second theme appears in A major, a gay figure in the violins, with bassoon, afterwards flute. There is no free fantasia. There is a long coda.

Beaumarchais's "La Folle Journée, ou le Mariage de Figaro," was produced privately at a festival prepared by de Vaudreuil for the Count d'Artois in September, 1783. The comedy was completed in 1781, and the performance at the Théâtre Français was arranged, but Louis XVI. read the piece, and declared that it should not be played. The king also forbade a performance at court in June, 1783. Beaumarchais finally succeeded in producing his play publicly at the Théâtre-Français, April 27, 1784. The success was overwhelming, although



THE BRADBURY PIANO

Master musicians as well as amateurs are enthusiastic in their praise of the admirable musical merits of the famous BRADBURY Piano. As manufacturers of the BRADBURY Piano we always show a complete line of all the newest models in Uprights, Grands, and Player Pianos, both in polished and art finishes.

These instruments are sold under our manufacturer's guarantee at actual Factory prices.

THE F. G. SMITH PIANO CO.

1217 F STREET

WASHINGTON, D.C.

its "profound immorality"—to quote the phrase of *Annales Dramatiques*, 1809—was severely censured. Grimm, in his "Correspondance Littéraire" (April, 1784), wrote: "As for this immorality concerning which the decency and the seriousness of our manners have made such a scandal, it may be admitted that the work as a whole is not of the most austere class: it is a picture of contemporaneous manners, the manners and principles of our best society; and the picture is made with a boldness and a naïveté which might well be kept off the stage, if the purpose of a comic playwright is to correct the vices and follies of his period, and not to confine himself to painting them for his own taste and enjoyment." Epigrams, satirical pamphlets, bitter attacks on the author, followed the production, and "Les Amours de Chérubin," opéra-comique in three acts, with music by the younger Piccini, and "Le Véritable Figaro," opéra-comique in three acts, text by de Sauvigny, a censor on the police force, with music by Dezède, were performed in 1784, the former on November 4.

Mozart saw in the play an excellent libretto for an opera. Da Ponte tells the story in his amusing Memoirs: "Talking one day with him [Mozart], he asked me if I could turn Beaumarchais's 'Noces de Figaro' into an opera. The proposition was to my taste, and the success was immediate and universal. A little before, this piece had been forbidden by the Emperor's command on account of its immorality. How then to propose it anew? Baron Vetzlar* offered me with his customary generosity a reasonable price for my libretto, and assured me that he

* Da Ponte refers here to Baron Wezlar.

A SHROPSHIRE LAD

SONG CYCLE FOR MEDIUM VOICE

By CHARLES FONTEYN MANNEY

Op. 22

Price, Postpaid, \$1.25

THE text of these songs is by A. E. Housman, the verses being subjectively connected in that they set forth a sequence of emotional experiences, as indicated by the titles:

1. Youth. 2. Heart Wounds: 3. Exile.
4. Home Longing. 5. Grief. 6. Disillusion.

These songs are of true concert character, varied in mood, modern in musical thought, spontaneous in melody, and will strongly appeal to artistic singers in search of a novel recital number.

OLIVER DITSON COMPANY, Boston

CHAS. H. DITSON & CO., NEW YORK

8-10-12 East 34th Street

would see to its production at London or in France, if it were refused in Vienna. I did not accept the offer, and I secretly began work. I waited the opportune moment to propose the poem either to the Intendant, or, if I had the courage, to the Emperor himself. Martin alone was in my confidence, and he was so generous, out of deference to Mozart, to give me time to finish my piece before I began work on one for him. As fast as I wrote the words, Mozart wrote the music, and it was all finished in six weeks. The lucky star of Mozart willed an opportune moment, and permitted me to carry my manuscript directly to the Emperor.

“‘How’s this?’ said Joseph to me. ‘You know that Mozart, remarkable for his instrumental music, has with one exception never written for song, and the exception is not good for much.’

“‘I answered timidly, ‘Without the kindness of the Emperor, I should have written only one drama in Vienna.’

“‘True; but I have already forbidden the German company to play this piece, “Figaro.”’

“‘I know it; but, in turning it into an opera, I have cut out whole scenes, shortened others, and been careful everywhere to omit anything that might shock the conventionalities and good taste; in a word, I have made a work worthy of the theatre honored by his Majesty’s protection. As for the music, as far as I can judge, it seems to me a masterpiece.’

“‘All right; I trust to your taste and prudence. Send the score to the copyists.’

THE FUNCTIONS OF TRUST COMPANIES

Banking, Trustee, Agency, Safe Deposit, etc.,
are explained in an attractive booklet that
will be sent on request.

American Security and Trust Co.

N.W. corner Fifteenth Street and Pennsylvania Avenue

Opposite United States Treasury

Capital and Surplus \$5,000,000

CHARLES J. BELL President

"A moment afterward I was at Mozart's. I had not yet told him the good news, when he was ordered to go to the palace with his score. He obeyed, and the Emperor thus heard several morceaux which delighted him. Joseph II. had a very correct taste in music, and in general for everything that is included in the fine arts. The prodigious success of this work throughout the whole world is a proof of it. The music, incredible to relate, did not obtain a unanimous vote of praise. The Viennese composers crushed by it, Rosenberg and Casti especially, never failed to run it down."

There was a cabal from the start against the production of Mozart's opera. Kelly says in his "Reminiscences": "Every one of the opera company took part in the contest. I alone was a stickler for Mozart, and naturally enough, for he had a claim on my warmest wishes. . . . Of all the performers in this opera at that time, but one survives—myself. [This was written in 1826.] It was allowed that never was opera stronger cast. I have seen it performed at different periods in other countries, and well too, but no more to compare with its original performance than light is to darkness. All the original performers had the advantage of the instruction of the composer, who transfused into their minds his inspired meaning. I never shall forget his little animated countenance, when lighted up with the glowing rays of genius; it is as impossible to describe it as it would be to paint sunbeams."



SAFETY—from fire, theft, moth, and other perils—that is and has been always our first concern. Cleanliness is a close second, and then comes economy. The wonderful growth of our business during twenty-one years indicates that there are many who realize that "the best is Cheapest."

Security Storage Company

Successors to Storage Department, American Security and Trust Company

FURNITURE WAREHOUSEMEN
PACKERS AND FORWARDING AGENTS

1140 FIFTEENTH STREET - - WASHINGTON, D.C.

(Send for illustrated Descriptive Booklet and Price-list)

SYMPHONY IN C MAJOR, No. 2, Op. 61 ROBERT SCHUMANN

(Born at Zwickau, June 8, 1810; died at Endenich, July 29, 1856.)

In October, 1844, Schumann left Leipsic, where he had lived for about fourteen years. He had given up the editorship of the *Neue Zeitschrift* in July. He had been a professor of pianoforte playing and composition at the Leipsic Conservatory from April, 1843; but he was a singularly reserved man, hardly fitted for the duties of a teacher, and he was without disciples. He was in a highly nervous condition, so that his physician said he must not hear too much music; a change of scene might do him good.

Schumann therefore moved to Dresden. "Here," he wrote in 1844, "one can get back the old lost longing for music; there is so little to hear. This suits my condition, for I still suffer very much from my nerves, and everything affects and exhausts me directly." He lived a secluded life. He saw few, and he talked little. In the early eighties they still showed in Dresden a restaurant frequented by him, where he would sit for hours at a time, dreaming day-dreams. He tried sea-baths. In 1846 he was exceedingly sick, mentally and bodily. "He observed that he was unable to remember the melodies that occurred to him when composing, the effort of invention fatiguing his mind to such a degree as to impair his memory." When he did work, he applied himself to contrapuntal problems.

The Symphony in C major, known as No. 2, but really the third,—for the one in D minor, first written, was withdrawn after performance, remodelled, and finally published as No. 4,—was composed in the years 1845 and 1846. Other works of those years are four fugues for pianoforte, studies and sketches for pedal piano, six fugues on the name of Bach for organ, intermezzo, rondo, and finale to "Fantasie" (published as Concerto, Op. 54), five songs by Burns for mixed chorus, four songs for mixed chorus, Op. 59, and a canon from Op. 124. The symphony was published, score and parts, in November, 1847.

The symphony was first played at the Gewandhaus, Leipsic, under

The COSTLIEST PIANO in the WORLD

IS THE

MASON & HAMLIN

UPRIGHTS	-	-	\$550 UP
GRANDS	-	-	\$800 UP

We are the Exclusive Washington and Baltimore Distributors

PERCY S. FOSTER PIANO CO.

FOSTER BUILDING - - - - 1330 G STREET

Mendelssohn's direction, on November 5, 1846.* The first performance in Boston was at a concert of the Harvard Musical Association, March 1, 1866. The Philharmonic Society of New York performed it as early as January 14, 1854.

Schumann wrote from Dresden on April 2, 1849, to Otten,† a writer and conductor at Hamburg, who had brought about the performance of the symphony in that city: "I wrote the symphony in December, 1845, when I was still half-sick. It seems to me one must hear this in the music. In the Finale I first began to feel myself; and indeed I was much better after I had finished the work. Yet, as I have said, it recalls to me a dark period of my life. That, in spite of all, such tones of pain can awaken interest, shows me your sympathetic interest. Everything you say about the work also shows me how thoroughly you know music; and that my melancholy bassoon in the adagio, which I introduced in that spot with especial fondness, has not escaped your notice, gives me the greatest pleasure." In the same letter he expressed the opinion that Bach's Passion according to John was more powerful and poetic work than his Passion according to Matthew.

*The first part of the programme included the overture, an aria, and the finale of Act II. of "Euryanthe" and the overture and finale of Act II. of "William Tell." The latter overture made such a sensation under Mendelssohn's direction that it was imperiously redemanded. The symphony, played from manuscript, pleased very few. Some went so far as to say that the demand for a second performance of Rossini's overture was a deliberate reflection on Schumann, whose symphony was yet to be heard.

† George Dietrich Otten, born at Hamburg in 1806, showed a marked talent for drawing, which he studied, as well as the pianoforte and the organ; but he finally devoted himself to music, and became a pupil of Schneider at Dessau (1828-32). He taught at Hamburg, and led the concerts of the Hamburg Musik-Verein, which he founded, from 1855 to 1863. In 1883 he moved to Vevey, Switzerland.

F O R D

5 PASS. LIGHT TOURING CAR . \$690.00

3 PASS. LIGHT ROADSTER . . \$590.00

6 PASS. TOWN CAR . . . \$900.00

ALL MODELS FULLY EQUIPPED

ECONOMY, DURABILITY AND SERVICE

MILLER BROS.

AUTOMOBILE AND SUPPLY HOUSE

1105-1107 Fourteenth Street, N.W., WASHINGTON, D.C.

And yet when Jean J. H. Verhulst of the Hague (1816-91) visited Schumann in 1845, and asked him what he had written that was new and beautiful, Schumann answered he had just finished a new symphony. Verhulst asked him if he thought he had fully succeeded. Schumann then said: "Yes, indeed, I think it's a regular Jupiter."

* *

There is a dominating motive, or motto, which appears more or less prominently in three of the movements. This motto is proclaimed at the very beginning, *Sostenuto assai*, 6-4, by horns, trumpets, alto trombone, *pianissimo*, against flowing counterpoint in the strings. This motto is heard again in the finale of the following *allegro*, near the end of the *scherzo*, and in the concluding section of the finale. (It may also be said here that relationship of the several movements is further founded by a later use of other fragments of the introduction and by the appearance of the theme of the *adagio* in the finale.) This motto is not developed: its appearance is episodic. It is said by one of Schumann's biographers that the introduction was composed before the symphony was written, and that it was originally designed for another work. The string figure is soon given to the wood-wind instruments. There is a crescendo of emotion and an acceleration of the pace until a cadenza for the first violins brings in the *allegro*, *ma non troppo*, 3-4. The first theme of this *allegro* is exposed frankly and *piano* by full orchestra with the exception of trumpets and trombones. The rhythm is nervous, and accentuation gives the idea of constant syncopation. The second theme, if it may be called a theme, is not long in entering. The exposition of this movement, in fact, is uncommonly short. Then follows a long and elaborate development. In the climax the motto is sounded by the trumpets.

The *scherzo*, *Allegro vivace*, C major, has 2-4 two trios. The *scherzo* proper consists of first violin figures in sixteenth notes, rather simply accompanied. The first trio, in G major, 2-4, is in marked contrast. The first theme, in lively triplet rhythm, is given chiefly to wood-wind and horns; it alternates with a quieter, flowing phrase for strings. This trio is followed by a return of the *scherzo*. The second trio, in A minor, 2-4, is calm and melodious. The simple theme is sung at

'PHONE .
MAIN -
6995

"THINGS
RUBBER"

WASHINGTON RUBBER CO.
10TH & F STS. WASHINGTON, D.C.

first in full harmony by strings (without double-basses) and then developed against a running contrapuntal figure. The scherzo is repeated, and, toward the close, trumpets and horns loudly sound the motto.

Mr. William Foster Apthorp has contributed an interesting personal note concerning the scherzo. "The late Otto Dresel once told me a curious fact about this trio. When, as a boy, he was studying under Mendelssohn, in Leipsic, he happened to be left alone one day in Mendelssohn's study. While mousing around there with a boy's curiosity, he espied on a desk a MS. score that was not in Mendelssohn's handwriting. It turned out to be the MS. of Schumann's C major symphony—then unknown, save to the composer and a friend or two; it had evidently been sent to Mendelssohn to look over. Dresel, much interested in his unexpected find, forthwith began to read the score, and had time to read it through and replace it where he had found it, before Mendelssohn returned. He told me that, curiously enough, the triplet theme of the first trio of the Scherzo was exposed and carried through *by the strings alone*. Yet when, some weeks later, he heard the symphony rehearsed at the Gewandhaus, this theme was played by the wood-wind and horns, just as it stands now in the published score. Dresel thought it pretty plain that Schumann transferred this theme from the strings to the wind on Mendelssohn's advice. It was not uncharacteristic of Schumann's greenness in orchestral matters at the time that he should not have thought of giving the theme to the wind—after the carnival of the violins in the Scherzo proper—without being prompted thereto by his friend."

The third movement, Adagio espressivo, 2-4, is the development of an extended cantilena that begins in C minor and ends in E-flat major

SANDERS & STAYMAN CO.

—No. 1327 "F" STREET, N.W.—

THE HOME OF THE

Weber Piano

Known the world over for its great tone. In the tone of the WEBER PIANO is an alluring sweetness hard to define, a humanly sympathetic quality that charms and holds the listener. You should hear it before you decide on any other make. We also have the STEINWAY PIANOLA PIANOS in latest models.

Violins first sing it; then the oboe takes it, and the song is more and more passionate in melancholy until it ends in the wood-wind against violin trills. This is followed by a contrapuntal episode, which to some is incongruous in this extremely romantic movement. The melodic development returns, and ends in C major.

The finale, *Allegro molto vivace*, C major, 2-2, opens after two or three measures of prelude with the first theme of vigorous character (full orchestra except trombones). This is lustily developed until it reaches a transitional passage, in which the violins have prominent figures. All this is in rondo form. The second theme is scored for violas, 'cellos, clarinets, and bassoons, while violins accompany with the figures mentioned. This theme recalls the opening song of the adagio. A new theme, formed from development of the recollection, long hinted at, finally appears in the wood-wind, and is itself developed into a coda of extraordinary length. Figures from the first theme of the finale are occasionally heard, but the theme itself does not appear in the coda, although there is a reminiscence of a portion of the first theme of the first movement. The motto is sounded by the brass. There is a second exultant climax, in which the introductory motive is of great importance.

This symphony, dedicated to Oscar I., King of Sweden and Norway, is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, three trombones, kettledrums, strings.

CONCERTO FOR VIOLIN AND ORCHESTRA, D MINOR, OP. 22.

HENRI WIENIAWSKI

(Born at Lubin, Poland, July 10, 1835; died March 31, 1880, at Moscow.)

This concerto is dedicated to Pablo de Sarasate. It is in three movements.

I. *Allegro moderato*, D minor, 4-4. The orchestral introduction announces immediately a portion of the first theme, and in the ninth

CAFÉ REPUBLIQUE

A POLITE PLACE TO DINE

Cuisine and Service the Best

AFTERNOON TEA, 4 to 6

SPECIAL MUSIC

F AND 15th, WASHINGTON, D.C.

measure a portion of the second theme is sung by the horn. The solo violin enters with the first theme, which is treated at great length and with great variety of orchestration and many counter-melodies. The second theme appears in full (F major). A cadenza follows. Hints at the first theme soon appear, and the two motives are in turn further developed. The coda ends with a passage for clarinet, which leads into the second movement.

II. Romance: Andante non troppo, B-flat major, 12-8. The chief melody is sung by the solo violin, which is accompanied at first by strings. The accompaniment gains constantly in fulness. There is another melodic figure, used especially by the wood-wind, that has significance. Toward the end there is a duet for solo violin and violoncello.

III. Allegro con fuoco. A short introduction leads into the finale, and contains a cadenza longer than the one in the first movement. Finale, Allegro moderato, D minor (à la Zingara). After the orchestra has played the first characteristic gypsy theme, the solo violin returns to the second theme of the first movement. There is a middle section in G major, saltando, and then a brilliant theme in D major. Portions of the first gypsy theme and the second theme of the first movement again appear, and the Finale ends with the brilliant theme in D major.

Stieff

PRIZE MEDALS

Philadelphia - 1876
Paris - - - - 1878
Atlanta - - - - 1881
Boston - - - - 1881

Established 1842

PRIZE MEDALS

New Orleans, 1884-85
Chicago - - - - 1893
Charleston - - - 1902
Jamestown - - - 1907

The Artistic PIANO



WASHINGTON
WAREROOMS
1008-10 F Street
N.W.

J. C. CONLIFF, Manager



"TILL EULENSPIEGEL'S MERRY PRANKS, AFTER THE OLD-FASHIONED, ROGUISH MANNER,—IN RONDO FORM," FOR FULL ORCHESTRA, OP. 28 RICHARD STRAUSS

(Born at Munich, June 11, 1864; now living at Charlottenburg—Berlin.)

"Till Eulenspiegel's lustige Streiche, nach alter Schelmenweise—in Rondoform—für grosses Orchester gesetzt, von Richard Strauss," was produced at a Gürzenich concert at Cologne, November 5, 1895. It was composed in 1894-95 at Munich, and the score was completed there, May 6, 1895. The score and parts were published in September, 1895.

There has been dispute concerning the proper translation of the phrase, "nach alter Schelmenweise," in the title. Some, and Mr Apthorp is one of them, translate it "after an old rogue's tune." Others will not have this at all, and prefer "after the old,—or old-fashioned,—roguish manner," or, as Mr. Krehbiel suggests, "in the style of old-time waggery," and this view is in all probability the sounder. It is hard to twist "Schelmenweise" into "rogue's tune." "Schelmenstück," for instance, is "a knavish trick," "a piece of roguery"; and, as Mr. Krehbiel well says: "The reference [*Schelmenweise*] goes, not to the thematic form of the phrase, but to its structure. This is indicated, not only by the grammatical form of the phrase but also by the parenthetical explanation: 'in Rondo form.' What connection exists between roguishness, or waggishness, and the rondo form it might be difficult to explain. The roguish wag in this case is Richard Strauss himself, who, besides putting the puzzle into his title, refused to provide the composition with even the smallest explanatory note which might have given a clue to its contents." It seems to us that the puzzle in the title is largely imaginary. There is no need of attributing any intimate connection between "roguish manner" and "rondo form."

When Dr. Franz Wüllner, who conducted the first performance at Cologne, asked the composer for an explanatory programme of the "poetical intent" of the piece, Strauss replied: "It is impossible for me to furnish a programme to 'Eulenspiegel'; were I to put into words the thoughts which its several incidents suggested to me, they would seldom suffice, and might even give rise to offence. Let me leave it, therefore, to my hearers to crack the hard nut which the Rogue has prepared for them. By way of helping them to a better understanding, it seems sufficient to point out the two 'Eulenspiegel' motives, which, in the most manifold disguises, moods, and situations, pervade the



PEABODY CONSERVATORY OF MUSIC
OF BALTIMORE

Mt. Vernon Place

HAROLD RANDOLPH, Director

ENDOWED. the Conservatory offers every advantage for musical culture and maintains a Staff of 60 eminent European and American Masters, including

Otis B. Boise	Theodor Hemberger	J. C. Van Hulsteyn
George F. Boyle	Ernest Hutcheson	Emmanuel Wad
Adelin Fermin	Pietro Minetti	Bart Wirtz
	Harold Phillips	

Scholarships, Diplomas, Teachers' Certificates

Catalogues mailed

whole up to the catastrophe, when, after he has been condemned to death, Till is strung up to the gibbet. For the rest, let them guess at the musical joke which a Rogue has offered them." Strauss indicated in notation three motives,—the opening theme of the introduction, the horn theme that follows almost immediately, and the descending interval expressive of condemnation and the scaffold.

Till (or Tyll) Eulenspiegel is the hero of an old *Volksbuch* of the fifteenth century attributed to Dr. Thomas Murner (1475-1530). Till is supposed to be a wandering mechanic of Brunswick, who plays all sorts of tricks, practical jokes,—some of them exceedingly coarse,—on everybody, and he always comes out ahead. In the book, Till (or Till Owlglass, as he is known in the English translation) goes to the gallows, but he escapes through an exercise of his ready wit, and dies peacefully in bed, playing a sad joke on his heirs, and refusing to lie still and snug in his grave. Strauss kills him on the scaffold. The German name is said to find its derivation in an old proverb: "Man sees his own faults as little as a monkey or an owl recognizes his ugliness in looking into a mirror."

Certain German critics were not satisfied with Strauss's meagre clew, and they at once began to evolve labored analyses. One of these programmes, the one prepared by Mr. Wilhelm Klatte, was published in the *Allgemeine Musik-Zeitung* of November 8, 1895, and as it has been published frequently in programme books in Germany and England, and in some cases with Strauss's apparent sanction, it is now published for the first time in a programme book of these concerts. The translation is, for the most part, by Mr. C. A. Barry):—

A strong sense of German folk-feeling (*des Volksthümlichen*) pervades the whole work; the source from which the tone-poet drew his inspiration is clearly indicated in the introductory bars: *Gemächlich* (Andante comodo), F major, 4-8. To some extent this stands for the "once upon a time" of the story-books. That what follows is not to be treated in the pleasant and agreeable manner of narrative poetry, but in a more sturdy fashion, is at once made apparent by a characteristic bassoon figure which breaks in *sforzato* upon the piano of the strings. Of equal importance for the development of the piece is the immedi-

HOTEL LENOX

2 minutes from Back Bay Stations

Fireproof · Modern · Convenient

250 Rooms; 125 with Private Bath

Superior Cuisine and Service

Boylston and Exeter Streets

BOSTON

ately following humorous horn theme (F major, 6-8). Beginning quietly and gradually becoming more lively, it is at first heard against a tremolo of the "divided" violins and then again in the tempo primo, *Sehr lebhaft* (Vivace). This theme, or at least the kernel of it, is taken up in turn by oboes, clarinets, violas, 'cellos, and bassoons, and is finally brought by the full orchestra, except trumpets and trombones, after a few bars crescendo, to a dominant half-close fortissimo in C. The thematic material, according to the main point, has now been fixed upon; the *milieu* is given by which we are enabled to recognize the pranks and droll tricks which the crafty schemer is about to bring before our eyes, or, far rather, before our ears.

Here he is (clarinet phrase followed by chord for wind instruments). He wanders through the land as a thorough-going adventurer. His clothes are tattered and torn: a queer, fragmentary version of the Eulenspiegel motive resounds from the horns. Following a merry play with this important leading motive, which directly leads to a short but brilliant tutti, in which it again asserts itself, first in the flutes, and then finally merges into a softly murmuring and extended tremolo for the violas, this same motive, gracefully phrased, reappears in succession in the basses, flute, first violins, and again in the basses. The rogue, putting on his best manners, slyly passes through the gate, and enters a certain city. It is market-day; the women sit at their stalls and prattle (flutes, oboes, and clarinets). Hop! Eulenspiegel springs on his horse (indicated by rapid triplets extending through three measures, from the low D of the bass clarinet to the highest A of the D clarinet), gives a smack of his whip, and rides into the midst of the crowd. Clink, clash, clatter! A confused sound of broken pots and pans, and the market-women are put to flight! In haste the rascal rides away (as is admirably illustrated by a fortissimo passage for the trombones) and secures a safe retreat.

This was his first merry prank; a second follows immediately: *Gemächlich* (Andante comodo), F major, 2-4. Eulenspiegel has put on the vestments of a priest, and assumes a very unctuous mien. Though posing as a preacher of morals, the rogue peeps out from the folds of his mantle (the Eulenspiegel motive on the clarinet points to the imposture). He fears for the success of his scheme. A figure played by muted violins, horns, and trumpets makes it plain that he does not feel comfortable in his borrowed plumes. But soon he makes up his mind. Away with all scruples! He tears them off (solo violin, glissando).

HOTEL PURITAN

COMMONWEALTH AVENUE

100 yards from Massachusetts Avenue car lines



The Distinctive Boston House

One of the most attractive Hotels in the World for Transient and Permanent Guests who demand the best. Several desirable rooms and suites at modest prices.

Afternoon tea daily, with music, in the Sun Parlor

Again the Eulenspiegel theme is brought forward in the previous lively tempo, 6-8, but is now subtly metamorphosed and chivalrously colored. Eulenspiegel has become a Don Juan, and he waylays pretty women. And one has bewitched him: Eulenspiegel is in love! Hear how now, glowing with love, the violins, clarinets, and flutes sing. But in vain. His advances are received with derision, and he goes away in a rage. How can one treat him so slightly? Is he not a splendid fellow? Vengeance on the whole human race! He gives vent to his rage (in a fortissimo of horns in unison, followed by a pause), and strange personages suddenly draw near ('cellos). A troop of honest, worthy Philistines! In an instant all his anger is forgotten. But it is still his chief joy to make fun of these lords and protectors of blameless decorum, to mock them, as is apparent from the lively and accentuated fragments of the theme, sounded at the beginning by the horn, which are now heard first from horns, violins, 'cellos, and then from trumpets, oboes, and flutes. Now that Eulenspiegel has had his joke, he goes away and leaves the professors and doctors behind in thoughtful meditation. Fragments of the typical theme of the Philistines are here treated canonically. The wood-wind, violins, and trumpets suddenly project the Eulenspiegel theme into their profound philosophy. It is as though the transcendent rogue were making faces at the big-wigs from a distance—again and again—and then waggishly running away. This is aptly characterized by a short episode (A-flat) in a hopping, 2-4 rhythm, which, similarly with the first entrance of the Hypocrisy theme previously used, is followed by phantom-like tones from the wood-wind and strings and then from trombones and horns. Has our rogue still no foreboding?

Interwoven with the very first theme, indicated lightly by trumpets and English horn, a figure is developed from the second introductory and fundamental theme. It is first taken up by the clarinets; it seems to express the fact that the arch-villain has again got the upper hand of Eulenspiegel, who has fallen into his old manner of life. If we take a formal view, we have now reached the repetition of the chief theme. A merry jester, a born liar, Eulenspiegel goes wherever he can succeed with a hoax. His insolence knows no bounds. Alas! there is

A Most Effectual Throat Relief

Hoarseness, coughs, inflammation of the throat, bronchial and asthmatic troubles are relieved promptly by the use of

BROWN'S BRONCHIAL TROCHES

For over half a century recognized throughout the world as the staple throat remedy. Especially convenient to carry in purse or pocket ready for use whenever required to check a cough or give relief in any throat trouble.

Entirely free from opiates in any form. Fine for singers and speakers to clear the voice. Sold everywhere in boxes—never in bulk.

Price 25c, 50c and \$1.00
Sample sent free on request

JOHN I. BROWN & SON, BOSTON, MASS.

BROWN'S

CAMPHORATED
SAPONACEOUS

DENTIFRICE

is an article of superior merit. Used daily, will keep the teeth sound, prevent accumulation of tartar, and give firmness to the gums. It leaves a particularly clean and pleasant feeling in the mouth.

For sale by druggists and dealers in toilet articles, or sent on receipt of price, 25 cents. Sample sent on request.

Manufactured by JOHN I. BROWN & SON

CURTIS & BROWN
MFG. CO., Ltd.
NEW YORK, N.Y.

a sudden jolt to his wanton humor. The drum rolls a hollow roll; the jailer drags the rascally prisoner into the criminal court. The verdict "guilty" is thundered against the brazen-faced knave. The Eulenspiegel theme replies calmly to the threatening chords of wind and lower strings. Eulenspiegel lies. Again the threatening tones resound; but Eulenspiegel does not confess his guilt. On the contrary, he lies for the third time. His jig is up. Fear seizes him. The Hypocrisy motive is sounded piteously; the fatal moment draws near; his hour has struck! The descending leap of a minor seventh in bassoons, horns, trombones, tuba, betokens his death. He has danced in air. A last struggle (flutes), and his soul takes flight.

After sad, tremulous pizzicati of the strings the epilogue begins. At first it is almost identical with the introductory measures, which are repeated in full; then the most essential parts of the second and third chief-theme passages appear, and finally merge into the soft chord of the sixth on A-flat, while wood-wind and violins sustain. Eulenspiegel has become a legendary character. The people tell their tales about him: "Once upon a time . . ." But that he was a merry rogue and a real devil of a fellow seems to be expressed by the final eight measures, full orchestra, fortissimo.

Such is Mr. Wilhelm Klatte's explanation of the poetic contents of Strauss's rondo, and though the composer may smile in his sleeve and whisper to himself, "Not a bit like it!" he has never publicly contradicted Mr. Klatte.

*
* *

The rondo, dedicated to Dr. Arthur Seidl, is scored for one piccolo, three flutes, three oboes, one English horn, one small clarinet in D, two clarinets, one bass clarinet, three bassoons, one double-bassoon, four horns (with the addition of four horns *ad lib.*), three trumpets (with three additional trumpets *ad lib.*), three trombones, one bass tuba, kettledrums, snare-drum, bass drum, cymbals, triangle, a watchman's rattle, strings.

*
* *

These musical works have been founded on the pranks of Till:—

G. SCHIRMER (Inc.), 3 East 43d Street, NEW YORK

JUST PUBLISHED

Advanced Exercises for the Violin

By FRANZ KNEISEL

Price, \$1.50 net

These exercises, the fruit of many years of ripe practical experience, have been designed by Mr. Kneisel, to furnish a logical technical preparation for the study of the Rode "Caprices," as well as to supply progressively arranged material to be employed in connection with the Vieuxtemps studies, Dont's "Gradus ad Parnassum," and Wieniawski's "École moderne." The pupil can begin the study of these advanced technical figurations as soon as Kreutzer has been thoroughly mastered, and intelligent work is sure to bring about the result they were written to secure—a correct position of the left hand, and grace and facility in the manipulation of the bow.

"Eulenspiegel," Singspiel by S. Schmidt (Königsberg, 1806, text by Kotzebue); Rungenhagen (about 1815); Ad. Müller (Vienna, about 1825).

"Eulenspiegel," musical comedy in two acts, music by Cyrill Kistler (Würzburg, 1889).

"Till Eulenspiegel," opera in two acts and an epilogue, by E. von Reznicek (Karlsruhe, January 12, 1902). Mrs. Mottl, Gertrudis; Busard, Eulenspiegel; Felix Mottl, conductor. The three sections are entitled "Youthful Pranks," "How Eulenspiegel went a-wooing," "Till Eulenspiegel's Death." In the libretto Eulenspiegel, after his fun, after his heroic deeds in leading a revolt of peasants against rapacious knights, dies in the hospital at Mölln. The heavens open, and he recognizes among the angels his wife Gertrudis, who promises him he shall never be forgotten on earth.

"Thyl Uylenspiegel," lyric drama in three acts, text by Henri Cain and Lucien Solvay, music by Jan Blockx, was produced at the Monnaie, Brussels, January 18, 1900. The libretto is founded on the epic legend by Charles de Costar. The action is in Bruges; the time is that of the Duke of Alva's oppression. The characters are symbolical; the hero is the mind of the people of Flanders; Nelle, its heart; Soetkin, its valiant mother; Claes, its courage; Lamme, its belly. The chief singers were Miss Ganne, Miss Goulancourt, and Messrs. Imbart de la Tour, Gilibert, Dufranne, and Pierre d'Assy. For a study of the opera with an incidental inquiry into the legend of Till Eulenspiegel see Robert Parville's "Thyl Uylenspiegel" (Brussels, 1900).

* *

There has long been a dispute as to whether Tile Eulenspiegel really lived and played his pranks in the flesh. According to Murner, who was an unfrocked Franciscan, Eulenspiegel was born in 1283 at Kneithlinger, in Brunswick; he wandered through Germany, Italy, Poland,

ANNOUNCEMENT of M. H. HANSON

437 FIFTH AVENUE, NEW YORK

For Spring, 1912. Available among others

MARGARETE MATZENAUER	{	Metropol-	LUDWIG HESS, Famous Tenor
MARIE RAPPOLD		itan	HENRI SCOTT, Basso, Chicago Opera
BERNICE DE PASQUALI		Opera	BORIS HAMBOURG, 'Cellist
HENRIETTE WAKEFIELD		House	GEORGE HARRIS, Jr., Tenor
			W. DALTON-BAKER, Baritone

For 1912-13

GEORGE HENSCHER, Recitals to his own accompaniment

LEON RAINS, Basso

GOTTFRIED GALSTON, the sensational Munich pianist

LOUIS PERSINGER, American Violin Virtuoso of European fame

MAX PAUER, Pianist

All the above artists, and others to be announced

Music teaches most exquisitely the art of development.—D'ISRAELI

MUSIC EDUCATION

CALVIN B. CADY. Studios { Boston, 900 Beacon Street
New York, 15 Claremont Avenue

Pianoforte, Harmony, etc., and Normal Courses

Address Teachers College, Columbia University, New York, for Syllabus of Course in Music Education.

Address Clayton F. Summy Co., Chicago, Ill., for Poetic Folk Dances, Books I. and II., Folk Songs for Ten Fingers, First Home Studies, Music Education, An Outline, Books I. and II.

Summer Normal, Portland, Oregon, in July

and died of the plague at Mölln, near Lübeck, in 1353 or 1350. It is true that his tombstone, with an owl and looking-glass on it, is still shown at Mölln, and there are personal relics of the jester on exhibition. The stone, however, is of the seventeenth century. J. M. Lappenberg, who edited with ponderous care Murner's book (Leipsic, 1854), believes that Eulenspiegel was born in Lower Saxony in the second half of the fourteenth century, and that Murner, in writing his book, made use of an old manuscript in Low German.

The Flemish claim Tile as their own. They insist that he was born at Damme, near Bruges, and that he died there, and there too is his tombstone, with this inscription: "Sta, viator, Thylium Ulenspiegel aspice sedentem, et pro ludu et morologi salute Deum precare suppl. Obiit anno 1301." But Lappenberg says his stone is the stone of a poet Van Marlant, who was recorder of Damme, the once considerable and fortified seaport, and died in 1301; that the figured looking-glass is a desk supporting a book; and the owl, merely Minerva's bird, the emblem of wisdom; that the inscription was carved afterward.

It is said that Tile's father was named Claus, or Claas, and his mother's name was Anna Wibeke. Tile is thus described by Eugene Bacha, a Belgian: "A rogue who journeyed through the world with nothing but a clever wit in his wallet; a knowing vagabond, who always got out of a scrape, he visited all cities, and plied all trades. Baker, wheelwright, joiner, musician, mountebank, he lived at the cost of the simple bourgeois caught by his chatter. A good fellow, with a kindly air, always ready to amuse, Tile pleased everybody and was welcomed everywhere. He was not innately bad. He frankly lived, cheated, stole. When he was grabbed by the collar and hauled along to the gallows, he went as a matter of course, without knowing why. He took life after the manner of a poet, and he also took the goods of others. With nose on the scent, empty stomach, gay heart, he went along the road, talking with passer-by, joining gay company, concocting constantly a sly trick to put something between his teeth. And he always succeeded. A curé's servant, charmed by his behavior, took him in her service; a lord, trusting in his talent as a painter, lodged and

ARTHUR L. LAWRASON

PROMINENT STUDENTS

REGINA VICARINO, Phenomenal Colorature

SALLIE FISHER

LINA ABARBANELL

322 W. 57th Street

Columbus 8945

NEW YORK

AMERICAN INSTITUTE OF APPLIED MUSIC

(METROPOLITAN COLLEGE OF MUSIC)

212 West 59th Street, New York City

Twenty-sixth year. Thorough instruction in all branches of music. **SPECIAL COURSE** for piano teachers in the Breithaupt Method by the foremost authorized exponents in America. Send for Circulars and Catalogue.

KATE S. CHITTENDEN

-

Dean of the Faculty

fed him for months; or Tile suddenly became a physician. Naturally unfaithful to every promise, he insisted on payment in advance and slipped away at the lucky moment. Thus in the Middle Ages this amusing fellow personified the triumph of nimbleness of wit over bourgeois dulness, foolish haughtiness, and vanity."

Some think that Murner, then in open revolt against the clergy, told the life of Tile as a satire in behalf of religious revolt, to throw ridicule on smug monks, vicious lords, egoistic bourgeois. Others would have the satire general: Eulenspiegel, the looking-glass of owls, stands for the mirror of humanity, just as the Fleming speaks of the vulgar crowd as *hibous*, and the top gallery in Flemish theatres is called the *wylenkot*, the owl-hole.

The first printed edition of any life of Eulenspiegel is Murner's, published at Strasbourg in 1519; this was too Rabelaisian to please the religious censors, and it was expurgated. A second edition was published at Cologne about 1530, and it was reproduced in photolithographic form at Berlin in 1868. The book became popular. It was reproduced in one form or another, and with changes to suit the locality, in France,—there were at least thirty versions,—England, Italy, Denmark, Bohemia, Pologne. And there are imaginative works based on or inspired by his life,—works by Tschabuschnigg, Böttger, J. Wolff, K. Schultes. See also Simrock's *Volksbücher* (1878). The original text of Murner was reprinted by Knust (Halle, 1885).

ENTR'ACTE.

BETWEEN THE ACTS.

(From the *London Times*, April 1, 1911.)

Some years ago when Mr. George Alexander asked Sir Arthur Sullivan to write incidental music to a certain play, the offer was refused. "The fact is," said Sullivan, "music in the theatre is a mistake: when the curtain is up, it disturbs the actors, and, when the curtain is down, it


Unquestionably the Greatest Book in Years **MY LIFE** The Autobiography of **RICHARD WAGNER**

One of the great, if not *the greatest book of this generation*, worthy to take its place side by side with the world's immortal biographies. The mere publication of an autobiography of a man of Wagner's rank would be a great event even though it were a conventional and dull production; *but MY LIFE* "tells one of the most thrilling and dramatic stories in the history of modern art."—*Springfield Republican*.

"Will rank among the great autobiographies of literature. . . . The world will not willingly let die such a work as this."—*N.Y. Sun*.

Two volumes, large 8vo. Boxed, \$8.50 net. Expressage extra
DODD, MEAD & COMPANY, Publishers . . . New York

disturbs the audience." If that were true, Sullivan was guilty of creating a considerable number of theatrical disturbances in the course of his career. But perhaps it is possible to disturb both actors and audiences for their good; and the fact that managers continue to demand some sort of musical decoration for their plays, and English audiences feel that they are being treated shabbily if there is no music between the acts, suggests that the disturbance is not so acute as to be generally distressing. Mr. Norman O'Neill shed a good deal of light upon both sides of the question in an interesting paper on "Music to Stage Plays" which he read before the Musical Association the other day. As regards the actor's part in the dilemma, he gave a number of practical suggestions, chiefly for the use of musicians who propose to write music for the stage. He showed what kind of musical ideas and what orchestral colors can be best used to form a background to the speaking voice of an actor and how music may reinforce a dramatic situation without becoming a nuisance. He dwelt a good deal on the exact measurement necessary in order to make the musical detail coincide perfectly with the stage requirements; and incidentally he left the impression that all these things are likely to be best adjusted when the composer and the musical director are the same person. The moral of it was that incidental music during the dialogue need not be a disturbance if it is well



WHITE HOUSE COFFEE AND TEA

White House Coffee is put up for those who want a dependable article of intrinsic value, and are willing to pay a fair price. That price is not high, certainly not extravagant, as your own experience will prove. You can buy White House Coffee in any business center of this country. Its wonderful growth in sales in 20 years is the best proof that its splendid standard of quality is not approached by other brands. We offer it as the best Coffee sold by anybody anywhere.

White House Teas (5 distinct flavors) are just as good as White House Coffee. Both Coffee and Teas are in the "All-Tin" cans that keep all goodness in, all badness out.

DWINELL-WRIGHT CO.,

Principal Coffee Roasters.

BOSTON—CHICAGO.

enough done; and that, of course, Sullivan knew better than most people when he made his whimsical reply to Mr. Alexander. It is a question to be worked out by the producer of the play and the musician in conference.

But the other side of the question concerns every one from the front row of the stalls to the back of the gallery; and, indeed, audiences as wholes are apt to show themselves quite oblivious of the disturbing effects of music. They do not mind in the least the additional effort needed to raise their voices above it. Still, if music when the curtain is down does not disturb the audience in the sense of interfering with their conversation, it is apt to set them disturbing one another; for in these days there is likely to be a musical minority who care to listen when the music is good enough to be worth listening to, but who cannot for the clacking of their neighbors' tongues. Then there are some unfortunates on whom music of every kind always make a definite impression, and who cannot dismiss the vilest theatre orchestra from their minds, so that the noise which for others is genial accompaniment to talk holds them in torment until the curtain rises and sets them free again. They are probably few, but they deserve consideration.

Such cases are surely sufficient to create an effective demand that the very bad keep-it-going-at-all-costs kind of music should be banished from theatres which are designed to attract ordinarily susceptible people. On the other hand, the conversation difficulty must, and indeed ought to, keep very serious music out of programmes which are mere interludes between the more absorbing interests of the play. Theatre audiences who are not musical, or who at any rate have not come to hear music, have a right to the moments of relaxation which the intervals give. Mr. O'Neill recognized this quite frankly, and he offered a solution of the difficulty which is valuable because he has put it, and is nightly putting it, to a practical test. It was that a serious piece, a movement of a symphony or an overture, should be played, beginning about twenty minutes before the curtain rises; for it is his experience that the patient pit and gallery will listen gratefully, and they have a chance of hearing while the stalls and dress circle are empty. The

FAELTEN

system embraces every detail of correct playing, interpretation technic, memory culture and concert repertoire, and supplies the highest type of preparation for those wishing to teach the

PIANOFORTE

The school is centrally located at number thirty Huntington Avenue, near Copley Square, and prospective patrons are invited to call at any time or to confer by telephone, Back Bay 1759.

The famous pianist, CARL FAELTEN,
is director of the

SCHOOL

DE MERITTE SCHOOL

815 BOYLSTON STREET, BOSTON
Twelfth Year

A preparatory school for boys who want an education.

The **Upper Grade** prepares for college and the scientific schools.

The **Lower Grade** gives to boys from ten to fourteen years of age a careful training for the work of the upper grade.

EDWIN DE MERITTE, A. B., Prin.

BOUND COPIES of the Boston Symphony Orchestra's PROGRAMME BOOKS

Containing Mr. Philip Hale's analytical and descriptive notes on all works performed during the season ("musically speaking, the greatest art annual of to-day,"—W. J. Henderson, New York Sun)
May be obtained by addressing

Price \$3.00

C. A. ELLIS
SYMPHONY HALL

The Refinements of Our Work



Are most apparent when compared with the work of ordinary cleaners. Unexcelled facilities up-to-the-minute equipment and years of experience in



Cleansing and Dyeing

make our work distinctive in its thoroughness

ARTICLES RETURNED IN A SHORT TIME

CURTAINS

GOWNS

MENS CLOTHES

BLANKETS

WAISTS

OVERCOATS

DRAPERIES

SASHES

SUITS GLOVES

Carefully cleansed properly finished and inspected before returning

LEWANDOS

Washington Shop

1335 G Street North West

COLORADO BUILDING

Telephone Main 3

New York City
Albany
Rochester

Philadelphia
Baltimore
Providence

Worcester
Springfield
Newport

Hartford
Bridgeport
New Haven

Roxbury
Cambridge
Boston

Watertown
South Boston
Portland

Salem
Lynn

Bundles called for and delivered by our own teams and motors

EXECUTIVE OFFICES 286 BOYLSTON STREET BOSTON U S A

NEW NATIONAL THEATRE, WASHINGTON

FIFTH AND LAST MATINEE

BY THE

BOSTON

SYMPHONY ORCHESTRA

MAX FIEDLER, Conductor

(Farewell Appearance)

Tuesday Afternoon, March 19

AT 4.30

WAGNER PROGRAMME

SOLOIST

Madame LOUISE HOMER, Contralto

intervals must be filled with lighter stuff, which, of course, does not in the least mean bad stuff. On the contrary, when we recently called attention to the plan at work at the Haymarket Theatre, a minuet by Mozart, specimens of other eighteenth-century composers, as well as some very graceful modern pieces, stood in the list.

The worst indictment which can be levelled against the musical taste of English people in general is that they are incorrigible extremists. They can combine enthusiasm for symphonies with a passion for wallowing in the mire of the ballad-monger, since each works strongly upon some emotional strain for good or for evil. But they are little moved by more gentle stimuli; and so there is still a great mass of music which the purveyors of orchestral concerts neglect because, though it has charming qualities, it has little drawing power. Such music is the opportunity of the theatre; it has not got to draw people there, it has not got to compel their attention when they are there; it has only to delight those who care to listen to it. The more the opportunity is used, the more numerous are the listeners likely to become.

We have been speaking so far of music which has no connection with the play. When it consists of entr'actes written to illustrate the play or to carry on the emotional situation upon which the curtain fell, the case is of course different. Then the audience must listen, whether they like it or not, if they are to get the utmost value from the play itself. But there seems to be a vaguely lingering tradition that the independent music should somehow be chosen with reference to the play; and this seems to us a mistake in the majority of instances. As Mr. O'Neill said, it may happen that some totally unconnected piece chances to form the ideal emotional link between two scenes. He instanced a piece by Tchaikovsky (or at any rate in the manner of Tchaikovsky) which he had heard between two scenes of Mr. Galsworthy's "Strife." The case was rather a startling one, for there are few playwrights whose style seems to be less susceptible to musical treatment of any kind than Mr. Galsworthy, and we should be inclined to cite him as an instance of the author with whom the musician had better

WILFRIED KLAMROTH

TEACHER of SINGING IN ALL OF ITS
BRANCHES

RICCARDO MARTIN'S OPINION:

"He has the real secret and knows how to teach it."

Studio, 11 1-2 West 37th Street . . . NEW YORK

The Elinor Comstock Music School

A resident and day school. Leschetizky method. Piano teachers all Leschetizky pupils. Vocal, Harmony, Ensemble playing, Sight reading, Lectures on current operas and concerts. Classes arranged in French, Classic Dancing, Literature and History of Art. Catalogues.

Miss ELINOR COMSTOCK, 1000 Madison Ave., New York City

not interfere. But it only goes to show how impossible it is to draw strict lines in such a subtle matter. A discerning musical director may be able to find appropriate pieces to go with plays which seem to offer him very little chance; but it is not necessary that he should do so, and it is not always desirable that he should try. A forced appropriateness is apt to end in banality, while a frank digression to totally dissimilar ideas is often refreshing. One would feel little or no jar, for example, between the scene of arrest in "The Silver Box" and a sparkling dance measure of Mozart's time; but who could endure an attempt to produce a musical counterpart to the scene? Where the play offers no obvious musical suggestions, it is still possible to turn the musical resources of the theatre to good account by giving interludes of fresh and attractive music well played; and, when one considers that practically every London theatre maintains a band of at any rate moderately efficient players it is clear that here is a valuable force which ought not to be wasted.

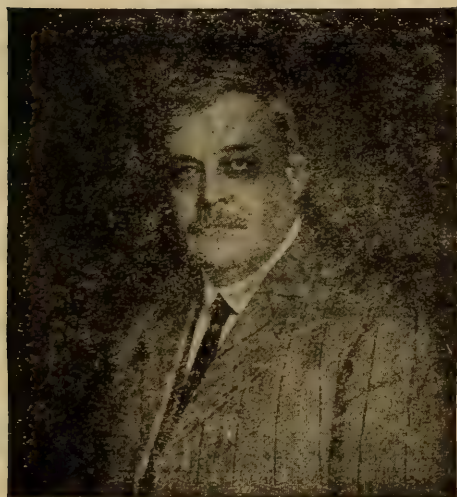
RHAPSODIE ROUMAINE IN A MAJOR, OP. II, NO. I.

GEORGES ENESCO (ENESCOU)

(Born at Cordaremi, Roumania, August 7, 1881; now living in Paris.)

This Rhapsody is the first of three Roumanian Rhapsodies. The other two are respectively in D major and G minor. It is dedicated to B. Crocé-Spinelli and scored for these instruments: three flutes (one interchangeable with piccolo), two oboes, English horn, two clarinets, two bassoons, four horns, two trumpets, two cornets-à-pistons, three trombones, tuba, a set of three kettledrums, side-drum, triangle, two harps, and the usual strings.

The Rhapsody is founded on Roumanian airs which appear in turn, and are somewhat varied rather than developed. The Rhapsody begins with preluding (clarinet and oboe) on hints at the first theme,



Edward B. Kinney

Vocal Specialist

780 WEST END AVENUE

S.E. Corner 98th STREET

NEW YORK

Phone, 1404 River

As organist and choirmaster of one of New York's large churches, and a producer of light operas, Mr. Kinney gives his pupils unusual chances.

He not only places the voice, but prepares the young artist for a career. His experience in caring for and restoring abused and apparently lost voices is invaluable. Examination by appointment.

which is finally announced by violins and wood-wind. The first indication reads *Modéré*, A major, 4-4. The prevailing tonality, so constant that it has excited discussion, is A major. As the themes are clearly presented and there is little or no thematic development, there is no need of analysis. The Rhapsody was performed twice at the Promenade concerts in London, in the summer and fall season of 1911.

Enesco's father was a farmer. The boy at the age of three asked him to bring him a fiddle from the town where he sold his produce. The father brought him one, but it had only three strings, and the boy was disgusted: "I wanted a fiddle, not a plaything." A real violin was obtained, and Georges soon played the tunes he heard at village weddings, and made up tunes of his own. A wandering musician, staying in the village, taught him his notes, and Georges began to compose before he had seen any treatise on harmony. Another musician persuaded the father to take the boy to Vienna. Joseph Hellmesberger, the elder, was then at the head of the Vienna Conservatory and conductor at the Royal Opera House. He was at first unwilling to admit the seven-year-old boy: "The Conservatory is not a cradle." But the father pleaded earnestly. Hellmesberger heard the boy, admitted him to the Conservatory, and took him into his own family where he lived for four years. Georges took the first prizes for violin and harmony when he was eleven.

The father was wise. He did not exploit the boy as a prodigy, but took him to Paris. The class of Massenet, who took a great interest in Georges, was then conducted by Gabriel Fauré. Georges studied the violin with Martin Marsick. In 1897 Enescu, as he was then known, took a second *accessit* for fugue and counterpoint. In 1899 he won a first prize for violin playing.

In 1897 (June 11) a concert of his works was given in Paris by Miss Eva Holland, violinist, assisted by several. The programme included a sonata for violin and pianoforte; *Suite dans le Style ancien* for pianoforte; songs, "Le Saphir" and "Les deux différentes manières d'aimer"; Nocturne and Saltarello for violoncello; quintet for pianoforte and strings. This quintet showed the influence of Brahms.

CLARA TIPPETT

Teacher of Singing

Assistant, GRACE R. HORNE

312 Pierce Building
Copley Square, Boston

Édouard Colonne heard the violin sonata played at the house of the Princess Bibesco, who had befriended the boy praised by Fauré, Massenet, and Saint-Saëns. He asked if Enesco had not composed an orchestral work. He was shown the "Poème Roumain," which he produced at a Châtelet concert, February 6, 1898. Enesco became at once known to the public. He was soon heard as a violinist, and as a virtuoso he has gained an enviable reputation through Europe. He is court violinist to the Queen of Roumania.

Among his chief works are:—

"Poème Roumain," Op. 1.

Sonata for violin and pianoforte, Op. 2.

Sonata for violin and pianoforte, Op. 6.

Pastorale Fantaisie for orchestra (Châtelet concert, February 19, 1899).

Symphony for two flutes, oboe, English horn, two clarinets, two horns, two bassoons.

Symphony for orchestra (Châtelet concert, January 21, 1906).

Suite for orchestra, Op. 9.

Symphonie concertante for violoncello and orchestra (Lamoureux concert, March, 1909, J. Salmon violoncellist).

Trois Rhapsodies Roumaines, Op. 11.

WASHINGTON MUSIC TEACHERS

Mrs. WILSON-GREENE

TEACHER OF SINGING

(Pupil of William Shakespeare)

2647 Connecticut Avenue

'Phone N. 2712

THOMAS EVANS GREENE

TENOR SOLOIST

TEACHER OF
Singing, Acting, and Repertoire

Pupils coached for Grand Opera, Oratorio,
and Recital

Head of the Vocal Department
Chevy Chase College and Seminary

2647 Connecticut Avenue

'Phone N. 2712

ELOCUTION and SINGING

Mondays at the Fredericksburg (Va.) College.

Tuesdays to Saturdays at the Studio of

Mrs. Emily Frech Barnes

143 Eleventh Street N. E.

'Phone Linc. 1739

CHARLES LEE TRACY

Pianoforte Instruction

Certificated Teacher of the **Leschetizky Method**

Studio, Carnegie Hall

New York City

MUSICAL INSTRUCTION

Miss CLARA E. MUNGER

TEACHER OF SINGING

Century Building

177 Huntington Avenue, Boston

Miss PRISCILLA WHITE

TEACHER OF SINGING

602 Pierce Building
Copley Square, BOSTON

Miss KATHERINE LINCOLN

SOPRANO

Management, Mrs. PAUL SUTORIUS
1 West 34th Street, New York

TEACHER OF SINGING

514 Pierce Building
Copley Square, BOSTON
Saturdays and Mondays in New York
Representing Miss Clara E. Munger
Studio, 56 East 34th Street, New York City

BERTHA CUSHING CHILD

67 MOUNT VERNON STREET

TEACHING AT
LANG STUDIOS

6 NEWBURY STREET, BOSTON

WILLIAM ALDEN PAUL

TEACHER OF SINGING

312 PIERCE BUILDING, COPLEY SQUARE, BOSTON

Monday and Thursday P.M. and by appointment
Address, Instructor in Music, Episcopal Theological School
Telephone, 2816 R Cambridge

FREDERICK N. WATERMAN

BARITONE SOLOIST

and TEACHER OF SINGING

NEW CENTURY BUILDING
177 HUNTINGTON AVENUE • BOSTON
Room 10

Howell School of Lyric and
Dramatic Art

CAROLINE WOODS-HOWELL, Directress

De Reszke Method of
SINGING

30 Huntington Avenue, Boston
518 Main Street, Worcester
At Boston Studio, Tuesday, Friday, Saturday
At Worcester Studio, Monday, Wednesday, Thursday

Miss ANNA MILLER WOOD

Mezzo-Contralto, Soloist and Teacher

Soloist; Boston Symphony Orchestra
Chicago Symphony Orchestra
Kneisel Quartet, etc.

Studio, Pierce Building, Copley Square, Boston

Miss MARY INGRAHAM

PIANIST and TEACHER

Lang Studios

6 NEWBURY STREET

MUSICAL INSTRUCTION

ELLA BACKUS-BEHR

PIANIST

Sixty-nine West Eighty-eighth Street
NEW YORK

As Vocal Coach refers to
Mme. Louise Homer Mr. Bechtal Alcock and
Mrs. Merle Tillotson-Alcock Mr. Frederic Martin

**AMERICAN INSTITUTE OF
APPLIED MUSIC**

METROPOLITAN COLLEGE OF MUSIC
212 West 59th Street, New York City

Thorough instruction in all branches of music.
Personal attention to individual pupils.
Twenty-sixth year began October 2, 1911.

KATE S. CHITTENDEN, Dean of the Faculty

FRANCIS ROGERS

Management, LOUDON CHARLTON
868 Carnegie Hall, New York

B A R I T O N E

RECITAL, ORATORIO, CONCERT

Also a limited number of pupils in the art of singing
There is the real stuff in this singer.—PHILIP HALE.
Mr. Rogers is a true artist.—W. J. HENDERSON
(N. Y. Sun).

Address, 563 PARK AVENUE, NEW YORK

VIRGIL

Piano School and Conservatory

42 West 76th Street, New York

THE SCHOOL THAT MAKES
PLAYERS

RESULTS TELL

Catalogue on request

E. SHEFFIELD MARSH

T E N O R

Tone production and preparation for
public work

Studio, 815 Carnegie Hall . New York City

LIONEL HAYES ROBSARTE

Former Opera Tenor Voice Specialist

A. de Trabadelo, Paris, teacher of Melba, Garden, Farrar, Eames, Carasa, Gayarre, etc., says:
"I sincerely believe Mr. Robsarte has no equal among
American instructors."

Voices tried gratis by appointment

From tone work to artistic finish. Traditions and action of full opera repertoire—Concert and oratorio. Teacher of Mme. Jungman, Prima Donna Contralto, Hofopera, Vienna; Mlle. Lillian Grenville, Prima Donna Soprano, Milan, St. Petersburg, Nice, Chicago Opera Co.; Signor Jacoletti, now singing in Naples; Miss Helene Travis, Mascagni Opera Co.

Residence Studio - Hotel Woodward, N.Y.

'PHONE, 5000 COLUMBUS

SIGHT PLAYING FOR PIANISTS

If you are a poor Sight Reader and have difficulty in reading

NEW MUSIC AT FIRST SIGHT

write for Booklet giving full particulars of our complete correspondence course
A Professor of Music in one of the largest Colleges in the United States, to whom reference is permitted, says: "YOUR COURSE IS WORTH THE PRICE TO ME EVERY WEEK IN THE AMOUNT OF TIME IT SAVES ME ALONE"

Address NEW YORK COLLEGE OF APPLIED MUSIC
9208 METROPOLITAN TOWER NEW YORK CITY

MUSICAL INSTRUCTION

PIANO INSTRUCTION

Claude Maitland Griffeth

Studio, 133 Carnegie Hall, New York

Mon. and Thurs. Afternoons

Pouch Gallery, Brooklyn

SEND FOR CIRCULAR

BARITONE

PERRY AVERILL

Prepares Singers for the profession

Studio, 220 West 59th Street, New York

'Phone 1097 Col.

TEACHER OF SINGING

ARTHUR D. WOODRUFF

5 West 38th Street

NEW YORK CITY

Miss M. GRACE DASCHBACH

In charge of Vocal Department Teachers -
College, Columbia University

SOPRANO

TEACHER OF SINGING

401 Carnegie Hall . New York City

TENOR

GEORGE HARRIS, Jr.

Soloist with Boston Symphony Orchestra
Cecilia Society
and with New York Symphony Orchestra
Management:

M. H. HANSON, 437 5th Avenue, New York

MASTER MUSIC STUDIOS

2789 Broadway, New York

Mrs. M. DUBLE-SCHEELE

Apply to Secretary, Master Music Studios

CATALOG

Telephone Connection

STEINWAY PIANO USED

SUMMER CENTER

SCHLOSS ORT, GMUNDEN, AUSTRIA

Study of music is optional

BASSO

CARL E. DUFFT

Vocal Instruction

1 East 40th Street . New York City

LESLEY MARTIN

Bel Canto

Studio: 1425 Broadway, New York

SINGERS—Suzanne Baker Watson, Cora Cross, Nellie Hart, Willette Kershaw, Gertrude Hutcheson, Ivy Scott, Marion Stanley, Estelle Ward, Mabel Wilbur, Flora Zabelle, Edward Foley, George Gilbert, John Hendricks, Andrew Mack, Dr. Eugene Walton Marshall, Fiske O'Hara, Umberto Sacchetti, Ellis Rhodes, Albert Wallerstedt, and many other singers now before the public in operatic and church work

THE LYRIC THEATRE

BALTIMORE

Thirty-first Season, 1911-1912

Boston Symphony Orchestra

MAX FIEDLER, Conductor

Programme of the FOURTH CONCERT

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE



WEDNESDAY EVENING, FEBRUARY 21

AT 8.15

COPYRIGHT, 1911, BY C. A. ELLIS

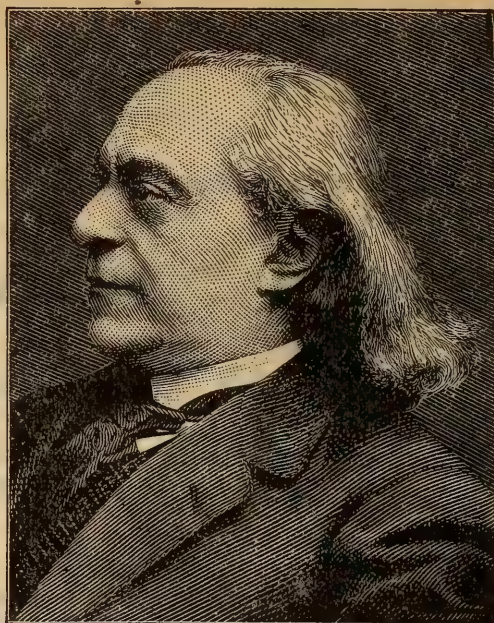
PUBLISHED BY C. A. ELLIS, MANAGER

Vladimir De Pachmann

*The Greatest Pianist
Of the 20th Century*

ON TOUR
IN THE
UNITED STATES

SEASON: 1911-1912



For generations the appearance of new stars on the musical firmament has been announced—then they came with a temporary glitter—soon to fade and to be forgotten.

De Pachmann has outlived them all. With each return he won additional resplendence and to-day he is acknowledged by the truly artistic public to be the greatest exponent of the piano of the twentieth century. As Arthur Symonds, the eminent British critic, says:

"Pachmann is the Verlaine or Whistler of the Pianoforte the greatest player of the piano now living."

Pachmann, as before, uses the **BALDWIN PIANO** for the expression of his magic art, the instrument of which he himself says:

" It cries when I feel like crying, it sings joyfully when I feel like singing. It responds—like a human being—to every mood. I love the Baldwin Piano."

Every lover of the highest type of piano music will, of course, go to hear Pachmann—to revel in the beauty of his music and to marvel at it.

It is the beautiful tone quality, the voice which is music itself, and the wonderfully responsive action of the Baldwin Piano, by which Pachmann's miraculous hands reveal to you the thrill, the terror and the ecstasy of a beauty which you had never dreamed was hidden in sounds.

Sole Representatives

W. F. KUNKEL & CO.

119 NORTH LIBERTY STREET, BALTIMORE, MD.

Boston Symphony Orchestra

PERSONNEL

Thirty-first Season, 1911-1912

MAX FIEDLER, Conductor

VIOLINS.

Witek, A., <i>Concert-master.</i>	Roth, O. Kuntz, D.	Hoffmann, J. Krafft, F. W.	Theodorowicz, J. Mahn, F.
Noack, S.	Rissland, K. Bak, A.	Ribarsch, A. Mullaly, J.	Traupe, W. Goldstein, H.
Strube, G.	Akeroyd, J. Currier, F.	Fiedler, B. Marble, E.	Berger, H. Eichler, J.
Eichheim, H.			
Barleben, K. Fiumara, P.			
Tischer-Zeitz, H. Goldstein, S.	Kurth, R. Werner, H.	Fabrizio, C. Grünberg, M.	

VIOLAS.

Ferir, E. Gietzen, A.	Spoor, S. Hoyer, H.	Pauer, O. H. Kluge, M.	Kolster, A. Forster, E.	VanWynbergen, C. Kautzenbach, W.
--------------------------	------------------------	---------------------------	----------------------------	-------------------------------------

VIOLONCELLOS.

Schroeder, A. Warnke, H.	Keller, J. Nagel, R.	Barth, C. Nast, L.	Belinski, M. Hadley, A.	Warnke, J. Smalley, R.
-----------------------------	-------------------------	-----------------------	----------------------------	---------------------------

BASSES.

Kunze, M. Gerhardt, G.	Agnesy, K. Jaeger, A.	Seydel, T. Huber, E.	Ludwig, O. Schurig, R.
---------------------------	--------------------------	-------------------------	---------------------------

FLUTES.

Maquarre, A.
Brooke, A.
Battles, A.
Fox, P.

OBOES.

Longy, G.
Lenom, C.
Sautet, A.

CLARINETS.

Grisez, G.
Mimart, P.
Vannini, A.

BASSOONS.

Sadony, P.
Mueller, E.
Regestein, E.

ENGLISH HORN.

Mueller, F.

BASS CLARINET.

Stumpf, K.

CONTRA-BASSOON.

Mosbach, J.

HORNS.

Hess, M.
Lorbeer, H.
Hain, F.
Phair, J.

HORNS.

Wendler, G.
Gebhardt, W.
Hackebarth, A.
Schumann, C.

TRUMPETS.

Kloepfel, L.
Mann, J.
Heim, G.
Merrill, C.

TROMBONES.

Hampe, C.
Alloo, M.
Mäusebach, A.
Kenfield, L.

TUBA.

Lorenz, O.

HARP.

Schuecker, H.

TYMPANI.

Neumann, S.
Kandler, F.

PERCUSSION.

Rettberg, A.
Zahn, F.

Senia, T.
Burkhardt, H.

ORGAN.

Marshall, J. P.

LIBRARIAN.

Sauerquell, J.

The Knabe

MIGNONETTE GRAND

In Fancy \$700
Mahogany



5 feet 2 inches

Where *others have failed* to build a
Small and Perfect Grand Piano
meeting with present-day requirements, the House of Knabe,
after *years of research and experiment*, has succeeded
in producing

The World's Best Grand Piano
as attested by many of the World's best musicians, grand
opera artists, stars, composers, etc. The Knabe Mignonette
Grand is *indispensable where space is limited*—desirable
in the highest degree where an abundance of space exists.

Wm. KNABE & Co.

Division—American Piano Co.

Fayette Street and Park Avenue - BALTIMORE, MD.

Established 1837

Mount Royal and Maryland Avenues
Twenty-seventh Season in Baltimore

Boston Symphony Orchestra

Thirty-first Season, 1911-1912

MAX FIEDLER, Conductor

FOURTH CONCERT

WEDNESDAY EVENING, FEBRUARY 21

AT 8.15

PROGRAMME

Elegia from Serenade for Orchestra of Strings, Op. 43

Symphony in B minor, No. 6, "Pathetic," Op. 74

- I. Adagio; Allegro non troppo.
- II. Allegro con grazia.
- III. Allegro, molto vivace.
- IV. Finale: Adagio lamentoso.

Tschaikowsky

Suite for full Orchestra taken from the Score of the
Ballet "Nutcracker," Op. 71A

Ouverture miniature.

Danses caractéristiques: *a.* Marche; *b.* Danse de la Fée
Dragée; *c.* Trépak, danse russe; *d.* Danse arabe;
e. Danse chinoise; *f.* Danse des mirlitons.

Valse des fleurs.

Overture, "1812," Op. 49

There will be an intermission of ten minutes after the symphony

ELEGIA FROM SERENADE FOR ORCHESTRA OF STRINGS, OP. 48.

PETER TSCHAIKOWSKY

(Born at Votkinsk, in the government of Viatka, Russia, May 7, 1840; died at St. Petersburg, November 6, 1893.)

Tschaikowsky wrote to Mrs. von Meck from Kamenka, October 22, 1880, that he had written a Serenade for strings. He had also written the "1812" overture, "without much warmth of enthusiasm; therefore it has no great artistic value. The Serenade, on the contrary, I wrote from an inward impulse; I felt it, and venture to hope that this work is not without artistic qualities." The first performance was at Moscow, January 28, 1882, at a concert conducted by Max Erdmannsdörfer.

The Serenade dedicated to Constantin Albrecht is in four movements: Pezzo in forma di Sonatina, Valse, Elegia, Finale (Tema Russo).

Elegia; Larghetto elegiaco, D major, 3-4. The first theme is of a plaintive and tender nature. The second, poco più animato, is melodious in the Italian fashion. It is given to the first violins, accompanied by triplet arpeggio figures for violas pizzicati. The violoncellos enter with imitative phrases, and there is dialogue between them and the first violins. Violas sing the melody, the violoncellos play the arpeggio figures, while violins give brilliant ornamentation. The first subject returns (muted strings), and there is a short coda, founded chiefly on the second theme.

The first performance of the Serenade in America was at a concert of the New York Symphony Society in New York, Dr. L. Damrosch, conductor, January 23, 1885.

CAPITAL, \$1,000,000

PROFITS and SURPLUS, \$735,000

We Extend the Accommodations of a Strong and Well Equipped Bank

THE NATIONAL
EXCHANGE
BANK

HOPKINS PLACE, GERMAN and LIBERTY STREETS

The growing financial strength and careful management of this bank warrant your confidence and patronage. We solicit your business, small or large, and invite an interview.

SAFE DEPOSIT BOXES in modern fire and
burglar proof vaults at small annual rentals.

OFFICERS

WALDO NEWCOMER, President
SUMMERFIELD BALDWIN, Vice-President

R. VINTON LANSDALE, Cashier
CLINTON G. MORGAN, Asst. Cashier

SYMPHONY NO. 6, IN B MINOR, "PATHETIC," OP. 74.

PETER TSCHAIKOWSKY

(Born at Votkinsk, in the government of Viatka, Russia, May 7,* 1840; died at St. Petersburg, November 6, 1893.)

This symphony is in four movements:—

- I. Adagio, B minor, 4-4.
Allegro non troppo, B minor, 4-4.
- II. Allegro con grazia, D major, 5-4.
- III. Allegro, molto vivace, G major, 4-4 (12-8).
- IV. Finale: Adagio lamentoso, B minor, 3-4.

Tschaikowsky embarked at New York in May, 1891, for Hamburg. The steamer was the "Fürst Bismarck." His diary tells us that on his voyage he made sketches for a sixth symphony. (The Fifth was first performed in 1888.) The next mention of this work is in a letter dated at Vichy, June 30, 1892, and addressed to W. Naprawnik: "After you left me, I still remained at Klin about a month, and sketched two movements of a symphony. Here I do absolutely nothing; I have neither inclination nor time. Head and heart are empty, and my mental faculties are concentrated wholly on my thoughts. I shall go home soon." He wrote his brother in July that he should finish this symphony in Klin. From Klin he wrote Serge Tanéïeff, the same month, that before his last journey he had sketched the first movement and the finale. "When I was away, I made no progress with it, and now there is no time." He was then working on the opera "Iolanthe" and the ballet "The Nut-cracker," performed for the first time at St. Petersburg, December 18,† 1892. He was reading the letters of Flaubert with the liveliest pleasure and admiration. In September he went to Vienna, and he visited Sophie Menter, the pianist, at her castle Itter in the Tyrol. He wrote from Klin in October: "I shall be in St. Petersburg the whole of November; I must devote December to the orchestration of my new symphony, which will be performed at St. Petersburg toward the end of January." But in

* Mrs. Newmarch, in her translation into English of Modest Tschaikowsky's life of his brother, gives the date of Peter's birth April 28 (May 10). Juon gives the date April 25 (May 7). As there are typographical and other errors in Mrs. Newmarch's version, interesting and valuable as it is, I prefer the date given by Juon, Hugo Riemann, Iwan Knorr, and Heinrich Stümcke.

† Mrs. Newmarch, in her translation into English of Modest's life of his brother, gives December 17 as the date.

Exquisite in its purity of tone, elasticity of touch, and artistic design,

THE STIEFF PIANO

has a charm that appeals irresistibly to all who hear it.

CHARLES M. STIEFF

(Established 1842)

9 North Liberty Street

-

-

-

BALTIMORE, MD.

December he travelled; he visited Berlin, Basle, Paris; and from Berlin he wrote to W. Davidoff (December 28):—

"To-day I gave myself up to weighty and important reflection. I examined carefully and objectively, as it were, my symphony, which fortunately is not yet scored and presented to the world. The impression was not a flattering one for me; that is to say, the symphony is only a work written by dint of sheer will on the part of the composer: it contains nothing that is interesting or sympathetic. It should be cast aside and forgotten. This determination on my part is admirable and irrevocable. Does it not consequently follow that I am generally dried up, exhausted? I have been thinking this over for three days. Perhaps there is still some subject that might awaken inspiration in me, but I do not dare to write any more absolute music,—that is, symphonic or chamber music. To live without work which would occupy all of one's time, thoughts, and strength,—that would be boresome. What shall I do? Hang composing upon a nail and forget it? The decision is most difficult. I think and think, and cannot make up my mind how to decide the matter. Anyway, the last three days were not gay. Otherwise I am very well."

On February 17, 1893, he wrote to his brother Modest from Klin: "Thank you heartily for your encouraging words concerning composition—we'll see! Meanwhile think over a libretto for me when you have time, something original and deeply emotional. Till then I shall for the sake of the money write little pieces and songs, then a new symphony, also an opera, and then I shall perhaps stop. The operatic subject must, however, move me profoundly. I have no special liking for 'The Merchant of Venice.'"

The symphony, then, was destroyed. The third pianoforte concerto, Op. 75, was based on the first movement of the rejected work; this concerto was played after the composer's death by Tanéïeff in St. Petersburg. Another work, posthumous, the Andante and Finale for pianoforte with orchestra, orchestrated by Tanéïeff and produced at St. Petersburg, February 20, 1896, was also based on the sketches for this symphony.

* * *

The Sixth Symphony was performed for the first time at St. Petersburg, October 28. The programme included an overture to an unfinished opera by Laroche, Tschaikowsky's B-flat minor Concerto for pianoforte, played by Miss Adele aus der Ohe, the dances from Mozart's "Idomeneo," and Liszt's Spanish Rhapsody for pianoforte. Tschaikowsky conducted. The symphony failed. "There was applause," says Modest, "and the composer was recalled, but with no more enthusiasm than on previous occasions. There was not the

European Conservatory of Music

J. HENRI WEINREICH, Director

811 N. Calvert Street, Baltimore, Md.

FACULTY: ARTHUR CONRADI, Violin; CLIFTON DAVIS, Voice; LORAIN HOLLOWAY, Organ; HENRI WEINREICH, Piano and Harmony; and Assistants.

Catalogues mailed



mighty overpowering impression made by the work when it was conducted by Naprawnik, November 18, 1893, and later, wherever it was played." The critics were decidedly cool.

* * *

The symphony is scored for three flutes (the third of which is interchangeable with piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, one bass tuba, a set of three kettledrums, gong, and strings.

The first performance in Boston was at a Boston Symphony Orchestra concert, December 29, 1894. Other performances at these concerts were on January 11, 1896, February 15, 1896, April 3, 1897, February 5, 1898, October 29, 1898, January 11, 1902, December 23, 1904, March 16, 1907.

The first performances in America were by the Symphony Society of New York, Mr. Walter Damrosch leader, on March 16, 17, 1894.

SUITE FOR FULL ORCHESTRA TAKEN FROM THE SCORE OF THE BALLET,
"NUTCRACKER," OP. 71a PETER TSCHAIKOWSKY

(Born at Votkinsk, in the government of Viatka, Russia, May 7, 1840; died at St. Petersburg, November 6, 1893.)

Tschaikowsky wrote music for the ballet "The Nutcracker" ("Der Nussknacker," "Casse-Noisette") in 1891. The suite was performed for the first time at the ninth Symphony concert of the Russian Musical Society in St. Petersburg, March 19, 1892. Tschaikowsky conducted. The ballet was not produced until December 17, 1892. The history of the composition is told later in this article.

The scenario of the ballet was based on "Histoire d'un Casse-Noisette," a translation into French by Alexandre Dumas, the Elder, of E. T. A. Hoffman's story "Nussknacker und Mausekönig," the sixth story in the collection entitled "Die Serapions Brüder."

The scenario is as follows:—

"OLD VIOLINS"

The Ernest Tonk Piano

C. H. Hildebrandt & Son
321 N. HOWARD STREET

Established 1838

Act I. A Christmas tree in the house of President Silberhaus. The guests assemble, and the candles are lighted. Entrance of the children. After they have all received their presents, Councillor Drosselmeyer arrives, and with him brings dolls which can move about as though they were alive. He gives also to his favorite, Marie, the daughter of the President, an ordinary nutcracker, and this nutcracker pleases her better than all the other presents. Her brother Fritz and the other boys snatch it away from her and break it. Marie bursts into tears, caresses the poor nutcracker, busies herself over it as though it were sick, puts it to bed and rocks it to sleep. The party is at an end and the guests go home. The candles on the tree are put out. Marie cannot sleep, and she thinks constantly about the nutcracker. At last she leaves her little bed, and steals downstairs, only to have a look at him. It is midnight. She suddenly hears a noise as though mice were clattering out from all sides. Then a wonderful thing happens. The fir-tree grows and grows; all the playthings and the honey cakes come to life. Even the spoiled nutcracker wakes up and moves about. A fight begins between the playthings and the mice. The latter, led by their king, easily defeat the honey-cake soldiers, but the tin soldiers, under the command of the nutcracker, rush to help their comrades. A fierce battle ensues. The nutcracker fights with the king of the mice. Just at the moment when the king seems to be getting the upper hand, Marie throws her shoe at him. He dies, and the mice are defeated. The nutcracker is transformed into a handsome prince. He thanks his rescuer and takes her to his magic kingdom. They fly over a forest in winter, and each snowflake seems to Marie a living being.

MEHLIN PIANOS

always respond to the most exacting demands made upon them. For this reason they are preferred by musicians, in fact Mehlin Pianos are often called

"The Musicians' Ideal"

The Mehlin "Inverted Grand" is the only "Upright" built on the principle of the Grand. It has the Grand Scale, Sounding Board and Tone.

For Art Catalog and full particulars apply to

KRANZ-SMITH PIANO CO., 100 N. Charles Street,
BALTIMORE, MD.

Act II. The mountain of sweetmeats, the kingdom of lollipops and goodies. The Fairy Dragée,* the ruler of the mountain of sweetmeats, and her whole court await the arrival of Marie and the nutcracker. When the two enter, all extol Marie's heroic deed. Then the dances of the sweets begin.

Only the overture miniature in this suite may be said to bear any relation to Hoffman's tale. The other pieces are musical illustrations of scenes in fairy-land, and in the original tale there is little or no allusion to the dances provided for the entertainment of Marie and her prince.

* *
* *

Ouverture miniature. Allegro giusto, B-flat major, 2-4. The overture is a prelude to a fairy story. It is lighter and fantastic. There is no fundamental bass, for violoncellos and double-basses are not used, and violas, horns, and bassoons do not go below the tenor range. The overture is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, two horns, triangle, violins, and violas. The overture is built practically on a chief theme with its subsidiary, and there is no "development section." The chief theme enters at once, played *pp* by violins and violas. A flute adds the second portion of the chief thought. Strings and wind instruments in alternation have the third section. A theme in F major is given to strings, and is repeated with the aid of wood-wind instruments.

* Dragée means, first of all, an almond covered thinly with sugar. In German it means comfit or sweetmeat. In English it is used chiefly to describe a sugar plum or sweetmeat in the centre of which is a drug; "intended for the more pleasant administration of medicinal substances."

A SHROPSHIRE LAD

SONG CYCLE

FOR MEDIUM
VOICE

By CHARLES FONTEYN MANNEY

Op. 22

Price, Postpaid, \$1.25

THE text of these songs is by A. E. Housman, the verses being subjectively connected in that they set forth a sequence of emotional experiences, as indicated by the titles:

1. Youth. 2. Heart Wounds. 3. Exile.
4. Home Longing. 5. Grief. 6. Disillusion.

These songs are of true concert character, varied in mood, modern in musical thought, spontaneous in melody, and will strongly appeal to artistic singers in search of a novel recital number.

OLIVER DITSON COMPANY, Boston

CHAS. H. DITSON & CO., NEW YORK

8-10-12 East 34th Street

March. Tempo di marcia viva, G major, 4-4. This march is the second number of the first act. It is scored for three flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, cymbals, and the usual strings. Clarinets, horns, and trumpets have the first theme, which is repeated with almost childlike enjoyment. There is a short section in E minor.

Danse de la Fée-Dragée. This dance is taken from the Pas de deux (No. 4) in the second act of the ballet. It is there entitled simply "2nd Variation." The first is a Tarantella. Both are for solo dancer. Andante non troppo, E minor, 2-4. The music is scored for three flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, four horns, célesta * (or pianoforte), four first violins, four second violins, four violas, two double-basses. The strings begin, pizzicati and *pp*, four introductory measures, and the célesta has the chief theme. This period of eight measures is repeated; the second modulates back to E minor. There is a "side section," after which a solo cadenza for célesta leads back to the chief theme. The use of the bass clarinet in this strikingly original little piece is especially noteworthy.

Danse Russe, Trépak. This and the next three dances are taken from the Divertissement (No. 12) in the second act of the ballet. The order of these dances in the ballet is as follows: (a) Chocolat, (b) Café, (c) Thé, (d) Trépak, (e) Danse des Mirlitons. It would seem, then, that in the ballet the three drinks, or possibly plants, were characterized by dancers. In the suite "Chocolat" is dropped, "Café" is merely "Danse arabe," and "Thé" becomes "Danse chinoise." The Trépak is a genuine national dance of Russia, of lively and stormy character, with short rhythms and persistence of form. Tschaikowsky

* The célesta was invented by Victor Mustel, of Paris, in 1886. It is a keyboard instrument usually made with a compass of four octaves from C' to C'''' (Mahler has written for it as low as D). Tone is produced by striking with the hammers small plates of steel. (In the typhophone, also a keyed instrument much like the célesta, the hammers strike tuning-forks. D'Indy has used the typhophone in "Le Chant de la Cloche." I believe the typhophone was also invented by Mustel.) As a rule, notes written for the célesta are an octave below the actual sounds, but in Tschaikowsky's dance they are written at their actual pitch, for the part is to be played by a pianoforte, if a célesta is not at hand. Gustave Charpentier wrote for the célesta in his "Chanson du Chemin" (1895). Glazounoff introduced it in his suite from the ballet "Raymonda" played in Boston at a concert of the Boston Symphony Orchestra, January 25, 1902. My recollection is that the célesta was not used at this concert, but it was heard in F. S. Converse's "Jeanne d'Arc: Dramatic Scenes," played at a concert of the Boston Symphony Orchestra in Boston, March 7, 1908. Tschaikowsky uses the célesta in his "Voyvode."

MANN PIANO CO.

JOSEPH M. MANN PROPRIETOR

RIGHT PIANOS
AT RIGHT PRICES

"The Little Store With
The Big Business"

ONE PRICE
TO ALL

JUST OFF THE HIGH PRICED RENT DISTRICT

PIANOS

-10 EAST LEXINGTON STREET-

scored it for three flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, four horns, two trumpets, three trombones, bass tuba, kettledrums, tambourine, and the usual strings. *Tempo di Trepak*, molto vivace, G major, 2-4. The chief section is built on repetitions of a period of eight measures. The instrumentation of the second half of the section is the stronger and the more brilliant. The subordinate section is in D major, and the basses have the melody. There is a short coda with increasing tempo till the end *fff*.

Danse arabe. *Commodo*, G minor, 3-8. The music is scored for three flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, tambourine, and the usual strings. This dance is melodically, harmonically, and rhythmically exotic. Muted violas and violoncellos begin with a figure that is repeated. The clarinet sings the melody, and the English horn is used. Violins then have a song, which is more florid in the repetition. The first section is repeated, and the bassoon takes the place of the clarinet. In a third section, which is rhythmically like the second, both melody and harmonies are freshly thought out. This is material of which this dance is made.

Danse chinoise. *Allegro moderato*, B-flat major, 4-4. The music is scored for piccolo, two flutes, two clarinets, bass clarinet, two bassoons, one horn, Glockenspiel, and strings. This charmingly grotesque dance is only thirty-two measures long. The bassoons, with double-basses pizzicati, have a peculiar figure, which they maintain. A flute is answered by the strings. In the second portion of the period the melodic figure is inverted. The first measures are for two flutes, and the continuation is again for the strings. Toward the end tonic and dominant are both on an organ point.

Danse des Mirlitons. A mirliton is "a tube of wood or cardboard with the two ends covered with a membrane and having a triangular hole cut in the tube a short distance from each end. By singing into one of the holes, a sound is produced not unlike that obtained by singing against a comb enveloped in thin paper. Another toy instrument on the same principle is known as a Kazoo." * *Andantino*, D major, 2-4. The music is scored for three flutes, two oboes, English

* In French a mirliton is also a sort of side dish, "*pâtisserie d'entremets*."

G. SCHIRMER (Inc.), 3 East 43d Street, NEW YORK

JUST PUBLISHED

Advanced Exercises for the Violin **By FRANZ KNEISEL**

Price, \$1.50 net

These exercises, the fruit of many years of ripe practical experience, have been designed by Mr. Kneisel, to furnish a logical technical preparation for the study of the Rode "Caprices," as well as to supply progressively arranged material to be employed in connection with the Vieuxtemps studies, Dont's "Gradus ad Parnassum," and Wieniawski's "École moderne." The pupil can begin the study of these advanced technical figurations as soon as Kreutzer has been thoroughly mastered, and intelligent work is sure to bring about the result they were written to secure—a correct position of the left hand, and grace and facility in the manipulation of the bow.

horn, two clarinets, bass clarinet, two bassoons, four horns, two trumpets, three trombones, bass tuba, a set of three kettledrums, cymbals, and the usual strings. The dance consists of a chief section in D major and a subordinate section in F-sharp minor, which are followed by a repetition of the chief section with an altered ending. The first theme of the chief section is played by flutes, lightly assisted by strings and the entrance of a bassoon. The second theme of this section is given to the English horn, while the flutes have a figure in sixteenths taken from the first section. The brass, drums, and cymbals enter in the subordinate section.

Valse des Fleurs. This waltz is No. 13 in the second act of the ballet. The waltz is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, a set of three kettledrums, triangle, harp, and the usual strings. Tempo di valse, D major, 3-4. There is an introduction based on passages in the first part of the waltz. A cadenza for harp leads to the dance itself. The waltz consists of four independent parts, which are repeated in differing order and at last make room for the concluding part. The first motive is given to the horns; the latter section of this motive is for clarinet. The second part, of true waltz character, is also in D major. The third, G major, modulates toward B minor. Flute and oboe phrases have a running figure for two violins; the harp marks the waltz rhythm, and clarinets and bassoon have sustained harmonies. The fourth part is not repeated, and the melody is in the tenor. The coda, after a use of foregoing material, ends brilliantly with the introduction of a new section.

ENTR'ACTE.

ENGLAND'S LACK OF GREAT MUSICIANS.

BY JOHN F. RUNCIMAN.

(From the *Saturday Review*.)

First of all, let me remark that no particular shame seems to me to attach to our being without a composer of the first or even of the fifth rank. Plenty of epochs have got on quite well without first-rate musicians. Men ate and drank, married, were happy or miserable, and

BALTIMORE'S BEST STORE

Hochschild, Kohn & Co.

HOWARD AND LEXINGTON

died; and the old green world rolled on its way among the stars just as it did in the splendid period that opened with Bach and closed with Wagner. Yet, granting a musical giant to be highly desirable as a credit to a nation and the bringer of added joys to life, let me expound briefly why I think we will have to go without one. "Heine confessed," says Professor Edward Dowden, "that he was not one of the great poets, sound and integral, proper to an age of faith." The age of Heine was the dawn of our to-day: our age assuredly is not an age of faith. I do not mean religious faith; religion does not necessarily form any part of the faith that enables men to dream of art master-works and to realize their dreams. The sort of faith I mean is the faith of the Greeks,—the faith men hold in themselves as artists, faith in their artistic impulses and intuitions. The creative men of old, if they would not have gone cheerfully to the stake for the faith which was their art, certainly would have starved for it, and often did. The energy divine worked so fiercely in their souls that they had no choice but to let it loose in the shape of art. *Cui bono?* never occurred to them: they were the helpless, though not the unconscious, instruments of an instinct that amounted to a consuming passion.

Consider the case of Bach. He lived sixty-five years in obscure comfort. His reputation as a performer stood so high that he might have spent his days in brilliant luxury, the idol of dukes and duchesses and kings and queens; but his creative instinct was irresistible, and left him no option but to toil at his organ playing and teaching for a livelihood, pouring forth the while floods of glorious music, the bulk of which cannot have been appreciated at anything resembling its true value, since it was not published till after his death. Mozart almost forgot to earn his bread, so absorbed was he in composing music which many could not understand at all, and only a few knew to be of the highest order. Beethoven, one of the most successful of composers in the worldly sense, during his earlier years deliberately "took the new road," gave up writing the kind of music his patrons liked and paid for, and sent forth stuff that puzzled his most fervent admirers and outraged the tenderest feelings of many estimable musicians. Romberg stamped on the parts of his middle period quartets; and goodness

THE STAFFORD

WASHINGTON PLACE

BALTIMORE

EUROPEAN PLAN

ABSOLUTELY FIRE-PROOF

Cuisine and Service the very best

Special attention to after-the-concert parties

R. S. DOWNS, Manager

Restaurant open until 1 a.m.

only knows what he would have done to the posthumous ones. The London Philharmonic, in giving an order for a symphony, requested that it should be in his earlier manner, and Beethoven swore he had kicked the messenger downstairs. There was no earthly, or at any rate worldly, reason why Schubert should have written so much music which neither he nor his friends ever heard played. It seemed sheer madness for Wagner, after the striking success of "Rienzi," to proceed to the creation of music even harder to understand than the "Dutchman," which few could tolerate.

These facts are familiar enough to all the world; yet how many of us have drawn from them the lesson they teach,—preach in deed and shout aloud? The lesson is that in music those who would be great must be prepared to pay the price, and, to be prepared to pay the price, there must be absolute, unshakable confidence in one's genius and complete assurance regarding the preciousness of the fruits of that genius. With the exception of a few composers who had luck or business talent,—Handel, Weber, Haydn,—the mighty inventors have had to endure a degree of martyrdom of one kind or another.

To-day doubt seems to have entered into the souls of all the candidates for musical fame. They are not "sound and integral, proper to an age of faith." They are split, divided against themselves; doubt has paralyzed them. They lack the unwavering confidence in themselves that enabled their predecessors to go ahead in search of the new regardless of consequences. Those who pose as great composers want the reward of martyrdom without paying the price; or perhaps I might say they want their martyrdom with home comforts, on the painless dentistry principle. Strauss and Max Reger, on the Continent, seem to follow the market with close attention; and on Strauss's behalf the press is worked in this country with consummate skill and amazing energy and pertinacity, not one newspaper is left untried, and in many of them, as I recently remarked in the *Saturday Review*, articles appear which ought to bear at the end the indication ["Advt."]. In England Elgar writes for the festivals, or, when he launches a violin concerto, he is aided and abetted by a very—and a deservedly—famous violinist; and Elgar has given us nothing truly new or, in my opinion, genuinely great. "Gerontius" is a fine failure, "The Apostles" a shabby failure,

Unquestionably the Greatest Book in Years
MY LIFE
The Autobiography of
RICHARD WAGNER

One of the great, if not *the greatest book of this generation*, worthy to take its place side by side with the world's immortal biographies. The mere publication of an autobiography of a man of Wagner's rank would be a great event even though it were a conventional and dull production; *but MY LIFE* "tells one of the most thrilling and dramatic stories in the history of modern art."—*Springfield Republican*.

"Will rank among the great autobiographies of literature. . . . The world will not willingly let die such a work as this."—*N.Y. Sun*.

Two volumes, large 8vo. Boxed, \$8.50 net. Expressage extra
DODD, MEAD & COMPANY, Publishers . . . New York

"The Kingdom" a miserable failure. Stanford need not be discussed. He is an old stager, and I think all serious musicians have made up their minds about him. Bantock, Delius, and Holbrooke are all startlingly clever, and all try to startle, but not one seems to have anything to say.

Now, if one art more than another demands that its creator shall have something to say, that art is music: without sincere and profound emotion nothing that is at once new and noble can be produced. It is to the lack of this emotion I point. Bach's emotion came from his religious mysticism; Beethoven's, from everything that happened to him,—from anything whatever, in fact, that happened to any one anywhere. Wagner's came out of his quaint blend of philosophies. Nothing seems to move any one profoundly to-day. We dwell in a sceptical age, when it seems so much of a toss-up whether life is futile or really worth going through with that men seem unable to work themselves up, over things that perhaps don't matter, into the spiritual state requisite for the production of great music. Our souls are more or less benumbed. Elgar is undoubtedly a seriously devout person: that his whole being is shaken like a harpstring by his religious feelings, so that, whether he wills it or not, it emits music, I must emphatically deny,—if it were, he would not fob off on us such incoherent twaddle as "The Apostles." The other composers do not even pretend to be deeply moved by life. They are simply trusting to their decorative invention to suggest to them the new. They forget that the only music that is great and endures comes from the heart and soul.

After all, I say, there is no shame in not possessing musical geniuses of the first rank; and, in fact, such geniuses as Beethoven paid a tremendous price for their achievement. To be eternally miserable over trivialities, or, like Bach, to pass one's life in constant fear and trembling about the fate of one's soul,—such are the prices the big composers have paid. Just now civilized humanity is in the trough of the sea. We do not believe, as Carlyle remarked, even in a devil. In due season things will alter, earnestness about life will again be possible, and then, depend upon it, great music will again be written. Even England may have her great musician.

HOTEL JOYCE

EUROPEAN PLAN

Nos. 312 and 314 Camden Street, BALTIMORE, MD.

Opposite Camden Station, Main Depot, B. & O. R.R.

Restaurant open from 6 a.m. to 12 p.m.

JEROME H. JOYCE, Proprietor

(From the *London Times*, July 29, 1911.)

Some twenty years ago M. Maurel, a dramatic singer of great intellectual subtlety, brought forward a theory which puzzled a good many musical critics and "professors," though it was intelligible enough to educated singers. His object was to place singing on a scientific basis by analyzing the process, discovering the physical cause of difficulties, and so arriving at the means of overcoming them. Most "systems" of teaching profess to do this except the "old Italian method," which is purely empirical; but the "science" generally consists of a few anatomical details which merely mystify the pupil, not to mention the teacher, like the hocus-pocus of an alchemist. M. Maurel did not follow that line: he approached the subject from the standpoint of the singer, of whose difficulties his own experience made him conscious, and he evolved one fruitful idea.

Every vocal sound, he said, has three qualities or properties: (1) the pitch, or note; (2) the intensity, or loudness; (3) the *timbre*, or vowel sound. The secret of singing lies in the relations between them. Each involves a certain position or adjustment of the vocal organs, so that any given sound requires a combination of three positions, one for the pitch, a second for the degree of loudness, and a third for the vowel. Every modification of any of the three involves a change of position and a readjustment of parts. But sometimes the combination required is physically impossible: the position demanded by one of the factors is incompatible with that required by the others. Hence the "holes" in the voice, of which almost every singer is more or less conscious. Certain vowels will not go with certain notes in the scale; they sound weak and bad; or they may be sung soft, but not loud, or loud, but not soft. Singers differ enormously in this respect, and there are some

A Most Effectual Throat Relief

Hoarseness, coughs, inflammation of the throat, bronchial and asthmatic troubles are relieved promptly by the use of

B R O W N ' S BRONCHIAL TROCHES

For over half a century recognized throughout the world as the staple throat remedy. Especially convenient to carry in purse or pocket ready for use whenever required to check a cough or give relief in any throat trouble.

Entirely free from opiates in any form. Fine for singers and speakers to clear the voice. Sold everywhere in boxes—never in bulk.

Price 25c. 50c and \$1.00
Sample sent free on request

JOHN I. BROWN & SON, BOSTON, MASS.

B R O W N ' S

CAMPHORATED
SAPONACEOUS

DENTIFRICE

is an article of superior merit. Used daily, will keep the teeth sound, prevent accumulation of tartar, and give firmness to the gums. It leaves a particularly clean and pleasant feeling in the mouth.

For sale by druggists and dealers in toilet articles, or sent on receipt of price, 25 cents. Sample sent on request.

Manufactured by JOHN I. BROWN & SON

CURTIS & BROWN
MFG. CO., Ltd.

NEW YORK, N. Y.

exceptional individuals whose voices are sonorous and brilliant throughout and who can sing almost any combination. But this is exceedingly rare: most voices have sundry holes which the owners learn by degrees to dodge, so that the defect is not perceived by hearers. That is one reason why it takes a lifetime to master the art. Maurel's idea was that, if the physiological cause were scientifically understood, a scientific treatment could be applied in training by careful adjustment of the three elements.

Dr. Aikin has in his book on Phonology * made a considerable advance along very similar lines, though he may have never heard of Maurel's ideas. Following up Helmholtz's researches on vocal resonance, he has worked out the discovery that each vowel sound has its own natural note on the scale or its own pitch, which gives it the greatest degree of sonority. This is ascertained, and may be easily verified, by whispering the various vowel sounds. In whispering, the vocal cords are not used, and the sound is produced by the vibration of air in the vocal chambers, which automatically dispose themselves to give resonance to the particular vowel uttered; they are, so to speak, acoustically tuned to it. Dr. Aikin has analyzed the vowel sounds with great minuteness and care, starting with "ah"; he has determined the pitch proper to each and constructed what he calls a "resonator scale," which consists of twelve or thirteen simple vowels on as many notes, arranged in ascending order from "oo" to "ee." Apparently, the relation of these vowels to each other on the scale is constant or nearly so, but the actual pitch on which they fall—determined by the rapidity of the vibrations—varies with individuals according to the size of the resonant cavities. The reason why the natural pitch varies with the vowel is that the formation of the several sounds is accomplished by changing the shape of the resonant chamber, which causes modification of its size. The movements involved and the changes produced are stated in detail by Dr. Aikin. They are effected mainly by the lips and tongue; but associated with the movements of these organs, which govern the shape and size of the upper part of the

* "The Voice: An Introduction to Practical Phonology," by W. A. Aikin, M.D. (Longmans. 7s. 6d. net.)

HOTEL LENOX

2 minutes from Back Bay Stations

Fireproof Modern Convenient

250 Rooms; 125 with Private Bath

Superior Cuisine and Service

Boylston and Exeter Streets

BOSTON

sounding chamber,—namely, the mouth,—are automatic changes in the lower part, or the throat.

Dr. Aikin's study of the relations between these two cavities forms one of the most interesting and illuminating points in his researches. He regards them as distinct, though continuous, sounding chambers, and observes the existence of a "nodal point" where they meet. At this point the vibrations, tested by a tuning fork, are strongly reinforced. The behavior of the two cavities in relation to the resonator scale is curious. On the six lower notes of the scale, which are occupied by the round vowels, they sound the same note in unison (though possibly an octave apart); but when we go on to the "a" and "e" sounds, while the pitch rises in the mouth or upper cavity, it falls in the throat. There is a contrary movement. Thus on the vowel "eh" the upper resonance is an octave above the lower, and on "ee," which occupies the highest note in the scale, the interval is a twelfth. Dr. Aikin points out that these are the simplest possible relations, representing 1-2 and 1-3 respectively, and suggests that this accounts for the prevalence of those vowels in all languages.

The establishment of these natural relations between pitch and vowel and between the upper and lower sounding chambers throws a good deal of light on various phenomena observed in singing. It helps to explain some familiar difficulties, and shows the futility of trying to overcome them by exerting force. Dr. Aikin has opened up a genuine and promising line of investigation into the working of the

ARTHUR L. LAWRASON

PROMINENT STUDENTS

REGINA VICARINO, Phenomenal Colorature

SALLIE FISHER

LINA ABARBANELL

322 W. 57th Street

Columbus 8945

NEW YORK

WILFRIED KLAMROTH

TEACHER of SINGING IN ALL OF ITS
BRANCHES

RICCARDO MARTIN'S OPINION:

"He has the real secret and knows how to teach it."

Studio, 11 1-2 West 37th Street

NEW YORK

Music teaches most exquisitely the art of development.—D'ISRAELI

MUSIC EDUCATION

CALVIN B. CADY. Studios { Boston, 900 Beacon Street
New York, 15 Claremont Avenue

Pianoforte, Harmony, etc., and Normal Courses

Address Teachers College, Columbia University, New York, for Syllabus of Course in Music Education.

Address Clayton F. Summy Co., Chicago, Ill., for Poetic Folk Dances, Books I. and II., Folk Songs for Ten Fingers, First Home Studies, Music Education, An Outline, Books I. and II.

Summer Normal, Portland, Oregon, in July

vocal apparatus. From the practical point of view there is no doubt that the acoustic properties of the sounding chambers as revealed by the whispered resonance are the right starting-point. This is the key to natural production and pure tone. In simple whispering no force or pressure is applied, and the parts spontaneously assume that free, loose, and natural position the maintenance of which is essential to good singing and the object of every competent teacher. Mr. Shakespeare lays great stress upon it, and advocates the use of whispered production in his excellent treatise which he has rewritten and just issued in a new edition.* This is a practical work by a highly experienced teacher who is at the same time a cultivated singer and a thorough musician. He approaches the subject from quite a different point of view, which makes his virtual agreement with Dr. Aikin all the more interesting. Dr. Aikin has, in fact, supplied a scientific foundation, or the beginnings of one, for the best empirical or traditional teaching. The anatomical and physiological details, which are taken from medical text-books and paraded as the scientific basis of innumerable singing "methods," form a mere preliminary introduction to the real science of the thing. To establish any connection between them and the conventional exercises that follow, it is necessary to traverse a region full of obscure and complicated problems of which

* "The Art of Singing," by William Shakespeare. (Metzler, 6s. net.)

DAY AND NIGHT

**OUR
PHONES**
MT. VERNON 11
ST. PAUL 4013-4014

**STEWARTS
TAXI**
BLUE BODY - RED WHEELS



STEWARTS TAXI RATES THE SAME

next to nothing is known. Dr. Aikin would be the last to claim that he has mastered them; but he has thrown light on the darkness. He has not stopped at the points explained above, but has accurately analyzed the compound vowels and the consonants, tackled to some extent the complications introduced when the vocal cords (and the voice) are brought into play, and has even worked out an elaborate table of the harmonics accompanying the notes of a bass voice.

All this is interesting, but the resonator scale is the main thing. He has based upon it a series of simple exercises intended to cultivate the emission of pure sounds, strengthen their resonance, and impart ease in vocalizing them. Pure sound, with control of the breath, he considers the essential thing, and the same principles are applicable to the speaking and declaiming voice. They are the principles of what he calls Phonology, and should be studied by all teachers who have to superintend the use of the voice, whether for speech or song. His book is pre-eminently for teachers, but it has also important lessons for composers, who, with some notable exceptions, constantly and obstinately run their heads against nature in writing for the voice. It is not nature which suffers from the encounter, but the voice, and consequently the music, not to mention the audience. Composers too often assume that because certain notes lie within the compass of a given voice it does not matter how often they occur and in what juxtaposition or on what syllables they fall. Dr. Aikin has invented an extremely ingenious method of analyzing the "lie" of a composition and representing it graphically by means of a diagram, which shows

HOTEL PURITAN

COMMONWEALTH AVENUE

100 yards from Massachusetts Avenue car lines



The Distinctive Boston House

One of the most attractive Hotels in the World for Transient and Permanent Guests who demand the best. Several desirable rooms and suites at modest prices.

Afternoon tea daily, with music, in the Sun Parlor

ANNOUNCEMENT of M. H. HANSON

437 FIFTH AVENUE, NEW YORK

For Spring, 1912. Available among others

MARGARETE MATZENAUER	{ Metropo- itan Opera House	LUDWIG HESS, Famous Tenor
MARIE RAPPOLD		HENRI SCOTT, Basso, Chicago Opera
BERNICE DE PASQUALI		BORIS HAMBOURG, 'Cellist
HENRIETTE WAKEFIELD		GEORGE HARRIS, Jr., Tenor
		W. DALTON-BAKER, Baritone

For 1912-13

GEORGE HENSCHER, Recitals to his own accompaniment

LEON RAINS, Basso

GOTTFRIED GALSTON, the sensational Munich pianist

LOUIS PERSINGER, American Violin Virtuoso of European fame

MAX PAUER, Pianist


All the above artists, and others to be announced

at a glance how much work falls on each note in the register. Composers who do not sing themselves or have no instinctive feeling for the voice would do well to study this chapter if they wish to write vocal music with success.

The direct influence of scientific study of the voice upon singers is another matter. It is a great help to teachers to know not only what they are doing, but why they are doing it, and to understand the physical conditions governing the processes they are directing. But to draw the attention of learners to these details is a mistake. A knowledge of the respiratory and vocal mechanism is no more help to breathing and emitting the voice than a knowledge of the anatomy of the forearm would be to playing the piano or the violin. On the contrary, by withdrawing attention from the end and fixing it on the means it embarrasses the pupil, increases self-consciousness, and conduces to that very condition of constraint, constriction, and unnatural movement which is the particular enemy of the right use of the voice. Dr. Aikin draws a distinction between the action of the vocal cords on the one hand and the respiratory and sounding mechanisms on the other. He says the former is unconscious and cannot be directed, whereas the latter can be; so he lets the one alone, and gives elaborate directions for the others. Mr. Shakespeare does the same so far as breathing is concerned, but in regard to the formation of sounds he leaves more to the natural instinct. This distinction involves some confusion of ideas. All movements are effected by muscles, but the conscious will has no direct control over any muscle. It demands the result, and the order



WHITE HOUSE COFFEE AND TEA



White House Coffee is put up for those who want a dependable article of intrinsic value, and are willing to pay a fair price. That price is not high, certainly not extravagant, as your own experience will prove. You can buy White House Coffee in any business center of this country. Its wonderful growth in sales in 20 years is the best proof that its splendid standard of quality is not approached by other brands. We offer it as the best Coffee sold by anybody anywhere.

White House Teas (5 distinct flavors) are just as good as White House Coffee. Both Coffee and Teas are in the "All-Tin" cans that keep all goodness in, all badness out.

DWINELL-WRIGHT CO.,

Principal Coffee Roasters.

BOSTON—CHICAGO.

The Refinements of Our Work



Are most apparent when compared with the work of ordinary cleaners. Unexcelled facilities up-to-the-minute equipment and years of experience in



Cleansing and Dyeing

make our work distinctive in its thoroughness

ARTICLES RETURNED IN A SHORT TIME

CURTAINS

GOWNS

MENS CLOTHES

BLANKETS

WAISTS

OVERCOATS

DRAPERIES

SASHES

SUITS GLOVES

Carefully cleansed properly finished and inspected before returning

LEWANDOS

Washington Shop

1335 G STREET North West Colorado Building

Telephone Main 3

Philadelphia Shop

1633 CHESTNUT STREET

Telephones Bell Spruce 4679 Keystone Race 907

New York City
Albany
Rochester

Providence
Newport

Worcester
Springfield

Hartford
Bridgeport
New Haven

Roxbury
Cambridge
Boston

Watertown
South Boston
Portland

Salem
Lynn

Bundles called for and delivered by our own teams and motors

EXECUTIVE OFFICES 286 BOYLSTON STREET BOSTON U S A

THE LYRIC THEATRE - BALTIMORE

FIFTH AND LAST CONCERT

BY THE

BOSTON

SYMPHONY ORCHESTRA

MAX FIEDLER, Conductor

(Farewell Appearance)

Wednesday Evening, March 20

AT 8.15

SOLOIST

Madame LOUISE HOMER, Contralto

is transmitted through an unconscious co-ordinating centre which picks out the right muscles. What we are conscious of is the result, and we are just as conscious of the vibration of the vocal cords as of the ingoing and outgoing breath or of the sounds formed in the throat and mouth. We are just as unconscious, save by an indirect reasoning process, of the particular muscles employed. Practice in breathing increases the lung capacity and gives control of expiration, but the less the learner thinks about the mechanism the better. And just the same with the vowel sounds. Attempts at conscious regulation of the muscles are merely confusing. A billiard player who tried to make a stroke by bringing into action, say, the *extensor communis* and checking the *supinator longus* would never make it at all. Even hard-and-fast rules about positions are unwise, because individuals are built so differently. Dr. Aikin recommends practising with the teeth an inch apart. Mr. Shakespeare prefers a thumb's breadth, which is about three-quarters of an inch. But it all depends on the individual. M. de Soria, whose enunciation was a lesson to all who heard it, hardly opened his mouth at all. His singing is well described in "Trilby." The only criterion is the result. In other words, singing is an art in the practice of which full play must be given to individuality. M. Maurel's notion that the patient attention given to individual pupils in former days, when singers were few, can be replaced by general rules derived from science, is only susceptible of a limited realization. But science can give some practical guidance, and when that coincides in effect with experience, as Dr. Aikin's views with Mr. Shakespeare's, it is a valuable aid.

BALTIMORE CHOIR BUREAU

FREDERICK R. HUBER

17 E. MT. VERNON PLACE

Headquarters for available organists and choir singers

Telephone, Mt. Vernon 2370

Registration blanks on request

The Elinor Comstock Music School

A resident and day school. Leschetizky method. Piano teachers all Leschetizky pupils. Vocal, Harmony, Ensemble playing, Sight reading, Lectures on current operas and concerts. Classes arranged in French, Classic Dancing, Literature and History of Art. Catalogues.

Miss ELINOR COMSTOCK, 1000 Madison Ave., New York City

OVERTURE, "1812," IN E-FLAT MAJOR, OPUS 49. PETER TSCHAIKOWSKY

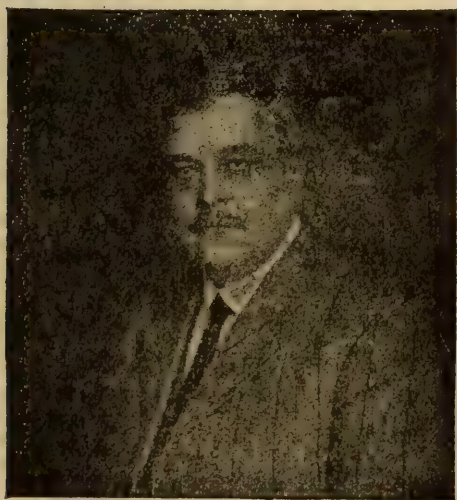
(Born at Votkinsk, in the government of Viatka, Russia, May 7, 1840; died at St. Petersburg, November 6, 1893.)

The new Church of the Redeemer in Moscow was solemnly dedicated in the summer of 1881. Nicholas Rubinstein, who had watched the building with the greatest interest, determined that the ceremony of consecration should be enriched with music of uncommon character; and in the fall of 1880 he asked Tschaiikowsky to compose something for the service. Tschaiikowsky wrote to Mrs. von Meck on October 10, 1880, that Rubinstein had requested him to write an important work for chorus and orchestra. "Nothing is more unpleasant to me than the manufacturing of music for such occasions. . . . But I have not the courage to refuse." On the 22d he wrote that he had written two works very rapidly: "a festival overture for the exhibition and a serenade in four movements for string orchestra. The overture will be very noisy. I wrote it without much warmth of enthusiasm; therefore it has no great artistic value." Late in June he wrote to Napravnik, asking him if he would produce the overture at a concert. "It is not of very great value, and I shall not be at all surprised or hurt if you consider the style of the music unsuitable to a symphony concert."

The overture, "1812," was finished at Kamenka in 1880. The church was dedicated to the memory of the famous year when the might of Napoleon was shaken at Borodino and consumed in the flames of Moscow. The overture was to be performed in the public square before the church by a colossal orchestra, church bells were to be used, and big drums were to be replaced by cannon.

The repulse of the Napoleonic invasion of Russia in 1812 is celebrated in this overture.

*
* *



Edward B. Kinney

Vocal Specialist

780 WEST END AVENUE
S.E. Corner 98th STREET
NEW YORK

Phone, 1404 River

As organist and choirmaster of one of New York's large churches, and a producer of light operas, Mr. Kinney gives his pupils unusual chances.

He not only places the voice, but prepares the young artist for a career. His experience in caring for and restoring abused and apparently lost voices is invaluable. Examination by appointment.

The overture is scored for piccolo, two flutes, two oboes, English horn, two clarinets, two bassoons, four horns, two cornets-à-piston, two trumpets, three trombones, tuba, a set of three kettledrums, bass drum, snare-drum, cymbals, triangle, tambourine, two large bells, cannon-shot, a full brass band *ad lib.* for the coda, and the usual strings.

The overture begins Largo, E-flat major, 3-4. Violas and 'cellos play a theme in four-part harmony. This theme has both ecclesiastical and folk-song character. Berezovsky says that this largo is built on a Russian hymn, "God, preserve thy people." The closing phrase of the theme is taken up by wood-wind instruments, and developed by them in alternation with the violas and 'celli. The oboe now has a mournful phrase, which is stormily developed. The pace grows faster. After the climax an Andante comes in 4-4. Oboes, clarinets, and horns give out a gay fanfare, while the strings have a quieter cantilena.

The main body of the overture (Allegro giusto, E-flat minor, 4-4) begins with a tempestuous first theme, which is developed by the full orchestra. Fragments of the Marseillaise are heard sounded by horns and cornets. There is a quieter second theme, and this and a third theme, or conclusion-theme (E-flat minor), with dance rhythm and Oriental character, is said to characterize the Cossacks in the Russian Army. The fragments of the Marseillaise return, and are worked up with other thematic material. It seems as though the French hymn were about to triumph, and its first phrase is sounded in almost complete form by trumpets and cornets, but only to be lost in an orchestral storm. The theme of the Largo is heard as a triumphal anthem; the fanfares heard before now are used as in a triumphal march, while against them the Russian Hymn, composed by Lvoff, is thundered out by horns, bassoons, trombones, tuba, 'cellos, violas, and basses.

The French Army is typified of course by the Marseillaise, overpowered at last by the Russian Hymn. Tschaikowsky has been

FAELTEN

System embraces every detail of correct playing, interpretation technic, memory culture and concert repertoire, and supplies the highest type of preparation for those wishing to teach the

PIANOFORTE

The school is centrally located at number thirty Huntington Avenue, near Copley Square, and prospective patrons are invited to call at any time or to confer by telephone, Back Bay 1759.

The famous pianist, CARL FAELTEN, is director of the

SCHOOL

DE MERITTE SCHOOL

815 BOYLSTON STREET, BOSTON
Twelfth Year

A preparatory school for boys who want an education.

The **Upper Grade** prepares for college and the scientific schools.

The **Lower Grade** gives to boys from ten to fourteen years of age a careful training for the work of the upper grade.

EDWIN DE MERITTE, A. B., Prin.

BOUND COPIES of the Boston Symphony Orchestra's PROGRAMME BOOKS

Containing Mr. Philip Hale's analytical and descriptive notes on all works performed during the season ("musically speaking, the greatest art annual of to-day,"—W. J. Henderson, New York Sun)
May be obtained by addressing

Price \$3.00
C. A. ELLIS
SYMPHONY HALL

charged with anachronism; for the Marseillaise * was not in favor during the First Empire, and the Russian Hymn was not composed by Lvoff before 1833. This reproach is, however, not to be taken seriously; for these tunes are used as typical of two nations, and not in any attempt at realism.

When Tschaikowsky visited Berlin in 1888, this overture was played at the concert of his works, much to his dislike, for he wrote in his diary: "I considered and still consider my Overture '1812' quite mediocre; it has only a patriotic and local significance which makes it unsuitable for any but Russian concert rooms; but it was precisely this overture that Mr. Schneider wished to put on the programme, and he said that it had been performed several times in Berlin with success."

"1812" was performed at a concert of the Art and Industrial Exhibition at Moscow, August 20, 1882, when the programme was made up exclusively of Tschaikowsky's compositions. "The success of these works, although considerable, did not equal that which has since been accorded them." There were eulogistic articles, but the overture seemed to Krouglikoff "much ado about nothing," and he stated as a fact that Tschaikowsky was played out.

The overture was played at a concert of Tschaikowsky's works at St. Petersburg, March 17, 1887, and the composer conducted. He wrote in his diary: "My concert. Complete success. Great enjoyment—but still, why this drop of gall in my honey pot?"

"1812" was played with great success at a Tschaikowsky concert, February 21 of the next year, at Prague. "An overwhelming success," wrote Tschaikowsky. "A moment of absolute bliss. But only one moment." He gave a concert in Cologne, February 12, 1889. "My overture '1812' was on the programme. At the first rehearsal, however, the managers of the concert took fright at the noisy Finale and timidly requested me to choose another piece. Since, however, I had no other piece at hand, they decided to confine themselves to the Suite." The suite was the Third.

* The words and music of the Marseillaise were composed by Rouget de Lisle, April 24, 1792, at Strasburg. The song was first known as "Chant de guerre pour l'armée du Rhin." On June 25, 1792, a singer, Mireur, made so great an effect with it at a civic banquet at Marseilles that the song was printed and given to the volunteers of a battalion starting for Paris. When they entered Paris, they were singing this hymn, which was thenceforth known as the "Chanson" or "Chant des Marseillais." The authorship of the music has been disputed, but it is now generally agreed that de Lisle wrote both the music and the words. (See "Les Mélodies populaires de la France" by Loquin (Paris, 1879) and Tiersot's "Histoire de la Chanson populaire en France" (Paris, 1889).)

CLARA TIPPETT

Teacher of Singing

Assistant, GRACE R. HORNE

312 Pierce Building
Copley Square, Boston

MUSICAL INSTRUCTION

TEACHER OF SINGING

Miss CLARA E. MUNGER

Century Building

177 Huntington Avenue, Boston

TEACHER OF SINGING

Miss PRISCILLA WHITE

602 Pierce Building

Copley Square, BOSTON

Miss KATHERINE LINCOLN

SOPRANO

Management, Mrs. PAUL SUTORIUS

1 West 34th Street, New York

TEACHER OF SINGING

514 Pierce Building

Copley Square, BOSTON

Saturdays and Mondays in New York
Representing Miss Clara E. Munger

Studio, 56 East 34th Street, New York City

67 MOUNT VERNON STREET

BERTHA CUSHING CHILD

TEACHING AT

LANG STUDIOS

6 NEWBURY STREET, BOSTON

WILLIAM ALDEN PAUL

TEACHER OF SINGING

312 PIERCE BUILDING, COPLEY SQUARE, BOSTON

Monday and Thursday P.M. and by appointment

Address, Instructor in Music, Episcopal Theological School

Telephone, 2816 R Cambridge

BARITONE SOLOIST

and TEACHER OF SINGING

NEW CENTURY BUILDING

177 HUNTINGTON AVENUE - BOSTON

Room 10

FREDERICK N. WATERMAN

Howell School of Lyric and
Dramatic Art

CAROLINE WOODS-HOWELL, Directress

De Reszke Method of
SINGING

30 Huntington Avenue, Boston

518 Main Street, Worcester

At Boston Studio, Tuesday, Friday, Saturday
At Worcester Studio, Monday, Wednesday, Thursday

Mezzo-Contralto, Soloist and Teacher

Soloist; Boston Symphony Orchestra
Chicago Symphony Orchestra
Kneisel Quartet, etc.

Studio, Pierce Building, Copley Square, Boston

Miss ANNA MILLER WOOD

PIANIST and TEACHER

Lang Studios

6 NEWBURY STREET

Miss MARY INGRAHAM

MUSICAL INSTRUCTION

ERNEST P. HAWTHORNE

PIANIST AND TEACHER

156 Huntington Avenue

BOSTON

ELLA BACKUS-BEHR

PIANIST

Sixty-nine West Eighty-eighth Street
NEW YORK

As Vocal Coach refers to

Mme. Louise Homer Mr. Bechtal Alcock and
Mrs. Merle Tillotson-Alcock Mr. Frederic Martin

**AMERICAN INSTITUTE OF
APPLIED MUSIC**

METROPOLITAN COLLEGE OF MUSIC
212 West 59th Street, New York City

Thorough instruction in all branches of music.
Personal attention to individual pupils.

Twenty-sixth year began October 2, 1911.

KATE S. CHITTENDEN, Dean of the Faculty

FRANCIS ROGERS

Management, LOUDON CHARLTON
868 Carnegie Hall, New York

B A R I T O N E

RECITAL, ORATORIO, CONCERT

Also a limited number of pupils in the art of singing

There is the real stuff in this singer.—**PHILIP HALE**.
Mr. Rogers is a true artist.—**W. J. HENDERSON**
(*N. Y. Sun*).

Address, 563 PARK AVENUE, NEW YORK

VIRGIL

Piano School and Conservatory

42 West 76th Street, New York

**THE SCHOOL THAT MAKES
PLAYERS**

RESULTS TELL

Catalogue on request

E. SHEFFIELD MARSH

T E N O R

**Tone production and preparation for
public work**

Studio, 815 Carnegie Hall . New York City

LIONEL HAYES ROBSARTE

Former Opera Tenor

Voice Specialist

A. de Trabadelo, Paris, teacher of Melba, Garden, Farrar, Eames, Carasa, Gayarre, etc., says:
"I sincerely believe Mr. Robsarte has no equal among
American instructors."

Voices tried gratis by appointment

From tone work to artistic finish. Traditions and action of full opera repertoire—Concert and oratorio. Teacher of Mme. Jungman, Prima Donna Contralto, Hofopera, Vienna; Mlle. Lillian Grenville, Prima Donna Soprano, Milan, St. Petersburg, Nice, Chicago Opera Co.; Signor Jacoletti, now singing in Naples; Miss Helene Travis, Mascagni Opera Co.

Residence Studio - Hotel Woodward, N.Y.

'PHONE. 5000 COLUMBUS

SIGHT PLAYING FOR PIANISTS

If you are a poor Sight Reader and have difficulty in reading

NEW MUSIC AT FIRST SIGHT

write for Booklet giving full particulars of our complete correspondence course
A Professor of Music in one of the largest Colleges in the United States, to whom reference is permitted, says: "YOUR COURSE IS WORTH THE PRICE TO ME EVERY WEEK IN THE AMOUNT OF TIME IT SAVES ME ALONE"

Address **NEW YORK COLLEGE OF APPLIED MUSIC**
9208 METROPOLITAN TOWER NEW YORK CITY

MUSICAL INSTRUCTION

PIANO INSTRUCTION

Claude Maitland Griffeth

Studio, 133 Carnegie Hall, New York

Mon. and Thurs. Afternoons

Pouch Gallery, Brooklyn

SEND FOR CIRCULAR

BARITONE

PERRY AVERILL

Prepares Singers for the profession

Studio, 220 West 59th Street, New York

'Phone 1097 Col.

TEACHER OF SINGING

ARTHUR D. WOODRUFF

5 West 38th Street

NEW YORK CITY

Miss M. GRACE DASCHBACH

In charge of Vocal Department Teachers
College, Columbia University

SOPRANO

TEACHER OF SINGING

401 Carnegie Hall . New York City

TENOR

GEORGE HARRIS, Jr.

Soloist with Boston Symphony Orchestra
Cecilia Society
and with New York Symphony Orchestra
Management:

M. H. HANSON, 437 5th Avenue, New York

MASTER MUSIC STUDIOS

2789 Broadway, New York

Mrs. M. DUBLE-SCHEELE

Apply to Secretary, Master Music Studios

CATALOG

Telephone Connection

STEINWAY PIANO USED

SUMMER CENTER

SCHLOSS ORT, GMUNDEN, AUSTRIA

Study of music is optional

BASSO

CARL E. DUFFT

Vocal Instruction

1 East 40th Street . New York City

LESLEY MARTIN

Bel Canto

Studio: 1425 Broadway, New York

SINGERS—Suzanne Baker Watson, Cora Cross, Nellie Hart, Willette Kershaw, Gertrude Hutcheson, Ivy Scott, Marion Stanley, Estelle Ward, Mabel Wilbur, Flora Zabelle, Edward Foley, George Gilbert, John Hendricks, Andrew Mack, Dr. Eugene Walton Marshall, Fiske O'Hara, Umberto Sacchetti, Ellis Rhodes, Albert Wallerstedt, and many other singers now before the public in operatic and church work

CARNEGIE HALL - - NEW YORK

Twenty-sixth Season in New York

Boston Symphony Orchestra

MAX FIEDLER, Conductor

Programmes of the

FOURTH CONCERT

THURSDAY EVENING, FEBRUARY 22

AT 8.15

AND THE

FOURTH MATINEE

SATURDAY AFTERNOON, FEBRUARY 24

AT 2.30

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

COPYRIGHT, 1911, BY C. A. ELLIS

PUBLISHED BY C. A. ELLIS, MANAGER

The Knabe

MIGNONETTE GRAND

In Fancy \$700
Mahogany.



5 feet 2 inches

Where *others have failed* to build a
Small and Perfect Grand Piano
meeting with present-day requirements, the House of Knabe,
after *years of research and experiment*, has succeeded
in producing

The World's Best Grand Piano
as attested by many of the World's best musicians, grand
opera artists, stars, composers, etc. The Knabe Mignonette
Grand is *indispensable where space is limited*—desirable
in the highest degree where an abundance of space exists.

Wm. KNABE & Co.

Division—American Piano Co.

5th Avenue and 39th Street - - NEW YORK CITY

Established 1837

Boston Symphony Orchestra

PERSONNEL

Thirty-first Season, 1911-1912

MAX FIEDLER, Conductor

VIOLINS.

Witek, A., <i>Concert-master.</i>	Roth, O. Kuntz, D.	Hoffmann, J. Krafft, F. W.	Theodorowicz, J. Mahn, F.
Noack, S.			
Strube, G.	Rissland, K.	Ribarsch, A.	Traupe, W.
Eichheim, H.	Bak, A.	Mullaly, J.	Goldstein, H.
Barleben, K.	Akeroyd, J.	Fiedler, B.	Berger, H.
Fiumara, P.	Currier, F.	Marble, E.	Eichler, J.
Tischer-Zeitz, H.	Kurth, R.	Fabrizio, C.	
Goldstein, S.	Werner, H.	Grünberg, M.	

VIOLAS.

Ferir, E.	Spoor, S.	Pauer, O. H.	Kolster, A.	VanWynbergen, C.
Gietzen, A.	Hoyer, H.	Kluge, M.	Forster, E.	Kautzenbach, W.

VIOLONCELLOS.

Schroeder, A.	Keller, J.	Barth, C.	Belinski, M.	Warnke, J.
Warnke, H.	Nagel, R.	Nast, L.	Hadley, A.	Smalley, R.

BASSES.

Kunze, M.	Agnesy, K.	Seydel, T.	Ludwig, O.
Gerhardt, G.	Jaeger, A.	Huber, E.	Schurig, R.

FLUTES.

Maquarre, A.
Brooke, A.
Battles, A.
Fox, P.

OBOES.

Longy, G.
Lenom, C.
Sautet, A.

CLARINETS.

Grisez, G.
Mimart, P.
Vannini, A.

BASSOONS.

Sadony, P.
Mueller, E.
Regestein, E.

ENGLISH HORN.

Mueller, F.

BASS CLARINET.

Stumpf, K.

CONTRA-BASSOON.

Mosbach, J.

HORNS.

Hess, M.
Lorbeer, H.
Hain, F.
Phair, J.

HORNS.

Wendler, G.
Gebhardt, W.
Hackebarth, A.
Schumann, C.

TRUMPETS.

Kloepfel, L.
Mann, J.
Heim, G.
Merrill, C.

TROMBONES.

Hampe, C.
Alloo, M.
Mäusebach, A.
Kenfield, L.

TUBA.

Lorenz, O.

HARP.

Schuecker, H.

TYMPANI.

Neumann, S.
Kandler, F.

PERCUSSION.

Rettberg, A.
Zahn, F.

Senia, T.
Burkhardt, H.

ORGAN.

Marshall, J. P.

LIBRARIAN.

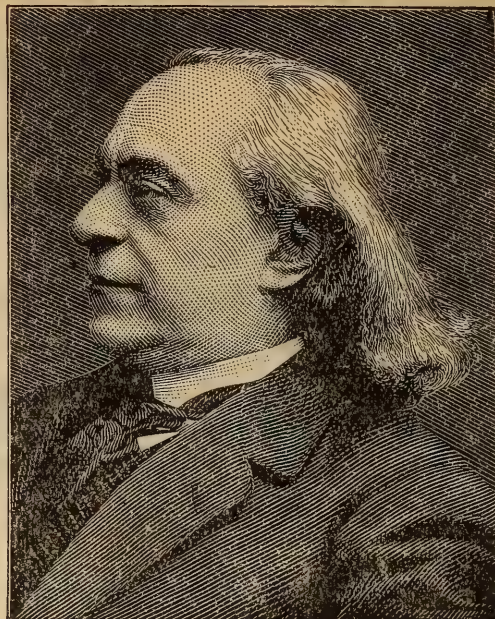
Sauerquell, J.

Vladimir De Pachmann

*The Greatest Pianist
Of the 20th Century*

ON TOUR
IN THE
UNITED STATES

SEASON: 1911-1912



For generations the appearance of new stars on the musical firmament has been announced—then they came with a temporary glitter—soon to fade and to be forgotten.

De Pachmann has outlived them all. With each return he won additional resplendence and to-day he is acknowledged by the truly artistic public to be the greatest exponent of the piano of the twentieth century. As Arthur Symons, the eminent British critic, says:

"Pachmann is the Verlaine or Whistler of the Pianoforte the greatest player of the piano now living."

Pachmann, as before, uses the BALDWIN PIANO for the expression of his magic art, the instrument of which he himself says:

" It cries when I feel like crying, it sings joyfully when I feel like singing. It responds—like a human being—to every mood. I love the Baldwin Piano."

Every lover of the highest type of piano music will, of course, go to hear Pachmann—to revel in the beauty of his music and to marvel at it.

It is the beautiful tone quality, the voice which is music itself, and the wonderfully responsive action of the Baldwin Piano, by which Pachmann's miraculous hands reveal to you the thrill, the terror and the ecstasy of a beauty which you had never dreamed was hidden in sounds.

The Baldwin Company

8 EAST 34th STREET, NEW YORK

Boston Symphony Orchestra

Thirty-first Season, 1911-1912

MAX FIEDLER, Conductor

FOURTH CONCERT THURSDAY EVENING, FEBRUARY 22 AT 8.15

PROGRAMME

Mozart Overture to "The Marriage of Figaro"

Beethoven Symphony No. 4, in B-flat major, Op. 60

- I. Adagio; Allegro vivace.
- II. Adagio.
- III. Allegro vivace; Trio; Un poco meno allegro.
- IV. Finale: Allegro ma non troppo.

Wagner Elisabeth's Prayer, from "Tannhäuser"

Richard Strauss Tone Poem, "Death and Transfiguration," Op. 24

Songs with Pianoforte:

Schumann	{ Intermezzo Ihre Stimme
Sinding	Sylvelin
Grieg	Ein Traum

Enesco Roumanian Rhapsody in A major, Op. 11, No. 1

SOLOIST

Miss GERALDINE FARRAR

Steinway Piano Used

There will be an intermission of ten minutes after the symphony

OVERTURE TO THE OPERA "THE MARRIAGE OF FIGARO."

WOLFGANG AMADEUS MOZART

(Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791.)

"Le Nozze di Figaro: dramma giocoso in quadro atti; poesia di Lorenzo Da Ponte,* aggiustata dalla commedia del Beaumarchais, 'Le Mariage de Figaro'; musica di W. A. Mozart," was composed at Vienna in 1786 and produced there on May 1 of the same year. The cast was as follows: il Conte Almaviva, Mandini; la Contessa, Laschi; Susanna, Storace; Figaro, Benucci; Cherubino, Bussani; Marcellina, Mandini; Basilio and Don Curzio, Ochelly (so Mozart wrote Michael Kelly's name, but Kelly says in his "Reminiscences" that he was called O'Kelly in Italy); Bartolo and Antonio, Bussani; Barberina, Nannina Gottlieb (who later created the part of Pamina in Mozart's "Magic Flute," September 30, 1791). Mozart conducted. The *Wiener Zeitung* (No. 35, 1786) published this review: "On Monday, May 1, a new Italian *Singspiel* in four acts was performed for the first time. It is entitled 'Le Nozze di Figaro,' and arranged after the French comedy of Hrn. v. Beaumarchais by Hrn. Abb. Da Ponte, theatre-poet. The music to it is by Hrn. Kapellmeister Mozart. La Sign. Laschi, who came here again a little while ago, and la Sign. Bussani, a new singer, appeared in it for the first time as Countess and Page." The opera was performed nine times that year. Only Martin's "Burbero di buon cuore" had as many performances. But when Martin's "Cosa rara" met with overwhelming success on November 17, 1786, emperor and public forgot "The Marriage of Figaro," which was not performed in Vienna in 1787 and 1788, and was first heard thereafter on August 29, 1789.

The first performance in the United States was in Bishop's remodelled English version, in New York, on May 3, 1823.

* Lorenzo Da Ponte was born at Ceneda in 1749. He died at New York, August 17, 1838. His life was long, anxious, strangely checkered. "He had been *improvisatore*, professor of rhetoric, and politician in his native land; poet to the Imperial Theatre and Latin secretary to the Emperor in Austria; Italian teacher, operatic poet, littérateur, and bookseller in England; tradesman, teacher, opera manager, and bookseller in America." Even his name was not his own, and it is not certain that he ever took orders. He arrived in New York in 1805. See Mr. H. E. Krehbiel's entertaining chapter, "Da Ponte in New York" ("Music and Manners," New York, 1898).

G. SCHIRMER (Inc.), 3 East 43d Street, NEW YORK

JUST PUBLISHED

Advanced Exercises for the Violin By FRANZ KNEISEL

Price, \$1.50 net

These exercises, the fruit of many years of ripe practical experience, have been designed by Mr. Kneisel, to furnish a logical technical preparation for the study of the Rode "Caprices," as well as to supply progressively arranged material to be employed in connection with the Vieuxtemps studies, Dont's "Gradus ad Parnassum," and Wieniawski's "École moderne." The pupil can begin the study of these advanced technical figurations as soon as Kreutzer has been thoroughly mastered, and intelligent work is sure to bring about the result they were written to secure—a correct position of the left hand, and grace and facility in the manipulation of the bow.

The overture is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, and strings. It opens (Presto, D major, 4-4) immediately with the first theme. The first part of it is a running passage of seven measures in eighth notes (strings and bassoons in octaves), and the second part is given for four measures to wind instruments, with a joyous response of seven measures by full orchestra. This theme is repeated. A subsidiary theme follows, and the second theme appears in A major, a gay figure in the violins, with bassoon, afterwards flute. There is no free fantasia. There is a long coda.

SYMPHONY IN B-FLAT MAJOR, No. 4, OP. 60, LUDWIG VAN BEETHOVEN

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827.)

The composition of Beethoven's Symphony No. 5, in C minor, was not begun before the performance of the "Eroica," No. 3, and the first public performance of the "Eroica" was at Vienna on April 7, 1805.* Nottebohm found in a sketch-book of Beethoven, dated 1795, notes for a symphony in C minor, and one sketch bears a resemblance to the opening measures of the Scherzo as it is now known to us. But the composition, properly speaking, did not begin until the "Eroica" had been performed. This composition was interrupted by work on the Symphony in B-flat major, No. 4, a symphony of a

* The "Eroica" was performed for the first time at a private concert at Prince Lobkowitz's in December, 1804.

BRAHMS FESTIVAL

ORATORIO SOCIETY OF NEW YORK

FRANK DAMROSCH - - - Conductor

AND

SYMPHONY SOCIETY OF NEW YORK

WALTER DAMROSCH - - - Conductor

AT CARNEGIE HALL

MONDAY EVENING, MARCH 25, 1912

ACADEMIC FESTIVAL OVERTURE	-	-	-	ORCHESTRA
NANIE	-	-	-	CHORUS and ORCHESTRA
FIRST SYMPHONY	-	-	-	ORCHESTRA
SONG OF TRIUMPH	-	-	-	CHORUS, ORCHESTRA and HAMILTON EARLE, Baritone

WEDNESDAY AFTERNOON, MARCH 27, 1912

THIRD SYMPHONY	-	-	-	ORCHESTRA
SONGS	-	-	-	MME. MATZENAUER
CONCERTO FOR PIANO	MR. WILHELM	BACHAUS	and	ORCHESTRA

FRIDAY AFTERNOON, MARCH 29, 1912

SERENADE IN D	-	-	-	ORCHESTRA
VIOLIN CONCERTO	MR. EFREM	ZIMBALIST	and	ORCHESTRA
FOURTH SYMPHONY	-	-	-	ORCHESTRA

SATURDAY EVENING, MARCH 30, 1912

SECOND SYMPHONY	-	-	-	ORCHESTRA
A GERMAN REQUIEM	-	-	-	CHORUS, ORCHESTRA and Miss FLORENCE HINKLE, Soprano, Mr. HAMILTON EARLE, Baritone

Tickets now on sale at No. 1 West 34th Street and at Box Office of Carnegie Hall

E. T. Slattery Co.

OPPOSITE BOSTON COMMON

154 and 155 TREMONT STREET

EXCLUSIVE STYLES IN

Suits, Gowns

Coats and Hats

For the Horse Show,
Opera and other social
functions.

MANY people of refinement who have ample means to purchase abroad, prefer to make their selections from the already carefully chosen assortments of E. T. Slattery Company, where they can be assured of a perfect fit in any garment.



very different character. There is not a single sketch for the Fourth Symphony in any one of the books of Beethoven that have come down to us. The symphony was probably invented and composed in the summer of 1806.

After the performance of the "Eroica" Beethoven also worked on his opera, "Fidelio." The French army entered Vienna, November 13, 1805; on the 15th Napoleon sent to the Viennese a proclamation dated at Schönbrunn, and on November 20, 1805, "Fidelio" was performed for the first time, before an audience largely composed of French officers. There were three performances, and the opera was withdrawn until March 29, 1806, when it was reduced from three acts to two. The opera was again coldly received; there were two performances; and there was no revival in Vienna until 1814.

Beethoven, disturbed by this disaster, went in 1806 to Hungary to visit his friend, Count Brunsvik, and he visited the Prince Lichnowsky at Castle Grätz, which was near Troppau in Silesia. It has been said that at Martonvásár, visiting the Brunsviks, he found that he loved Therese and that his love was returned.* Some therefore account for the postponement of the Fifth Symphony, begun before the Fourth, "by the fact that in May 1806, Beethoven became engaged to the Countess Therese. . . . The B-flat symphony has been mentioned as 'the most tenderly classical' of all works of its kind; its keynote is 'happiness'—a contentment which could have come to the master only through such an incident as the one above set forth—his betrothal." I do not see the force of this reasoning.

It is better to say with Thayer that nothing is known about the origin of the Fourth beyond the inscription put by the composer on the manuscript which belongs to the Mendelssohn family: "Sinfonia 4^{ta} 1806. L. v. Bthvn."

This we do know: that, while Beethoven was visiting Prince Lichnowsky at the latter's Castle Grätz, the two called on Franz Count Oppersdorf, who had a castle near Grossglogau. This count, born in 1778, rich and high-born, was fond of music, and he had at this castle a well-drilled orchestra, which then played Beethoven's Symphony in D major in the presence of the composer. In June, 1807, he commissioned Beethoven to compose a symphony, paid him two hundred florins in advance and one hundred and fifty florins more in 1808. Beethoven accepted the offer, and purposed to give the Symphony in C minor to the count; but he changed his mind, and in

* See "Beethoven's unsterbliche Geliebte nach persönlichen Erinnerungen," by Mariam Tenger (Bonn, 1890), and Prod'homme's "Symphonies de Beethoven" (Paris, 1906). Also see Entr'acte in the Programme Book of the Boston Symphony Orchestra of December 25, 1909.



Mme. ADA SODER-HUECK

METROPOLITAN OPERA HOUSE, 1425 BROADWAY, NEW YORK

Voice Training for Opera and Song Repertoire
Speciality, the German Lied

ONLY SERIOUS STUDENTS ACCEPTED

MME. ADA SODER-HUECK instructs according to the Garcia Method, which is acknowledged as the most successful and scientific system which has ever been introduced to the world. In fact, the rapidity of progress is remarkable and successful results can be almost guaranteed.

November, 1808, the count received, not the symphony, but a letter of apology, in which he said that he had been obliged to sell the symphony which he had composed for him and also another,—these were probably the Fifth and the Sixth,—but that the count would receive soon the one intended for him. The Fifth and Sixth were dedicated respectively to Prince Lobkowitz and Count Rasumowsky. Oppersdorf at last received the Fourth Symphony, dedicated to him, a symphony that was begun before he gave the commission; he received it after it had been performed. He was naturally offended, especially as the Fourth Symphony at first met with little favor. He did not give Beethoven another commission, nor did he meet him again, although Beethoven visited again at the Castle Grätz in 1811. The count died January 21, 1818.

* * *

The Fourth Symphony was performed for the first time at one of two concerts given in Vienna about the 15th of March, 1807, at Prince Lobkowitz's. The concert was for the benefit of the composer. The *Journal des Luxus und der Moden* published this review early in April of that year:—

“Beethoven gave in the dwelling-house of Prince L. two concerts in which only his own compositions were performed: the first four symphonies, an overture to the tragedy ‘Coriolanus,’ a pianoforte concerto, and some arias from ‘Fidelio.’ Wealth of ideas, bold originality, and fulness of strength, the peculiar characteristics of Beethoven’s Muse, were here plainly in evidence. Yet many took exception to the neglect of noble simplicity, to the excessive amassing thoughts, which on account of their number are not always sufficiently blended and elaborated, and therefore often produce the effect of uncut diamonds.”

Was this “Prince L.” Lobkowitz or Lichnowsky? Thayer decided in favor of the former.

The symphony was also played in public at a charity concert at the Burg Theatre, Vienna, on November 15, 1807, when it was conducted by the composer. The correspondent of Kotzebue’s *Freimüthige* (January 14, 1808) wrote: “Beethoven has composed a new symphony, which has pleased at least his furious admirers, and an overture to Collin’s ‘Coriolanus,’ which has pleased everybody.”

Toward the end of 1807 the Concerts of Amateurs, a society composed of nobles and bankers, transferred their private concerts from the Mehlgrube to the great hall of the University, and at one of these concerts Beethoven conducted a third performance of the Fourth Symphony. A correspondent of the *Allgemeine Musikalische Zeitung*

Claude Maitland Griffeth

==== Piano Instruction =====

Studio, 133 Carnegie Hall - NEW YORK

Mon. and Thurs. Afternoons, Pouch Gallery - Brooklyn

SEND FOR CIRCULAR

wrote that the symphony, which did not give much pleasure at the theatre, here met with the success that it deserved, as it seemed to him. "For the first Allegro, well worked, is beautiful, fiery, and rich in harmonies. The Menuet and Trio have an original, individual character. It were to be wished that in the Adagio the song were not so divided among the instruments; for such division, even in Eberl's* rich and brilliant Symphony in D minor, often injures the effect."

According to Schindler the new symphony made a marked impression on the audience, and its effect was more decisive than was that of the Symphony in C major eight years before.

The first performance in Boston was probably the one at a concert of the Musical Fund Society on December 8, 1849.

* * *

The separate orchestral parts of the Fourth Symphony were published in March, 1809,† by the Bureau of Arts and of Industry at Vienna and Budapest. The complete score in octavo, one hundred and ninety-five pages, was published in 1821 with this title: "4^e Grande Simphonie en si bémol majeur (B dur) composée et dédiée à Mons^r le Comte d'Oppersdorf par Louis Van Beethoven, Op. 60. Partition. Prix 16 Fr. Bonn et Cologne chez N. Simrock, 2078."

An arrangement for pianoforte by Fr. Stein was published early in 1809.

* * *

The symphony is scored for flute, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, strings.

* * *

Von Weber, in his "Künstlerleben," spoke slightly of the Fourth Symphony; of the introduction, "full of short detached ideas without relation one to another—three or four notes every quarter hour, which is interesting! Then a muffled drum roll and mysterious viola phrases, all ornamented with a crowd of general pauses and rests: then, after the hearer is resigned by long waiting, the Allegro, a ferocious movement in which especial care is taken that no principal thought is exposed," etc. Von Weber, who put the tirade in the mouth of an organ-blower, conducted this symphony at Prague.

The symphony was performed at Leipsic, December 16, 1810, for the benefit of the widows and the orphans of members of the Musical Institute. The critic of the *Allgemeine Musikalische Zeitung* referred

* Anton Eberl (1766-1807) was a Viennese composer and pianist, who lived four years in St. Petersburg, and made many concert tours. He wrote five operas, symphonies, concertos, and much chamber and pianoforte music.

† Thayer says 1808, but see the *Intelligenz-Blatt* of the *Allgemeine Musikalische Zeitung*, April, 1809, Col. 35.

MASTER MUSIC STUDIOS

2789 Broadway at 108th Street, NEW YORK

Mrs. M. DUBLE-SCHEELE

Apply to Secretary, Master Music Studios

CATALOG

STEINWAY PIANO USED

Telephone Connection

to the Introduction as an Allegro and to the Adagio as an Andante, but pronounced the symphony "geistreich," and concluded as follows: "The work is clear, comprehensible and very agreeable and it resembles the first and second symphonies of this master which are highly esteemed and with good reason, rather than the fifth and the sixth." The symphony was played and warmly praised at a Gewandhaus concert in March, 1811.

At Mannheim, where it was produced in the winter of 1811, the symphony was characterized as "Jean Paul in music." At Cassel, where Guhr conducted it in the season of 1815-16, a local critic wrote to the *Allgemeine Musikalische Zeitung*: "It seems to me that the great master, in this as in several of his new works, is extremely bizarre and makes himself unintelligible and even an object of terror to even cultivated dilettanti."

The Philharmonic Society performed the Fourth Symphony, perhaps in one of the first years of the establishment of the society (1817; no exact records were kept until 1821), certainly on March 12, 1821.

The first performance at Paris was probably at a concert of the Conservatory, February 21, 1830. A critic wrote for *Figaro*: "It is not that this work of Beethoven is inferior to the majority of his which we know; on the contrary this beautiful work should, it seems to us, take its place among his most astonishing creations, but, it must be said, the details in which the composer delights nearly all escaped us. The auditory nerves of the audience had been paralyzed by too sustained attention. We must hear this symphony again before risking a fuller analysis." Now the programme of this concert included a symphony by Haydn, a chorus from "Euryanthe" tinkered

MEHLIN PIANOS

always respond to the most exacting demands made upon them. For this reason they are preferred by musicians, in fact Mehlin Pianos are often called

"The Musicians' Ideal"

The Mehlin "Inverted Grand" is the only "Upright" built on the principle of the Grand. It has the Grand Scale, Sounding Board and Tone.

For Art Catalog and full particulars apply to

WAREROOMS, 27 Union Square, Broadway near 16th
Street, New York

by Castil-Blaze, a scene for orchestra and solo violin by Mazas, Weber's "Hunters' Chorus," a pianoforte concerto by Kalkbrenner, and at last the Fourth Symphony. Castil-Blaze after the second performance, April 4, 1830, criticised the symphony with much appreciation, and complained that the finale was played too fast.

The Philharmonic Society of New York played the symphony for the first time, November 24, 1849

ELISABETH'S PRAYER, "O BLESSED VIRGIN," FROM "TANNHÄUSER."
RICHARD WAGNER

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

"Tannhäuser und der Sängerkrieg auf Wartburg," romantic opera in three acts, book and music by Richard Wagner, was first performed at the Royal Opera House in Dresden, under the direction of the composer, on October 19, 1845. The cast was as follows: Hermann, Dettmer; Tannhäuser, Tichatschek; Wolfram, Mitterwurzer; Walther, Schloss; Biterolf, Wächter; Heinrich, Gurth; Reimar, Risse; Elisabeth, Johanna Wagner; Venus, Schroeder-Devrient; a young shepherd, Miss Thiele.

The first performance in the United States was at the Stadt Theatre, New York, April 4, 1859, and the cast was as follows: Hermann, Graff; Tannhäuser, Pickaneser; Wolfram, Lehmann; Walther, Lotti; Biterolf, Urchs; Heinrich, Bolten; Reimar, Brandt; Elisabeth, Mrs. Siedenburger; Venus, Mrs. Pickaneser. Carl Bergmann conducted. The New York

A SHROPSHIRE LAD
SONG CYCLE FOR MEDIUM VOICE
By **CHARLES FONTEYN MANNEY**

Op. 22

Price, Postpaid, \$1.25

THE text of these songs is by A. E. Housman, the verses being subjectively connected in that they set forth a sequence of emotional experiences, as indicated by the titles:

1. Youth. 2. Heart Wounds. 3. Exile.
4. Home Longing. 5. Grief. 6. Disillusion.

These songs are of true concert character, varied in mood, modern in musical thought, spontaneous in melody, and will strongly appeal to artistic singers in search of a novel recital number.

OLIVER DITSON COMPANY, Boston
CHAS. H. DITSON & CO., NEW YORK
8-10-12 East 34th Street

Evening Post said that the part of Tannhäuser was beyond the abilities of Mr. Pickaneser: "The lady singers have but little to do in the opera, and did that little respectably."

Elisabeth's prayer is in the first scene of the third act.

Elisabeth, "with great solemnity," falls on her knees before the shrine of the Madonna, after the pilgrims returning from Rome pass by and she sees that Tannhäuser is not one of them.

Lento, G-flat major, 4-4.

Allmächt'ge Jungfrau, hör' mein Flehen!
Zu dir, Gepries'ne, rufe ich!
Lass mich im Staub vor dir vergehen,
O nimm von dieser Erde mich!

Mach' dass ich rein und Engelgleich
Eingehe in dein selig Reich!

Wenn je, in thör'gem Wahn befangen,
Mein Herz sich abgewandt von dir,
Wenn je ein sündiges Verlangen,
Ein weltlich Sehnen keimt' in mir;
So rang' ich unter tausend Schmerzen,
Dass ich es töd' in meinem Herzen.

Doch, konnt' ich jeden Fehl nicht büssen,
So nimm dich gnädig meiner an!
Dass ich mit demuthvollem Grüßen,
Als würd'ge Magd dir nahen kann,
Um deine Gnaden reichste Huld,
Nur anzuflehn für seine Schuld!

This has been Englished as follows by Natalia Macfarren:—

O blessed Virgin, hear my prayer!
Thou star of glory, look on me!
Here in the dust I bend before thee,
Now from this earth, oh, set me free!

Let me, a maiden, pure and white,
Enter into thy kingdom bright!

If vain desires and earthly longing
Have turn'd my heart from thee away,
The sinful hopes within me thronging
Before thy blessed feet I lay;
I'll wrestle with the love I cherish'd,
Until in death its flame hath perish'd.

If of my sin thou wilt not shrive me,
Yet in this hour, oh, grant thy aid!
Till thy eternal peace thou give me,
I vow to live and die thy maid.
And on thy bounty I will call,
That heav'nly grace on him may fall!

AMERICAN INSTITUTE OF APPLIED MUSIC

(METROPOLITAN COLLEGE OF MUSIC)

212 West 59th Street, New York City

Twenty-sixth year. Thorough instruction in all branches of music. **SPECIAL COURSE** for piano teachers in the Breithaupt Method by the foremost authorized exponents in America. Send for Circulars and Catalogue.

KATE S. CHITTENDEN - **Dean of the Faculty**

The accompaniment to the prayer is scored for two flutes, two oboes, one clarinet, bass clarinet, four horns, two bassoons, three trombones. A third flute is added in the postlude.

The part of Elisabeth was created by Johanna Wagner, the niece of the composer, the daughter of Albert Wagner (1799-1874). She was born October 13, 1828, in a village near Hannover; she died at Würzburg, October 16, 1894. As a five-year-old child she appeared in Iffland's "Spieler" at Würzburg. She was first engaged in a theatrical company at Bernburg when she was thirteen, but she soon began to devote herself to opera. Her uncle, conductor at Dresden, invited her to appear there as guest in 1844, and she was engaged for three years. She was sent to Paris to study with Pauline Viardot. In 1849 she sang at Hamburg, and in 1851 she was engaged at Berlin, where she was long a favorite. In 1859 she married the *Landrat* Jachmann, and, as she lost her voice suddenly in 1861, she turned play-actress until 1872, when she left the stage; but she sang in 1872, and in 1876 she created the parts of Schwertleite and the first Norn at Bayreuth. From 1882 to 1884 she taught dramatic singing at the Munich Royal Music School. The last ten years of her life were spent at Berlin. She was first famous in England by the breaking of her contract with the manager Lumley and the consequent litigation.* Her father's remark in a letter, "One only *could* go to England to get money," aroused a storm of indignation; but all was forgiven when she appeared at Her Majesty's in 1856 as Romeo in Bellini's opera, *Lucrezia Borgia*, *Orpheus*, and *Tancred*.

* See "Reminiscences of the Opera," by Benjamin Lumley (London, 1864), chapters xxi. and xxiii.

MARGUERITE HALL, *Contralto*

Oratorio, Concerts and Recitals

Voice Culture

STUDIO, 101 WEST 78th STREET - - NEW YORK

Lionel Hayes ROBSARTE

FORMER OPERA TENOR VOICE SPECIALIST

A. de Trabadelo, Paris, teacher of Melba, Garden, Farrar, Eames, Carasa, Gayarre, etc., says:

"I sincerely believe Mr. Robsarte has no equal among American instructors."

From tone work to artistic finish. Traditions and action of full opera repertoire—Concert and oratorio. Teacher of Mme. Jungman, Prima Donna Contralto, Hofopera, Vienna; Mlle. Lillian Grenville, Prima Donna Soprano, Milan, St. Petersburg, Nice, Chicago Opera Co.; Signor Jacoletti, now singing in Naples; Miss Helene Travis, Mascagni Opera Co.

Residence Studio, HOTEL WOODWARD, N.Y.

'Phone, 5000 Columbus

Voices tried gratis by appointment

"DEATH AND TRANSFIGURATION," TONE-POEM FOR FULL ORCHESTRA,
OP. 24 RICHARD STRAUSS

(Born at Munich, June 11, 1864; now living at Charlottenburg—Berlin.)

This tone-poem was composed at Munich in 1888-89.* It was published at Munich in April, 1891.

The first performance was from manuscript, under the direction of the composer, at the fifth concert of the 27th Musicians' Convention of the Allgemeiner Deutscher Musikverein in the City Theatre of Eisenach, June 21, 1890. This convention, according to Theodor Müller-Reuters' "Lexikon der deutschen Konzertliteratur," was held June 19-22. There were three orchestral concerts in the City Theatre (June 19, 21, 22); a concert in the Hauptkirche zu St. Georg (June 20); and two chamber music concerts in Clemda Hall (June 20, 21).

The other works performed for the first time were Draeseke's Prelude to "Penthesilea"; Franz Schubert's "Tantum Ergo" and Offertory (MS.); duet from Hans Sommer's opera "Loreley"; Strauss's "Burlleske" for pianoforte and orchestra (Eugen d'Albert, pianist); Weingartner's Entr'acte from "Malawika"; d'Albert's Symphony, Op. 4; Robert Kahn's String Quartet, Op. 8; Philipp Wolfrum's Pianoforte Quintet; R. von Perger's String Quartet, Op. 15; Frederick Lamond's Pianoforte Trio, Op. 2; Arnold Krug's Vocal Quartet, Op. 32; Ivan Knorr's "Ukrainische Liebeslieder," Op. 5.

The second performance was at Weimar, January 12, 1891, at the third subscription concert in the Grand Ducal Theatre. Strauss led from manuscript.

The third performance was at the Eighth Philharmonic Concert in Berlin, February 23, 1891. The composer again led from manuscript.

The tone-poem was performed in Symphony Hall, Boston, on March 8, 1904, by the Philadelphia Orchestra, led by the composer.

The tone-poem is dedicated to Friedrich Rösch † and scored for three flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, double-bassoon, four horns, three trumpets, three trombones, tuba, a set of three kettledrums, two harps, gong, strings.

* *

* Hans von Bülow wrote to his wife from Weimar, November 13, 1889: "Strauss is enormously beloved here. His 'Don Juan' evening before last had a wholly unheard of success. Yesterday morning Spitzweg and I were at his house to hear his new symphonic poem 'Tod und Verklärung'—which has again inspired me with great confidence in his development. It is a very important work, in spite of sundry poor passages, and it is also refreshing."

† Rösch, born in 1862 at Memmingen, studied law and music at Munich. A pupil of Rheinberger and Wohlmuth, he conducted a singing society, for which he composed humorous pieces, and in 1888 abandoned the law for music. He was busy afterwards in Berlin, St. Petersburg, Munich. In 1898 he organized with Strauss and Hans Sommer the "Genossenschaft deutscher Komponisten." He has written madrigals for male and mixed choruses and songs. Larger works are in manuscript. He has also written an important work, "Musikästhetische Streitfragen" (1898), about von Bülow's published letters, programme music, etc., and a Study of Alexander Ritter (1898).

GEORGE HARRIS JR., *TENOR* RECITAL, CONCERT, ORATORIO

Management M. H. HANSON, 437 5th Avenue

Pupil of Jean de Reszke, and authorized teacher of his method

A limited number of pupils accepted

31 W. 44th Street, NEW YORK CITY

"Death and Transfiguration" may be divided into sections, closely joined, and for each one a portion of the poem may serve as motto.

I. Largo, C minor, D-flat major, 4-4. 'The chief Death motive is a syncopated figure, pianissimo, given to the second violins and the violas. A sad smile steals over the sick man's face (wood-wind, accompanied by horns and harps), and he thinks of his youth (a simple melody, the childhood motive, announced by the oboe). These three motives establish the mood of the introduction.

II. Allegro molto agitato, C minor. Death attacks the sick man. There are harsh double blows in quick succession. What Mr. Mauke characterizes as the Fever motive begins in the basses, and wildly dissonant chords shriek at the end of the climbing motive. There is a mighty crescendo, the chief Death motive is heard, the struggle begins (full orchestra, *fff*). There is a second chromatic and feverish motive, which appears first in sixteenths, which is bound to a contrasting and ascending theme that recalls the motive of the struggle. The second feverish theme goes canonically through the instrumental groups. The sick man sinks exhausted (*ritenuto*). Trombones, 'cellos, and violas intone even now the beginning of the Transfiguration theme, just as Death is about to triumph. "And again all is still!" The mysterious Death motive knocks.

III. And now the dying man dreams dreams and sees visions (*meno mosso, ma sempre alla breve*). The Childhood motive returns (G major) in freer form. There is again the joy of youth (oboes, harp, and bound to this is the motive of Hope that made him smile before the struggle, the motive now played by solo viola). The fight of manhood with the world's prizes is waged again (B major, full orchestra, *fortissimo*), waged fiercely. "Halt!" thunders in his ears, and trombones and kettledrums sound the dread and strangely-rhythmed motive of Death (drums beaten with wooden drumsticks). There is contrapuntal elaboration of the Life-struggle and Childhood motives. The Transfiguration motive is heard in broader form. The chief Death motive and the feverish attack are again dominating features. Storm and fury of

WILFRIED KLAMROTH

TEACHER of SINGING IN ALL OF ITS
BRANCHES

RICCARDO MARTIN'S OPINION:

"He has the real secret and knows how to teach it."

Studio, 11 1-2 West 37th Street . . . NEW YORK

Mrs. WILLIS E. BACHELLER

Voice Placing and Development

Pupil of V. Vannini, Florence; Mme. Blaze de Bury, Paris;
William Shakespeare, London

STUDIO HALL, 50 EAST 34TH STREET, NEW YORK

orchestra. There is a wild series of ascending fifths. Gong and harp knell the soul's departure.

IV. The Transfiguration theme is heard from the horns; strings repeat the Childhood motive, and a crescendo leads to the full development of the Transfiguration theme (moderato, C major). "World deliverance, world transfiguration."

"INTERMEZZO," OP. 39, NO. 2, AND "IHRE STIMME," OP. 96, NO. 3.

ROBERT SCHUMANN

(Born at Zwickau, June 8, 1810; died at Endenich, July 29, 1856.)

Schumann set the music to this poem by J. von Eichendorff (1788-1857) in 1840. It is No. 2 of "Liederkreis." The original key is A major, Langsam, 2-4.

INTERMEZZO.

Dein Bildniss wunderselig
Hab' ich im Herzensgrund,
Das sieht so frisch und fröhlich
Mich an zu jeder Stund'.
Mein Herz still in sich singet
Ein altes schönes Lied,
Das in die Luft sich schwinget
Und zu dir eilig sieht.
Dein Bildniss wunderselig
Hab' ich im Herzensgrund,
Das sieht so frisch und fröhlich
Mich an zu jeder Stund'!

Thine image fair I cherish
Deep in my loving heart;
Each hour thy smile so joyous
Doth bid all care depart.
My heart softly is singing
An old and lovely song,
Which, on the breezes winging,
To thee is borne along.*

"Ihre Stimme," poem by Graf von Platen (1796-1835), was composed in 1850. Nicht schnell, A-flat major, 4-4.

*Translation into English by Arthur Westbrook. Through the courtesy of Oliver Ditson Company, Boston.

CARL E. DUFFT

=====BASSO=====

Vocal Instruction

1 East 40th Street - New York City

IHRE STIMME.

Lass tief in dir mich lesen,
Verhehl' auch dies mir nicht,
Was für ein Zauberwesen
Aus deiner Stimme Spricht!
So viele Worte dringen an's Ohr
Uns ohne Plan und während sie verklingen
Ist alles abgethan!
Doch drängt auch nur von ferne
Dein Ton zu mir sich her,
Belausch' ich ihn so gerne,
Vergess' ich ihn so schwer.
Ich bebe dann, entglimme
Von allzu rascher Glut:
Mein Herz und deine Stimme
Versteh'n sich gar zu gut!

I cannot conceal from myself the fact that thy voice speaks a magic spell. Many words fall on our ear without significance, and while they die away everything is at an end. But, if only from afar thy voice makes its way to me, I hearken to it gladly, and hardly can forget. Then do I tremble, and glow with sudden fire; my heart and thy voice understand each other too well!

"SYLVELIN," OP. 55, NO. 1 CHRISTIAN SINDING

(Born at Kongsberg, Norway, January 11, 1856; now living in Christiania.)

The original poem is by Vetle Vislie. Andantino, A minor—A major,
12-8.

Sylvelin, Gud deg signe kvar evige Livsens Stund!
Dei Augo blaa, dei ljose Kinn, Din raude Munn.
Som Sol over alle Heimar,
Som Dag etter lange Natt,
Lyste du yver min tunge Hug,
Og Vetti dei vonde batt!
Sylvelin, Sylvelin, for deg eg bed,
For deg og for alt ditt Vael,
Gud signe deg alle Dagar,
Du hev so rein ei Sjael!

Ach, Sylvelin, segne Gott dich auf Erden zu jeder Stund',
Dein Aug' ist blau, dein Antlitz licht und roth dein Mund.
Wie Sonnenschein auf den Feldern,
Des Morgens nach langer Nacht
Hast du erhellet mir den dunklen Sinn,
Mich Traurigen froh gemacht!
Sylvelin, Sylvelin!
Allnächtlich schliess' ich in mein Gebet dich ein.
Gott segne dich alle Tage,
Er weiss: Dein Herz ist rein!

HERMAN EPSTEIN

PIANIST

SCHOOL OF MUSIC

All Branches Excellent Faculty

CARNEGIE HALL - NEW YORK

The NEW YORK TRIO

Violin, ALEXANDER SASLAVSKY

'Cello, WLADIMIR DUBINSKY

Piano, HERMAN EPSTEIN

Address, HERMAN EPSTEIN

CARNEGIE HALL - NEW YORK

Ah, Sylvelin, God bless thee each hour on earth. Thine eye is blue, and light thy face, and red thine mouth. As morning sunshine on the fields after a long night hast thou lighted the darkness of my mind, and turned my sadness into joy. Sylvelin, Sylvelin, nightly do I remember thee in my prayer. God bless thee daily; He knows: thy heart is pure.

“EIN TRAUM,” OP. 48, No. 6 EDVARD GRIEG

(Born at Bergen, Norway, June 15, 1843; died there September 4, 1907.)

The words of the original version are by Frederick von Bodenstedt (1819-92). The original key is D-flat major, Andante, 3-4.

Mir träumte einst ein schöner Traum,
Mich liebte eine blonde Maid,
Es war am grünen Waldesraum,
Es war zur warmen Frühlingszeit:

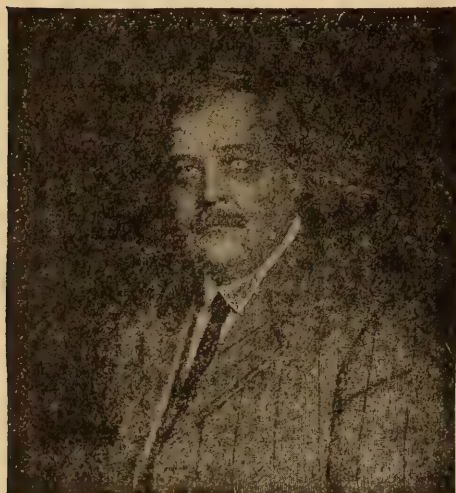
Die Knospe sprang, der Waldbach schwoll,
Fern aus dem Dorfe scholl Geläut';
Wir waren ganzer Wonnevoll,
Versunken ganz in Seligkeit.

Und schöner noch, als einst der Traum,
Begab es sich in Wirklichkeit;
Es war am grünen Waldesraum,
Es war zur warmen Frühlingszeit;

Der Waldbach schwoll, die Knospe sprang,
Geläut' erscholl vom Dorfe her!
Ich hielt dich fest, ich hielt dich lang'
Und lasse dich nun nimmermehr!

Ach, nimmermehr! ach, nimmermehr!
Oh Frühlingsgrüner Waldesraum,
Du lebst in mir durch alle Zeit!
Dort ward der Traum zur Wirklichkeit.

In dreams I had a vision fair:
I wooed a maid with golden hair;
We met in lovely forest glade,
Where spring had spread her verdant shade;



Edward B. Kinney

Vocal Specialist

780 WEST END AVENUE

S.E. Corner 98th STREET

NEW YORK

Phone, 1404 River

As organist and choirmaster of one of New York's large churches, and a producer of light operas, Mr. Kinney gives his pupils unusual chances.

He not only places the voice, but prepares the young artist for a career. His experience in caring for and restoring abused and apparently lost voices is invaluable. Examination by appointment.

The wood-bird sang, the streamlet flow'd,
We heard the distant village chime;
In ev'ry look our rapture glow'd,
Our hearts were held in bliss sublime.

That golden dream was not so fair
As waking joys imparted there:
Again we stood in forest glade,
Where spring had spread her verdant shade;

The streamlet flow'd, the wood-bird sang,
A sound of bells the breezes bore;
I held thee fast, I held thee long,
And I shall leave thee nevermore.

O forest, warm with sunny beam,
Through life thou'rt ever dear to me!
Here did the truth become a dream,
Here dreams became reality.*

RHAPSODIE ROUMAINE IN A MAJOR, OP. 11, No. 1.

GEORGES ENESCO (ENESCOU)

(Born at Cordaremi, Roumania, August 7, 1881; now living in Paris.)

This Rhapsody is the first of three Roumanian Rhapsodies. The other two are respectively in D major and G minor. It is dedicated to B. Crocé-Spinelli and scored for these instruments: three flutes (one interchangeable with piccolo), two oboes, English horn, two clarinets, two bassoons, four horns, two trumpets, two cornets-à-pistons, three trombones, tuba, a set of three kettledrums, side-drum, triangle, two harps, and the usual strings.

The Rhapsody is founded on Roumanian airs which appear in turn,

* Translation into English by Charles Fonteyn Manney ("Fifty Songs by Edvard Grieg"). Through the courtesy of Oliver Ditson Company, Boston.

ARTHUR L. LAWRASON

PROMINENT STUDENTS

REGINA VICARINO, Phenomenal Colorature

SALLIE FISHER

LINA ABARBANELL

322 W. 57th Street

Columbus 8945

NEW YORK

EUGENE HEFFLEY

PIANIST and TEACHER

CARNEGIE HALL

- -

NEW YORK

and are somewhat varied rather than developed. The Rhapsody begins with preluding (clarinet and oboe) on hints at the first theme, which is finally announced by violins and wood-wind. The first indication reads *Modéré*, A major, 4-4. The prevailing tonality, so constant that it has excited discussion, is A major. As the themes are clearly presented and there is little or no thematic development, there is no need of analysis. The Rhapsody was performed twice at the Promenade concerts in London, in the summer and fall season of 1911.

Enesco's father was a farmer. The boy at the age of three asked him to bring him a fiddle from the town where he sold his produce. The father brought him one, but it had only three strings, and the boy was disgusted: "I wanted a fiddle, not a plaything." A real violin was obtained, and Georges soon played the tunes he heard at village weddings, and made up tunes of his own. A wandering musician, staying in the village, taught him his notes, and Georges began to compose before he had seen any treatise on harmony. Another musician persuaded the father to take the boy to Vienna. Joseph Hellmesberger, the elder, was then at the head of the Vienna Conservatory and conductor at the Royal Opera House. He was at first unwilling to admit the seven-year-old boy: "The Conservatory is not a cradle." But the father pleaded earnestly. Hellmesberger heard the boy, admitted him to the Conservatory, and took him into his own family where he lived for four years. Georges took the first prizes for violin and harmony when he was eleven.

The father was wise. He did not exploit the boy as a prodigy, but took him to Paris. The class of Massenet, who took a great interest in Georges, was then conducted by Gabriel Fauré. Georges studied the violin with Martin Marsick. In 1897 Enescu, as he was then known, took a second *accessit* for fugue and counterpoint. In 1899 he won a first prize for violin playing.

In 1897 (June 11) a concert of his works was given in Paris by Miss Eva Holland, violinist, assisted by several. The programme included a sonata for violin and pianoforte; Suite dans le Style ancien for pianoforte; songs, "Le Saphir" and "Les deux différentes manières d'aimer";

PERRY AVERILL, *BARITONE*

Prepares Singers for the profession

STUDIO: 220 WEST 59th STREET

'Phone 1097 Col.

MADAM JOSEFA MIDDECKE

Voice Culture—Perfect Tone Production

Only students who wish to study seriously desired

THE ORLEANS, 100 West 80th Street, NEW YORK. 'Phone, 7480 Schuyler

Nocturne and Saltarello for violoncello; quintet for pianoforte and strings. This quintet showed the influence of Brahms.

Édouard Colonne heard the violin sonata played at the house of the Princess Bibesco, who had befriended the boy praised by Fauré, Massenet, and Saint-Saëns. He asked if Enesco had not composed an orchestral work. He was shown the "Poème Roumain," which he produced at a Châtelet concert, February 6, 1898. Enesco became at once known to the public. He was soon heard as a violinist, and as a virtuoso he has gained an enviable reputation through Europe. He is court violinist to the Queen of Roumania.

Among his chief works are:—

"Poème Roumain," Op. 1.

Sonata for violin and pianoforte, Op. 2.

Sonata for violin and pianoforte, Op. 6.

Pastorale Fantaisie for orchestra (Châtelet concert, February 19, 1899).

Symphony for two flutes, oboe, English horn, two clarinets, two horns, two bassoons.

Symphony for orchestra (Châtelet concert, January 21, 1906).

Suite for orchestra, Op. 9.

Symphonie concertante for violoncello and orchestra (Lamoureux concert, March, 1909, J. Salmon violoncellist).

Trois Rhapsodies Roumaines, Op. 11.

WHITE HOUSE COFFEE AND TEA



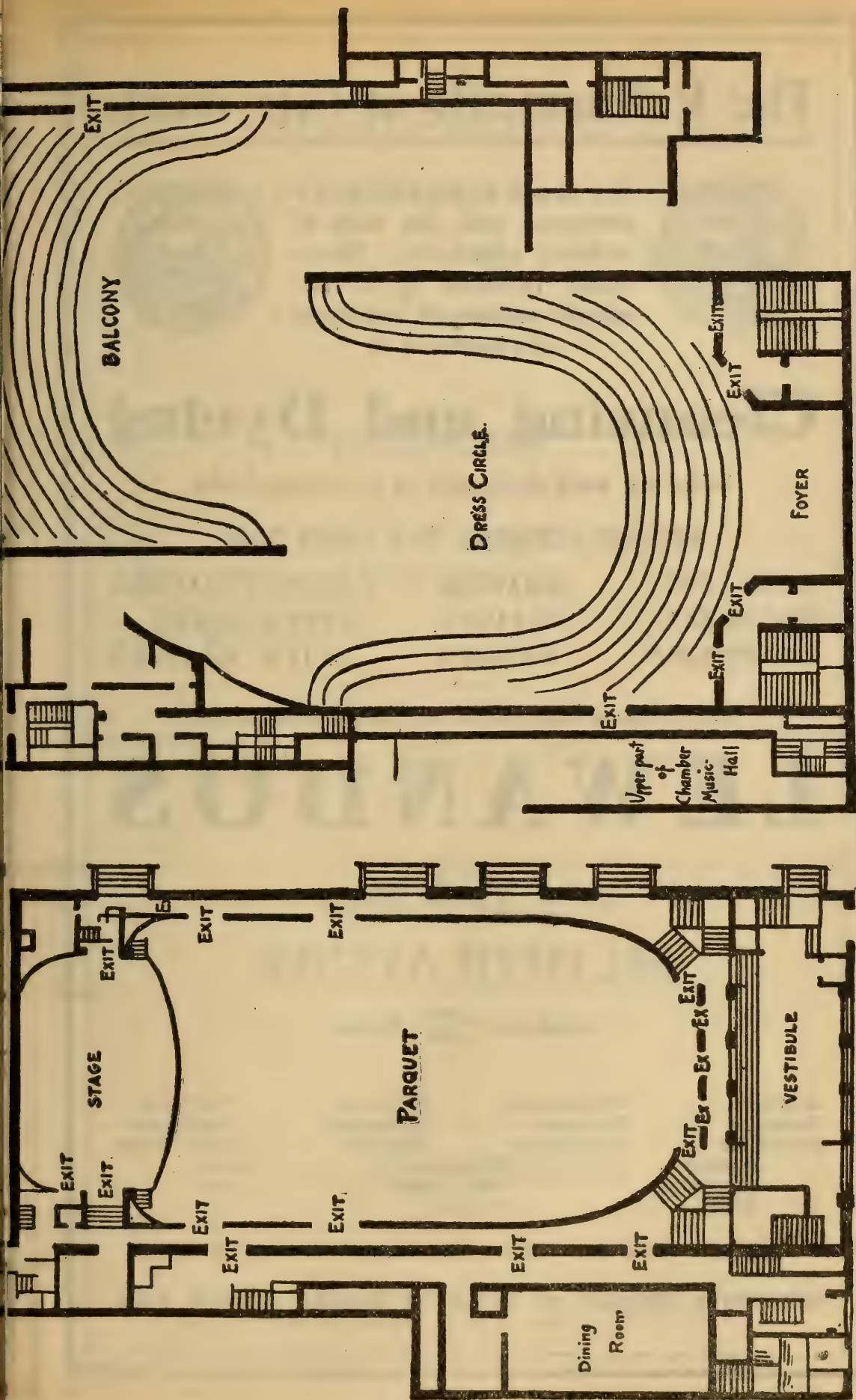
White House Coffee is put up for those who want a dependable article of intrinsic value, and are willing to pay a fair price. That price is not high, certainly not extravagant, as your own experience will prove. You can buy White House Coffee in any business center of this country. Its wonderful growth in sales in 20 years is the best proof that its splendid standard of quality is not approached by other brands. We offer it as the best Coffee sold by anybody anywhere.

White House Teas (5 distinct flavors) are just as good as White House Coffee. Both Coffee and Teas are in the "All-Tin" cans that keep all goodness in, all badness out.

DWINELL-WRIGHT CO.,

Principal Coffee Roasters.

BOSTON—CHICAGO.



The Refinements of Our Work



Are most apparent when compared with the work of ordinary cleaners. Unexcelled facilities up-to-the-minute equipment and years of experience in



Cleansing and Dyeing

make our work distinctive in its thoroughness

ARTICLES RETURNED IN A SHORT TIME

CURTAINS
BLANKETS
DRAPERIES

GOWNS
WAISTS
SASHES

MENS CLOTHES
OVERCOATS
SUITS GLOVES

Carefully cleansed properly finished and inspected before returning

LEWANDOS

New York Shop

557 FIFTH AVENUE

Telephones { 6941 } Bryant
 { 6942 }

Albany
Rochester
Providence

Roxbury
Cambridge
Boston

Philadelphia
Baltimore
Washington

Watertown
South Boston
Portland

Worcester
Springfield
Newport

Hartford
Bridgeport
New Haven
Salem
Lynn

Bundles called for and delivered by our own teams and motors

EXECUTIVE OFFICES 286 BOYLSTON STREET BOSTON U S A

FOURTH MATINEE
SATURDAY AFTERNOON, FEBRUARY 24
AT 2.30

PROGRAMME

Schumann Symphony No. 2, C major, Op. 61
I. Sostenuto assai; Allegro ma non troppo.
II. Scherzo: Allegro vivace: Trio I. and Trio II.
III. Adagio espressivo.
IV. Allegro molto vivace.

Tschaikowsky Variations on a Rococo Theme for Violoncello
with Orchestral Accompaniment, Op. 33

Strauss "Till Eulenspiegel's Merry Pranks, after the Old-
fashioned Roguish Manner,—in Rondo Form,"
Op. 28

Wagner Overture to "The Flying Dutchman"

SOLOIST

Mr. ALWIN SCHROEDER

There will be an intermission of ten minutes after the symphony

SYMPHONY IN C MAJOR, No. 2, Op. 61 ROBERT SCHUMANN

(Born at Zwickau, June 8, 1810; died at Endenich, July 29, 1856.)

In October, 1844, Schumann left Leipsic, where he had lived for about fourteen years. He had given up the editorship of the *Neue Zeitschrift* in July. He had been a professor of pianoforte playing and composition at the Leipsic Conservatory from April, 1843; but he was a singularly reserved man, hardly fitted for the duties of a teacher, and he was without disciples. He was in a highly nervous condition, so that his physician said he must not hear too much music; a change of scene might do him good.

Schumann therefore moved to Dresden. "Here," he wrote in 1844, "one can get back the old lost longing for music; there is so little to hear. This suits my condition, for I still suffer very much from my nerves, and everything affects and exhausts me directly." He lived a secluded life. He saw few, and he talked little. In the early eighties they still showed in Dresden a restaurant frequented by him, where he would sit for hours at a time, dreaming day-dreams. He tried sea-baths. In 1846 he was exceedingly sick, mentally and bodily. "He observed that he was unable to remember the melodies that occurred to him when composing, the effort of invention fatiguing his mind to such a degree as to impair his memory." When he did work, he applied himself to contrapuntal problems.

The Symphony in C major, known as No. 2, but really the third,—for the one in D minor, first written, was withdrawn after performance, remodelled, and finally published as No. 4,—was composed in the years 1845 and 1846. Other works of those years are four fugues for pianoforte, studies and sketches for pedal piano, six fugues on the name of Bach for organ, intermezzo, rondo, and finale to "Fantasie" (published as Concerto, Op. 54), five songs by Burns for mixed chorus, four songs for mixed chorus, Op. 59, and a canon from Op. 124. The symphony was published, score and parts, in November, 1847.

The symphony was first played at the Gewandhaus, Leipsic, under Mendelssohn's direction, on November 5, 1846.* The first perform-

* The first part of the programme included the overture, an aria, and the finale of Act II. of "Euryanthe" and the overture and finale of Act II. of "William Tell." The latter overture made such a sensation under Mendelssohn's direction that it was imperiously redemanded. The symphony, played from manuscript, pleased very few. Some went so far as to say that the demand for a second performance of Rossini's overture was a deliberate reflection on Schumann, whose symphony was yet to be heard.

Unquestionably the Greatest Book in Years **MY LIFE** The Autobiography of **RICHARD WAGNER**

One of the great, if not *the greatest book of this generation*, worthy to take its place side by side with the world's immortal biographies. The mere publication of an autobiography of a man of Wagner's rank would be a great event even though it were a conventional and dull production; *but MY LIFE* "tells one of the most thrilling and dramatic stories in the history of modern art."—*Springfield Republican*.

"Will rank among the great autobiographies of literature. . . . The world will not willingly let die such a work as this."—*N.Y. Sun*.

Two volumes, large 8vo. Boxed, \$8.50 net. Expressage extra
DODD, MEAD & COMPANY, Publishers New York

ance in Boston was at a concert of the Harvard Musical Association, March 1, 1866. The Philharmonic Society of New York performed it as early as January 14, 1854.

Schumann wrote from Dresden on April 2, 1849, to Otten,* a writer and conductor at Hamburg, who had brought about the performance of the symphony in that city: "I wrote the symphony in December, 1845, when I was still half-sick. It seems to me one must hear this in the music. In the Finale I first began to feel myself; and indeed I was much better after I had finished the work. Yet, as I have said, it recalls to me a dark period of my life. That, in spite of all, such tones of pain can awaken interest, shows me your sympathetic interest. Everything you say about the work also shows me how thoroughly you know music; and that my melancholy bassoon in the adagio, which I introduced in that spot with especial fondness, has not escaped your notice, gives me the greatest pleasure." In the same letter he expressed the opinion that Bach's Passion according to John was more powerful and poetic work than his Passion according to Matthew.

And yet when Jean J. H. Verhulst of the Hague (1816-91) visited Schumann in 1845, and asked him what he had written that was new and beautiful, Schumann answered he had just finished a new sym-

* George Dietrich Otten, born at Hamburg in 1806, showed a marked talent for drawing, which he studied, as well as the pianoforte and the organ; but he finally devoted himself to music, and became a pupil of Schneider at Dessau (1828-32). He taught at Hamburg, and led the concerts of the Hamburg Musik-Verein, which he founded, from 1855 to 1863. In 1883 he moved to Vevey, Switzerland.

CARNEGIE HALL

THE MENDELSSOHN CHOIR OF TORONTO

Dr. A. S. VOGT, Conductor
In Conjunction With

THE THEODORE THOMAS ORCHESTRA

FREDERICK STOCK, Conductor

Tuesday Evening, February 27th

Program will comprise excerpts from the following:

Mass in B minor	-	-	-	-	-	-	-	-	-	Bach
Caractacus	-	-	-	-	-	-	-	-	-	Elgar
Te Deum	-	-	-	-	-	-	-	-	-	Berlioz

A' capella compositions chosen from the works of
Lotti, Palestrina, Herzogenberg, Grieg, Howard Brockway and Granville Bantock

Orchestral works to be played by the

THEODORE THOMAS ORCHESTRA

FREDERICK STOCK, Conductor

Wednesday Evening, February 28th

MANZONI REQUIEM (In its entirety) - - - - - Verdi

Assisted by

MISS FLORENCE HINKLE, Soprano MR. GEORGE HAMLIN, Tenor
MISS CHRISTINE MILLER, Contralto MR. CLARENCE WHITEHILL, Baritone

And the THEODORE THOMAS ORCHESTRA

Mail orders for tickets can be sent at any time to the Quinlan Musical Agency, 1 West 34th St., New York, and all applications for seats will be filled in the order of their receipt, when self-addressed and stamped envelope is enclosed. Checks and money orders should be made payable to the Quinlan International Musical Agency. Sale of single tickets will open at Carnegie Hall Box Office on February 19.

Tickets, \$1.00, \$1.50, \$2.00, \$2.50. Boxes seating six, \$18.00 and \$20.00

Management of QUINLAN MUSICAL AGENCY, West Thirty-fourth Street - - NEW YORK

phony. Verhulst asked him if he thought he had fully succeeded. Schumann then said: "Yes, indeed, I think it's a regular Jupiter."

*
* *

There is a dominating motive, or motto, which appears more or less prominently in three of the movements. This motto is proclaimed at the very beginning, *Sostenuto assai*, 6-4, by horns, trumpets, alto trombone, *pianissimo*, against flowing counterpoint in the strings. This motto is heard again in the finale of the following *allegro*, near the end of the *scherzo*, and in the concluding section of the finale. (It may also be said here that relationship of the several movements is further founded by a later use of other fragments of the introduction and by the appearance of the theme of the *adagio* in the finale.) This motto is not developed: its appearance is episodic. It is said by one of Schumann's biographers that the introduction was composed before the symphony was written, and that it was originally designed for another work. The string figure is soon given to the wood-wind instruments. There is a crescendo of emotion and an acceleration of the pace until a *cadenza* for the first violins brings in the *allegro*, *ma non troppo*, 3-4. The first theme of this *allegro* is exposed frankly and *piano* by full orchestra with the exception of trumpets and trombones. The rhythm is nervous, and accentuation gives the idea of constant syncopation. The second theme, if it may be called a theme, is not long in entering. The exposition of this movement, in fact, is uncommonly short. Then follows a long and elaborate development. In the climax the motto is sounded by the trumpets.

The *scherzo*, *Allegro vivace*, C major, has 2-4 two trios. The *scherzo* proper consists of first violin figures in sixteenth notes, rather simply accompanied. The first trio, in G major, 2-4, is in marked contrast. The first theme, in lively triplet rhythm, is given chiefly to wood-wind and horns; it alternates with a quieter, flowing phrase for strings. This trio is followed by a return of the *scherzo*. The second trio, in A minor, 2-4, is calm and melodious. The simple theme is sung at first in full harmony by strings (without double-basses) and then developed against a running contrapuntal figure. The *scherzo* is repeated, and, toward the close, trumpets and horns loudly sound the motto.

Mr. William Foster Apthorp has contributed an interesting personal note concerning the *scherzo*. "The late Otto Dresel once told me a curious fact about this trio. When, as a boy, he was studying under Mendelssohn, in Leipsic, he happened to be left alone one day in Mendelssohn's study. While mousing around there with a boy's curiosity, he espied on a desk a MS. score that was not in Mendelssohn's hand-

JANET BULLOCK WILLIAMS

Teacher of Singing

1 2 2 C A R N E G I E H A L L

writing. It turned out to be the MS. of Schumann's C major symphony—then unknown, save to the composer and a friend or two; it had evidently been sent to Mendelssohn to look over. Dresel, much interested in his unexpected find, forthwith began to read the score, and had time to read it through and replace it where he had found it, before Mendelssohn returned. He told me that, curiously enough, the triplet theme of the first trio of the Scherzo was exposed and carried through *by the strings alone*. Yet when, some weeks later, he heard the symphony rehearsed at the Gewandhaus, this theme was played by the wood-wind and horns, just as it stands now in the published score. Dresel thought it pretty plain that Schumann transferred this theme from the strings to the wind on Mendelssohn's advice. It was not uncharacteristic of Schumann's greenness in orchestral matters at the time that he should not have thought of giving the theme to the wind—after the carnival of the violins in the Scherzo proper—without being prompted thereto by his friend."

The third movement, Adagio espressivo, 2-4, is the development of an extended cantilena that begins in C minor and ends in E-flat major. Violins first sing it; then the oboe takes it, and the song is more and more passionate in melancholy until it ends in the wood-wind against violin trills. This is followed by a contrapuntal episode, which to some is incongruous in this extremely romantic movement. The melodic development returns, and ends in C major.

The finale, Allegro molto vivace, C major, 2-2, opens after two or three measures of prelude with the first theme of vigorous character (full orchestra except trombones). This is lustily developed until it reaches a transitional passage, in which the violins have prominent figures. All this is in rondo form. The second theme is scored for violas, 'cellos, clarinets, and bassoons, while violins accompany with the figures mentioned. This theme recalls the opening song of the

Mrs. Elizabeth Jennings Buckland

Studio:

THE FRANKLIN

204 WEST 94th STREET

Telephone - - - - 2488 Riverside

THE
RIVARDE
METHOD
of SINGING

Voice Placing a
Specialty

Studio

130

West 57th Street

Tea Rooms

Breakfast

Luncheon

Tea and

Dinner

adagio. A new theme, formed from development of the recollection, long hinted at, finally appears in the wood-wind, and is itself developed into a coda of extraordinary length. Figures from the first theme of the finale are occasionally heard, but the theme itself does not appear in the coda, although there is a reminiscence of a portion of the first theme of the first movement. The motto is sounded by the brass. There is a second exultant climax, in which the introductory motive is of great importance.

This symphony, dedicated to Oscar I., King of Sweden and Norway, is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, three trombones, kettledrums, strings.

VARIATIONS ON A ROCOCO* THEME FOR VIOLONCELLO WITH ORCHESTRAL ACCOMPANIMENT, OP. 33 PETER TSCHAIKOWSKY

(Born at Votkinsk, in the government of Viatka, Russia, May 7, 1840; died at St. Petersburg, November 6, 1893.)

These "Variations sur un Thème rococo" are dedicated to Wilhelm Fitzenhagen.† In Mr. Paul Juon's translation into German of Modest Tschaikowsky's life of his brother Peter, it is stated that the Variations were composed in December, 1876. Mrs. Newmarch's condensa-

* The Italian adjective "rococo" means "old-fashioned." The noun means "antiquated style."

Mr. E. Markham Lee in his Life of Tschaikowsky says with reference to this title: "The term Rococo, together with its companions Zopf and Baroque, refers to *manner*, and it is a term borrowed from architecture, where it refers to a highly ornamental period, denoting a certain impress deprived from the study of a school of thought foreign to that of the artist's own natural groove. One would therefore not expect the theme of this set of variations, although original, to be in Tschaikowsky's own distinctive style, nor is it really so, exhibiting rather a dainty Mozartean grace and simplicity together with a certain rhythmic charm."

"Rococo. The style of decoration into which that of the Louis Quinze period culminated, distinguished for a superfluity of confused and discordant detail." J. W. Mollett's "Dictionary of Words used in Art and Archaeology."

Hence, according to the Standard Dictionary, "anything that is *quaint*, fantastic or tasteless in art or literature."

† Wilhelm Karl Friedrich Fitzenhagen was born at Seesen, Brunswick, September 15, 1848. He died at St. Petersburg, February 14, 1890. A distinguished violoncellist, he wrote much for his instrument. He was violoncello professor at the Moscow Conservatory and 'cello leader of the Imperial Russian Musical Society of the same city. Tschaikowsky's second quartet was first played at Nicolas Rubinstein's in Moscow early in 1874 by Laub, Hrímalý, Gerber, and Fitzenhagen.

A Most Effectual Throat Relief

Hoarseness, coughs, inflammation of the throat, bronchial and asthmatic troubles are relieved promptly by the use of

BROWN'S BRONCHIAL TROCHES

For over half a century recognized throughout the world as the staple throat remedy. Especially convenient to carry in purse or pocket ready for use whenever required to check a cough or give relief in any throat trouble.

Entirely free from opiates in any form. Fine for singers and speakers to clear the voice. Sold everywhere in boxes—never in bulk.

Price 25c, 50c and \$1.00
Sample sent free on request

JOHN I. BROWN & SON, BOSTON, MASS.

BROWN'S

CAMPHORATED
SAPONACEOUS

DENTIFRICE

is an article of superior merit. Used daily, will keep the teeth sound, prevent accumulation of tartar, and give firmness to the gums. It leaves a particularly clean and pleasant feeling in the mouth.

For sale by druggists and dealers in toilet articles, or sent on receipt of price, 25 cents. Sample sent on request.

Manufactured by JOHN I. BROWN & SON

CURTIS & BROWN
MFG. CO., Ltd.

NEW YORK, N.Y.

tion and translation into English of this monumental work says, after the quotation of a short and dismal letter of Tschaikowsky to S. Tan-éïeff, dated February 10, 1877: "In spite of the bitterness left by the comparative failure of 'Vakoula,' and the many other blows which his artistic ambitions had to suffer, Tschaikowsky, after his return to Moscow, did not lose his self-confidence, nor let his energy flag for a moment. On the contrary, although grieved at the fate of his 'favorite offspring,' 'Vakoula,'"—the opera "Vakoula the Smith" was produced at St. Petersburg, December 6, 1876, and on December 14 the composer heard that his orchestral "Romeo and Juliet" had been hissed in Vienna,—“and at his unlucky début as a composer in Vienna * and Paris, although suffering from a form of dyspepsia, he was not only interested in the propaganda of his works abroad, but composed his Variations on a Rococo Theme for violoncello, and corresponded with Stassov about an operatic libretto. The choice of the subject—'Othello'—emanated from Tschaikowsky himself. When Stassov tried to persuade him that this subject was not suitable to his temperament, he refused to listen to arguments, and would only consider this particular play." His enthusiasm cooled in a few months.

According to Mr. Juon's translation, the Variations were composed in 1876, and during the season of 1876-77 Tschaikowsky also wrote his Slav March, Op. 31; the symphonic fantasia, "Francesca da Rimini," Op. 32; and the Valse Scherzo for violin and orchestra, Op. 34. He also sketched his fourth symphony and two-thirds of his opera, "Eugene Onegin."

Modest Tschaikowsky is usually careful to give the dates of first performances of works by his brother. He does not give information concerning the first performance of the Variations, but he refers to a letter received by Peter from Fitzenhagen in June, 1879, in which the violoncellist told him of the great success of this work as played by him at a music festival at Wiesbaden. Liszt was present, and is re-

* "Hans Richter, who conducted the Vienna performance of 'Romeo,' declared that the comparative failure of the work did not amount to a fiasco. Certainly at the concert itself a few hisses were heard, and Hanslick wrote an abusive criticism of it in the *Neue Freie Presse*, but at the same time much interest, even enthusiasm, was shown for the new Russian work." Mrs. Newmarch, *Life of Tschaikowsky*, p. 191.

HOTEL LENOX

2 minutes from Back Bay Stations

Fireproof Modern Convenient

250 Rooms; 125 with Private Bath

Superior Cuisine and Service

Boylston and Exeter Streets

BOSTON

ported to have said, "This is indeed music." At this same festival von Bülow played Tschaikowsky's first pianoforte concerto.

The Variations are scored for solo violoncello, two flutes, two oboes, two clarinets, two bassoons, two horns, and strings.

A few introductory measures, Moderato quasi andante, leads to the theme played by the violoncello, moderato semplice, A major, 2-4. There are seven variations, interspersed with numerous cadenzas for the solo instruments and separated by orchestral interludes. The first two variations are in the tempo of the theme. The third, Andante sostenuto, C major, 3-4, has a distinguished melody which is richly accompanied. The fourth is an Andante grazioso, 2-4; the fifth an Allegro moderato, 2-4; the sixth an Andante, D minor. The seventh, with coda, is of a brilliant nature.

* * *

The programme of Mr. Frank Van der Stucken's concert in Chickering Hall, New York, November 28, 1888, announced a theme and variations "from concerto for violoncello" by Tschaikowsky, "accompaniment for orchestra transcribed from the pianoforte arrangement by Mr. Herbert and Mr. J. Ch. Rietzel." Mr. Herbert was the violoncellist. Tschaikowsky never wrote a concerto for violoncello. He revised, however, the Theme and Variations after publication, and the second edition is the one known to-day. Is it possible that the title-page of the first edition made any reference to a "concerto"? No biographer of Tschaikowsky speaks of the composer's intention of writing a concerto for the violoncello.

"TILL EULENSPIEGEL'S MERRY PRANKS, AFTER THE OLD-FASHIONED, ROGUSH MANNER,—IN RONDO FORM," FOR FULL ORCHESTRA, OP. 28 RICHARD STRAUSS

(Born at Munich, June 11, 1864; now living at Charlottenburg—Berlin.)

"Till Eulenspiegel's lustige Streiche, nach alter Schelmenweise—in Rondoform—für grosses Orchester gesetzt, von Richard Strauss," was produced at a Gürzenich concert at Cologne, November 5, 1895. It was composed in 1894-95 at Munich, and the score was completed there, May 6, 1895. The score and parts were published in September, 1895.

When Dr. Franz Wüllner, who conducted the first performance at

HOTEL PURITAN

COMMONWEALTH AVENUE

100 yards from Massachusetts Avenue car lines

The Distinctive Boston House



One of the most attractive Hotels in the World for Transient and Permanent Guests who demand the best. Several desirable rooms and suites at modest prices.

Afternoon tea daily, with music, in the Sun Parlor

Cologne, asked the composer for an explanatory programme of the "poetical intent" of the piece, Strauss replied: "It is impossible for me to furnish a programme to 'Eulenspiegel'; were I to put into words the thoughts which its several incidents suggested to me, they would seldom suffice, and might even give rise to offence. Let me leave it, therefore, to my hearers to crack the hard nut which the Rogue has prepared for them. By way of helping them to a better understanding, it seems sufficient to point out the two 'Eulenspiegel' motives, which, in the most manifold disguises, moods, and situations, pervade the whole up to the catastrophe, when, after he has been condemned to death, Till is strung up to the gibbet. For the rest, let them guess at the musical joke which a Rogue has offered them." Strauss indicated in notation three motives,—the opening theme of the introduction, the horn theme that follows almost immediately, and the descending interval expressive of condemnation and the scaffold.

Till (or Tyll) Eulenspiegel is the hero of an old *Volksbuch* of the fifteenth century attributed to Dr. Thomas Murner (1475-1530). Till is supposed to be a wandering mechanic of Brunswick, who plays all sorts of tricks, practical jokes,—some of them exceedingly coarse,—on everybody, and he always comes out ahead. In the book, Till (or Till Owlglass, as he is known in the English translation) goes to the gallows, but he escapes through an exercise of his ready wit, and dies peacefully in bed, playing a sad joke on his heirs, and refusing to lie still and snug in his grave. Strauss kills him on the scaffold. The German name is said to find its derivation in an old proverb: "Man sees his own faults as little as a monkey or an owl recognizes his ugliness in looking into a mirror."

Certain German critics were not satisfied with Strauss's meagre clew, and they at once began to evolve labored analyses. One of these programmes, the one prepared by Mr. Wilhelm Klatte, was published in the *Allgemeine Musik-Zeitung* of November 8, 1895, and as it has been published frequently in programme books in Germany and England, and in some cases with Strauss's apparent sanction, it is now published for the first time in a programme book of these concerts. The translation is, for the most part, by Mr. C. A. Barry):—

FAELTEN PIANOFORTE S C H O O L

The FULL COURSE embraces every detail of correct playing, interpretation, technic, memory culture, and concert repertoire, discourages aimless study, and prepares each student for a definite musical career.

CARL FAELTEN, Director
30 Huntington Avenue, Boston

DE MERITTE SCHOOL

815 BOYLSTON STREET, BOSTON
Twelfth Year

A preparatory school for boys who want an education.

The **Upper Grade** prepares for college and the scientific schools.

The **Lower Grade** gives to boys from ten to fourteen years of age a careful training for the work of the upper grade.

EDWIN DE MERITTE, A. B., Prin.

BOUND COPIES of the Boston Symphony Orchestra's PROGRAMME BOOKS

Containing Mr. Philip Hale's analytical and descriptive notes on all works performed during the season ("musically speaking, the greatest art annual of to-day,"—W. J. Henderson, *New York Sun*)
May be obtained by addressing

Price \$3.00

C. A. ELLIS
SYMPHONY HALL

A strong sense of German folk-feeling (*des Volksthümlichen*) pervades the whole work; the source from which the tone-poet drew his inspiration is clearly indicated in the introductory bars: *Gemächlich* (Andante comodo), F major, 4-8. To some extent this stands for the "once upon a time" of the story-books. That what follows is not to be treated in the pleasant and agreeable manner of narrative poetry, but in a more sturdy fashion, is at once made apparent by a characteristic bassoon figure which breaks in *sforzato* upon the piano of the strings. Of equal importance for the development of the piece is the immediately following humorous horn theme (F major, 6-8). Beginning quietly and gradually becoming more lively, it is at first heard against a tremolo of the "divided" violins and then again in the tempo primo, *Sehr lebhaft* (Vivace). This theme, or at least the kernel of it, is taken up in turn by oboes, clarinets, violas, 'cellos, and bassoons, and is finally brought by the full orchestra, except trumpets and trombones, after a few bars crescendo, to a dominant half-close fortissimo in C. The thematic material, according to the main point, has now been fixed upon; the *milieu* is given by which we are enabled to recognize the pranks and droll tricks which the crafty schemer is about to bring before our eyes, or, far rather, before our ears.

Here he is (clarinet phrase followed by chord for wind instruments). He wanders through the land as a thorough-going adventurer. His clothes are tattered and torn: à queer, fragmentary version of the Eulenspiegel motive resounds from the horns. Following a merry play with this important leading motive, which directly leads to a short but brilliant tutti, in which it again asserts itself, first in the flutes, and then finally merges into a softly murmuring and extended tremolo for the violas, this same motive, gracefully phrased, reappears in succession in the basses, flute, first violins, and again in the basses. The rogue, putting on his best manners, slyly passes through the gate, and enters a certain city. It is market-day; the women sit at their stalls and prattle (flutes, oboes, and clarinets). Hop! Eulenspiegel springs on his horse (indicated by rapid triplets extending through three measures, from the low D of the bass clarinet to the highest A of the D

HARRIET THORBURN 703 Carnegie Hall

The Art of Singing

Pupil of Frank King Clark, Berlin, and Carl Scheidemantel, Dresden
Isidor Luckstone, New York

The Elinor Comstock Music School

A resident and day school. Leschetizky method. Piano teachers all Leschetizky pupils. Vocal, Harmony, Ensemble playing, Sight reading, Lectures on current operas and concerts. Classes arranged in French, Classic Dancing, Literature and History of Art. Catalogues.

Miss ELINOR COMSTOCK, 1000 Madison Ave., New York City

clarinet), gives a smack of his whip, and rides into the midst of the crowd. Clink, clash, clatter! A confused sound of broken pots and pans, and the market-women are put to flight! In haste the rascal rides away (as is admirably illustrated by a fortissimo passage for the trombones) and secures a safe retreat.

This was his first merry prank; a second follows immediately: *Gemächlich* (*Andante comodo*), F major, 2-4. Eulenspiegel has put on the vestments of a priest, and assumes a very unctuous mien. Though posing as a preacher of morals, the rogue peeps out from the folds of his mantle (the Eulenspiegel motive on the clarinet points to the imposture). He fears for the success of his scheme. A figure played by muted violins, horns, and trumpets makes it plain that he does not feel comfortable in his borrowed plumes. But soon he makes up his mind. Away with all scruples! He tears them off (solo violin, *glissando*).

Again the Eulenspiegel theme is brought forward in the previous lively tempo, 6-8, but is now subtly metamorphosed and chivalrously colored. Eulenspiegel has become a Don Juan, and he waylays pretty women. And one has bewitched him: Eulenspiegel is in love! Hear how now, glowing with love, the violins, clarinets, and flutes sing. But in vain. His advances are received with derision, and he goes away in a rage. How can one treat him so slightly? Is he not a splendid fellow? Vengeance on the whole human race! He gives vent to his rage (in a fortissimo of horns in unison, followed by a pause), and strange personages suddenly draw near ('cellos). A troop of honest, worthy Philistines! In an instant all his anger is forgotten. But it is still his chief joy to make fun of these lords and protectors of blameless decorum, to mock them, as is apparent from the lively and accentuated fragments of the theme, sounded at the beginning by the horn, which are now heard first from horns, violins, 'cellos, and then from trumpets, oboes, and flutes. Now that Eulenspiegel has had his joke, he goes away and leaves the professors and doctors behind in thoughtful meditation. Fragments of the typical theme of the Philistines are here treated canonically. The wood-wind, violins, and trumpets suddenly project the Eulenspiegel theme into their profound philosophy.

MR. C. M. CHASE

Teacher of PIANOFORTE PLAYING

ASSISTED BY
MILDRED HARLOWE COOK and others

RECITAL given by Miss COOK last season
AT STEINERT HALL, BOSTON

PROGRAM

- | | |
|---|---|
| 1. (a) Rhapsody, Op. 79, No. 1 Brahms | 3. (a) Voiles C. Debussy |
| (b) Gnomes, Op. 30, No. 1 } H. Farjeon | (b) Arabesque, No. 1 } C. Debussy |
| (c) Mercury, Op. 13, No. 4 } H. Farjeon | (c) La Campanella Paganini-Liszt |
| (For the first time in Boston) | |
| (d) Ende vom Lied, Op. 12 Schumann | 4. (a) "Ladore," A major (first time) C. M. Chase |
| 2. (a) Nocturne, Op. 15, No. 2 Chopin | (b) Scherzando, Op. 103, No. 3 C. Sinding |
| (b) Impromptu, Op. 66, C-sharp minor } Chopin | (First time in Boston) |
| (c) Polonaise, Op. 40, No. 1 } Chopin | (c) Caprice Espagnol M. Moszkowski |

Steinert Hall Annex, Boston 500 Carnegie Hall, New York, Wednesdays

It is as though the transcendent rogue were making faces at the big-wigs from a distance—again and again—and then waggishly running away. This is aptly characterized by a short episode (A-flat) in a hopping, 2-4 rhythm, which, similarly with the first entrance of the Hypocrisy theme previously used, is followed by phantom-like tones from the wood-wind and strings and then from trombones and horns. Has our rogue still no foreboding?

Interwoven with the very first theme, indicated lightly by trumpets and English horn, a figure is developed from the second introductory and fundamental theme. It is first taken up by the clarinets; it seems to express the fact that the arch-villain has again got the upper hand of Eulenspiegel, who has fallen into his old manner of life. If we take a formal view, we have now reached the repetition of the chief theme. A merry jester, a born liar, Eulenspiegel goes wherever he can succeed with a hoax. His insolence knows no bounds. Alas! there is a sudden jolt to his wanton humor. The drum rolls a hollow roll; the jailer drags the rascally prisoner into the criminal court. The verdict “guilty” is thundered against the brazen-faced knave. The Eulenspiegel theme replies calmly to the threatening chords of wind and lower strings. Eulenspiegel lies. Again the threatening tones resound; but Eulenspiegel does not confess his guilt. On the contrary, he lies for the third time. His jig is up. Fear seizes him. The Hypocrisy motive is sounded piteously; the fatal moment draws near; his hour has struck! The descending leap of a minor seventh in bassoons, horns, trombones, tuba, betokens his death. He has danced in air. A last struggle (flutes), and his soul takes flight.

1911

Fourteenth Season

1912

FIFTH SYMPHONY CONCERT

FOR YOUNG PEOPLE

SATURDAY AFTERNOON, MARCH 2nd, 2.30

Senior and Junior Orchestras of the Music School Settlement

DAVID MANNES, Director

120 YOUNG PLAYERS

SOLOISTS

Miss EDNA RUPPEL Violinist

Master BERYL RUBINSTEIN Pianist

PART I.		PROGRAMME	PART II.	
1.	Concerto in A Minor Vivaldi (1675-1743)		1a.	Andante Cantabile Tchaikowsky
2.	Mazeppa Liszt		b.	Serenade from “Don Juan” Rachmaninoff
3.	Overture Cimarosa		2a.	Polichinelle
4a.	Ave Maria Schubert-Wilhelmj		b.	Sextette from “Lucia” (arranged for left hand by Leschetisky) Donizetti
b.	Liebes Freud Kreisler		3a.	Spring Song Mendelssohn
5a.	Tambourine Rameau		b.	Fliegen Menuet Czibulka
b.	Marche de la Caravane Gretry		4.	Music School Chorale, written by a student of the Music School Settlement

SIXTH CONCERT, SATURDAY AFTERNOON, MARCH 16

SPRING FESTIVAL OF MUSIC AND DANCE

NEW YORK SYMPHONY ORCHESTRA

Walter Damrosch, Conductor

Boxes and tickets now on sale at OFFICE OF THE SOCIETY, 1 WEST 34th ST., Room 611, and at Box Office, Carnegie Hall

After sad, tremulous pizzicati of the strings the epilogue begins. At first it is almost identical with the introductory measures, which are repeated in full; then the most essential parts of the second and third chief-theme passages appear, and finally merge into the soft chord of the sixth on A-flat, while wood-wind and violins sustain. Eulenspiegel has become a legendary character. The people tell their tales about him: "Once upon a time . . ." But that he was a merry rogue and a real devil of a fellow seems to be expressed by the final eight measures, full orchestra, fortissimo.

Such is Mr. Wilhelm Klatte's explanation of the poetic contents of Strauss's rondo, and though the composer may smile in his sleeve and whisper to himself, "Not a bit like it!" he has never publicly contradicted Mr. Klatte.

* *
* *

The rondo, dedicated to Dr. Arthur Seidl, is scored for one piccolo, three flutes, three oboes, one English horn, one small clarinet in D, two clarinets, one bass clarinet, three bassoons, one double-bassoon, four horns (with the addition of four horns *ad lib.*), three trumpets (with three additional trumpets *ad lib.*), three trombones, one bass tuba, kettledrums, snare-drum, bass drum, cymbals, triangle, a watchman's rattle, strings.

1911	Nineteenth Season	1912
------	-------------------	------

CARNEGIE HALL

THE

MUSICAL ART SOCIETY

CHOIR OF SEVENTY SINGERS

Mr. FRANK DAMROSCH, Director

SECOND CONCERT, Tuesday Evening, March 5, at 8.30

PROGRAMME

PART I.

MAGNIFICAT	- -	Orlando di Lasso
ADORAMUS TE	- -	Orlando di Lasso
TU ES PETRUS	- -	Palestrina
TANTUM ERGO	- -	Vittoria
AVE MARIS STELLA	- -	Grieg
HEBREW MELODIES	- -	Bruch
O Weep for Those		
She Walks in Beauty		
On Jordan's Banks		

PART II.

COME, LOVERS, FOLLOW ME	- - -	Morley
TWO CANONS	- - -	Beethoven
Short Is Our Grief		
To Mälzel		
EASTER SONG	- - -	Othegraven
TWO RUSSIAN SONGS	- - -	Cui
Blue Flow'rets		
Echo		
EVENING SCENE	- - -	Elgar
EVENING	- - -	Brahms

Boxes and Tickets now on sale at the Office of the Society, 1 W. 34th Street, Room 611, and at Box Office, Carnegie Hall.

OVERTURE TO "THE FLYING DUTCHMAN" . . . RICHARD WAGNER

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

The overture is scored for one piccolo, two flutes, two oboes, one English horn, two clarinets, four horns, two bassoons, two trumpets, three trombones, one bass tuba, kettledrums, harp, strings.

It was sketched at Mendon near Paris in September, 1841, and completed and scored at Paris in November of that year. In 1852 Wagner changed the ending. In 1860 he wrote another ending for the Paris concerts.

It opens *Allegro con brio* in D minor, 6-4, with an empty fifth, against which horns and bassoons give out the Flying Dutchman motive. There is a stormy development, through which this motive is kept sounding in the brass. There is a hint at the first theme of the main body of the overture, an arpeggio figure in the strings, taken from the accompaniment of one of the movements in the Dutchman's first air in act i. This storm section over, there is an episodic *Andante* in F major in which wind instruments give out phrases from Senta's Ballad of the Flying Dutchman (act ii.). The episode leads directly to the main body of the overture, *Allegro con brio* in D minor, 6-4, which begins with the first theme. This theme is developed at great length with chromatic passages taken from Senta's Ballad. The Flying Dutchman theme comes in episodically in the brass from time to time. The subsidiary theme in F major is taken from the sailors' chorus, "Steuer-mann, lass' die Wacht!" (act iii.). The second theme, the phrase from Senta's Ballad already heard in the *Andante* episode, enters *ff* in the full orchestra, F major, and is worked up brilliantly with fragments of the first theme. The Flying Dutchman motive reappears *ff* in the trombones. The coda begins in D major, 2-2. A few rising arpeggio measures in the violins lead to the second theme, proclaimed with the full force of the orchestra. The theme is now in the shape found in

ANNOUNCEMENT of M. H. HANSON

437 FIFTH AVENUE, NEW YORK

For Spring, 1912. Available among others

MARGARETE MATZENAUER	} Metropol- itan Opera House	LUDWIG HESS, Famous Tenor
MARIE RAPPOLD		HENRI SCOTT, Basso, Chicago Opera
BERNICE DE PASQUALI		BORIS HAMBOURG, 'Cellist
HENRIETTE WAKEFIELD		GEORGE HARRIS, Jr., Tenor W. DALTON-BAKER, Baritone

For 1912-13

GEORGE HENSCHEL, Recitals to his own accompaniment

LEON RAINS, Basso

GOTTFRIED GALSTON, the sensational Munich pianist

LOUIS PERSINGER, American Violin Virtuoso of European fame

MAX PAUER, Pianist

All the above artists, and others to be announced

CARNEGIE HALL . . .

NEW YORK

The Boston Symphony Orchestra

MAX FIEDLER, Conductor

FIFTH AND LAST CONCERT

Thursday Evening, March 21

At 8.15

SOLOIST

Mme. LOUISE HOMER, Contralto

FIFTH AND LAST MATINEE

Saturday Afternoon, March 23

At 2.30

the Allegro peroration of Senta's Ballad, and it is worked up with great energy.

*
* *

Wagner wrote in "A Communication to my Friends" that before he began to work on the whole opera "The Flying Dutchman" he drafted the words and the music of Senta's ballad. Mr. Ellis says that he wrote this ballad while he was in the thick of the composition of "Rienzi." The ballad is the thematic germ of the whole opera, and it should be remembered that Wagner felt inclined to call the opera itself a dramatic ballad.

"Der fliegende Holländer," opera in three acts, was performed for the first time at the Court Opera House, Dresden, January 2, 1843. The cast was as follows: Senta, Mme. Schroeder-Devrient; the Dutchman, Michael Wächter; Daland, Karl Risse; Erik, Reinhold; Mary, Mrs. Wächter; the steersman, Bielezizky. Wagner conducted

The first performance in America was in Italian, "Il Vascello Fantasma," at Philadelphia, November 8, 1876, by Mme. Pappenheim's Company.

The first performance in Boston was in English at the Globe Theatre, March 14, 1877: Senta, Clara Louise Kellogg; Eric, Joseph Maas; Daland, George A. Conly; the steersman, C. H. Turner; Mary, Marie Lancaster; Vanderdecken, the Dutchman, William Carleton.

*
* *

It was undoubtedly due to the dramatic genius of Mme. Wilhelmine Schröder-Devrient (1804-60) that a poor performance was turned the first night into an apparent triumph. It is said that in the part of Senta she surpassed herself in originality; but Wagner wrote to Fischer in 1852 that this performance was a bad one. "When I recall what an extremely clumsy and wooden setting of 'The Flying Dutchman' the imaginative Dresden machinist Hänel gave on his magnificent stage, I am seized even now with an after-attack of rage. Messrs. Wächter's and Risse's genial and energetic efforts are also faithfully stored up in my memory."

Wagner wished Senta to be portrayed as "an altogether robust

FRANKLIN RIKER

Tenor and Composer

Vocal Instructor

In NEW YORK: Carnegie Hall, Mondays
W. 86th Street Studios (Res.), Tuesdays,
Fridays, Saturdays

In TORONTO, ONTARIO:
Wednesdays and Thursdays

Under management of ANTONIA SAWYER, 1425 BROADWAY, NEW YORK

SMITH'S PHARMACY

formerly at 57th Street and 7th Avenue, directly opposite Carnegie Hall, is now located at 854 SEVENTH AVENUE, one door South of 55th Street.

It will be a pleasure to serve you.

Huyler's Candies. Modern Soda Fountain.
Headquarters for Dr. Dearborn's Cold Cream,
Dr. Dearborn's Massage Cream.

Telephones, 3640—5164 Columbus.

REUBEN R. SMITH.

E. SHEFFIELD MARSH

Tenor

Tone production and preparation for
public work

Studio, . . . 815 Carnegie Hall
New York City

Northern maid, thoroughly naïve in her apparent sentimentality." He wrote: "Only in the heart of an entirely naïve girl surrounded by the idiosyncrasies of Northern nature could impressions such as those of the ballad of the 'Flying Dutchman' and the picture of the pallid seaman call forth so wondrous strong a bent as the impulse to redeem the doomed: with her this takes the outward form of an active monomania such, indeed, as can only be found in quite naïve natures. We have been told of Norwegian maids of such a force of feeling that death has come upon them through a sudden *rigor* of the heart. Much in this wise may it go, with the seeming 'morbidness' of pallid Senta."

Wagner revised the score in 1852. "Only where it was purely superfluous have I struck out some of the brass, here and there given a somewhat more human tone, and only thoroughly overhauled the coda of the overture. I remember that it was just this coda which always annoyed me at the performances; now I think it will answer to my original intention." In another letter he says that he "*considerably* remodelled the overture (especially the concluding section)."

Wagner's contract with Holtei, the manager of the Riga Theatre, expired in the spring of 1839. He was without employment; he was in debt. He determined to go to Paris, but on account of his debts he could not get a passport. His wife went across the border disguised as a lumberman's wife. Wagner himself was hid in an empty sentry-box till he could sneak through the pickets on the frontier line. Composer, wife, and dog met at Pillau, where they embarked on a sailing-vessel bound for London. The voyage was violently stormy, and it lasted three and a half weeks. Once the captain was compelled to put into a Norwegian haven. At Riga Wagner had become acquainted with Heine's version of the Flying Dutchman legend. The voyage, the wild Norwegian scenery, and the tale, as he heard it from the sailors, exerted a still greater influence.

In Paris Wagner became acquainted with Heine, and they talked together concerning an opera founded on the legend. The opera was written at Meudon in the spring of 1841. All of it except the overture was completed in seven months. Präger says that the work was

CRUDUP VESEY, *Voice Specialist*

EIGHTY-SIXTH STREET STUDIOS

257 WEST EIGHTY-SIXTH STREET

JOHN C. DEMPSEY, *Bass-Baritone* TEACHER OF SINGING

Conductor and Coach for Amateur or Professional Opera Clubs

Choirmaster of St. Mark's P. E. Church, New York City

Musical Director of the St. Cecilia Society of Flushing

Musical Director of St. Cecilia Choral Club of Long Island City

composed at the piano. "This incident is of importance, since for several months he had not written a note, and knew not whether he still possessed the power of composing."

How a French libretto was made for the production of the work at the Paris Opéra, how Wagner suspected treachery and sold the scenario for 500 francs, how "Le Vaisseau Fantôme, paroles de Paul Foucher, musique de Diestch," was produced at the Opéra, November 9, 1842, and failed—there were eleven performances—all this has been told in programme books of these concerts. Music was set by Ernst Lebrecht Tschirch (1819-52) to Wagner's libretto about 1852. Clément and Larousse say that this work was performed at Stettin in 1852; Riemann says it was not performed.

* *

Heine's "Aus den Memoiren des Herrn von Schnabelewopski" was published in 1833. The story of the play seen by Schnabelewopski is in chapter vii. I here use the translation by Mr. Charles Godfrey Leland:—

"My old grand-aunt had told me many tales of the sea, which now rose to new life in my memory. I could sit for hours on the deck, recalling the old stories, and when the waves murmured it seemed as if I had heard my grand-aunt's voice. And when I closed my eyes I could see her before me, as she twitched her lips and told the legend of the Flying Dutchman. . . . Once by night I saw a great ship with outspread blood-red sails go by, so that it seemed like a dark giant in a scarlet cloak. Was that 'the Flying Dutchman'? But in Amsterdam, where I soon arrived,"—Herr von Schnabelewopski sailed from Hamburg,—"I saw the grim Mynheer bodily, and that on the stage.

"You certainly know the fable of the Flying Dutchman. It is the story of an enchanted ship which can never arrive in port, and which, since time immemorial, has been sailing about the sea. When it meets a vessel, some of the unearthly sailors come in a boat and beg the others to take a packet of letters home for them. These letters must be nailed

LILLIE MACHIN, *Vocal Teacher*

Certificated pupil of Luigi Vannuccini
Florence, Italy

1203, CARNEGIE STUDIOS
56th STREET and 7th AVENUE - - NEW YORK

Music teaches most exquisitely the art of development.—D'ISRAELI

MUSIC EDUCATION

CALVIN B. CADY. Studios { Boston, 900 Beacon Street
New York, 15 Claremont Avenue
Pianoforte, Harmony, etc., and Normal Courses

Address Teachers College, Columbia University, New York, for Syllabus of Course in Music Education.

Address Clayton F. Summy Co., Chicago, Ill., for Poetic Folk Dances, Books I. and II., Folk Songs for Ten Fingers, First Home Studies, Music Education, An Outline, Books I. and II.

Summer Normal, Portland, Oregon, in July

to the mast, else some misfortune will happen to the ship, above all if no Bible be on board, and no horse-shoe nailed to the foremast. The letters are always addressed to people whom no one knows, and who have long been dead, so that some late descendant gets a letter addressed to a far-away great-great-grandmother, who has slept for centuries in her grave. That timber spectre, that grim gray ship, is so called from the captain, a Hollander, who once swore by all the devils that he would get round a certain mountain, whose name has escaped me, in spite of a fearful storm, though he should sail till the Day of Judgment. The devil took him at his word; therefore he must sail forever, until set free by a woman's truth.* The devil, in his stupidity, has no faith in female truth, and allowed the enchanted captain to land once in seven years and get married, and so find opportunities to save his soul. Poor Dutchman! He is often only too glad to be saved from his marriage and his wife-saviour, and get again on board.

"The play which I saw in Amsterdam was based on this legend. Another seven years have passed; the poor Hollander is more weary than ever of his endless wandering; he lands, becomes intimate with a Scottish nobleman, to whom he sells diamonds for a mere song, and, when he hears that his customer has a beautiful daughter, he asks that he may wed her. This bargain also is agreed to. Next we see the Scottish home; the maiden with anxious heart awaits the bridegroom. She often looks with strange sorrow at a great, time-worn picture which hangs in the hall, and represents a handsome man in the Netherlandish Spanish garb. It is an old heirloom, and according to a legend of her grandmother is a true portrait of the Flying Dutchman as he was seen in Scotland a hundred years before, in the time of William of Orange. And with this has come down a warning that the women of the family must beware of the original. This has naturally enough had the result of deeply impressing the features of the picture on the heart of the romantic girl. Therefore when the man himself makes his appearance, she is startled, but not with fear. He too is moved at beholding the portrait. But when he is informed whose likeness it is, he with tact and easy conversation turns aside all suspicion, jests at the legend, laughs at the Flying Dutchman, the Wandering Jew of the Ocean,

* In the legend as originally told there was no salvation for Vanderdecken, who had tried to make the Cape of Good Hope in a storm, and had sworn with horrid oaths that he would weather Table Bay though he should beat about till the Day of Judgment.—P. H.

CLARA TIPPETT

Teacher of Singing

Assistant, GRACE R. HORNE

312 Pierce Building
Copley Square, Boston

and yet, as if moved by the thought, passes into a pathetic mood, depicting how terrible the life must be of one condemned to endure unheard-of tortures on a wild waste of waters,—how his body itself is his living coffin, wherein his soul is terribly imprisoned—how life and death alike reject him, like an empty cask scornfully thrown by the sea on the shore, and as contemptuously repulsed again into the sea—how his agony is as deep as the sea on which he sails—his ship without anchor, and his heart without hope.

“I believe that these were nearly the words with which the bridegroom ends. The bride regards him with deep earnestness, casting glances meanwhile at his portrait. It seems as if she had penetrated his secret; and when he afterwards asks: ‘Katherine, wilt thou be true to me?’ she answers: ‘True to death.’”

And then the attention of Herr von Schnabelewopski was diverted by an extraordinary amatory adventure.

“When I re-entered the theatre, I came in time to see the last scenes of the play, where the wife of the Flying Dutchman on a high cliff wrings her hands in despair, while her unhappy husband is seen on the deck of his unearthly ship, tossing on the waves. He loves her, and will leave her lest she be lost with him, and he tells her all his dreadful destiny, and the cruel curse which hangs above his head. But she cries aloud, ‘I was ever true to thee, and I know how to be ever true unto death!’

“Saying this, she throws herself into the waves, and then the enchantment is ended. The Flying Dutchman is saved, and we see the ghostly ship slowly sinking into the abyss of the sea.

“The moral of the play is that women should never marry a Flying Dutchman, while we men may learn from it that one can through women go down and perish—under favorable circumstances!”

Was Heine moved to write his fantastic story by Fitzball’s foolish play?

MUSICAL INSTRUCTION

NEW YORK

TEACHER OF SINGING

WALTER S. YOUNG

801-802 Carnegie Hall

NEW YORK

SOPRANO

Formerly of St. Patrick’s Cathedral

KATHRIN HILKE

**CONCERT, ORATORIO, RECITAL,
VOCAL INSTRUCTION**

56 West 97th Street

'Phone, 6309 River

BARITONE

and TEACHER OF SINGING

TUESDAY AND FRIDAY MORNINGS

FREDEIRCK HASTINGS

Studio, 827 CARNEGIE HALL

MUSICAL INSTRUCTION

ELLA BACKUS-BEHR

PIANIST
Sixty-nine West Eighty-eighth Street
NEW YORK

As Vocal Coach refers to
Mme. Louise Homer Mr. Bechtal Alcock and
Mrs. Merle Tillotson-Alcock Mr. Frederic Martin

FRANCIS ROGERS

Management, LOUDON CHARLTON
868 Carnegie Hall, New York

B A R I T O N E
RECITAL, ORATORIO, CONCERT
Also a limited number of pupils in the art of singing
There is the real stuff in this singer.—PHILIP HALE.
Mr. Rogers is a true artist.—W. J. HENDERSON
(*N. Y. Sun*).
Address, 563 PARK AVENUE, NEW YORK

VIRGIL
Piano School and Conservatory

42 West 76th Street, New York

**THE SCHOOL THAT MAKES
PLAYERS
RESULTS TELL**

Catalogue on request

ARTHUR D. WOODRUFF

TEACHER OF SINGING
5 West 38th Street
NEW YORK CITY

MASTER MUSIC STUDIOS

2789 Broadway, New York

Mrs. M. DUBLE-SCHEELE

Apply to Secretary, Master Music Studios

CATALOG

Telephone Connection

STEINWAY PIANO USED

SUMMER CENTER

SCHLOSS ORT, GUMUNDEN, AUSTRIA

Study of music is optional

Miss M. GRACE DASCHBACH

In charge of Vocal Department Teachers
College, Columbia University

S O P R A N O
TEACHER OF SINGING

401 Carnegie Hall . New York City

LESLEY MARTIN

Bel Canto

Studio: 1425 Broadway, New York

SINGERS—Suzanne Baker Watson, Cora Cross,
Nellie Hart, Willette Kershaw, Gertrude Hutcheson,
Ivy Scott, Marion Stanley, Estelle Ward, Mabel
Wilbur, Flora Zabelle, Edward Foley, George Gilbert,
John Hendricks, Andrew Mack, Dr. Eugene Walton
Marshall, Fiske O'Hara, Umberto Sacchetti, Ellis
Rhodes, Albert Wallerstedt, and many other singers
now before the public in operatic and church work

SIGHT PLAYING FOR PIANISTS

If you are a poor Sight Reader and have difficulty in reading

NEW MUSIC AT FIRST SIGHT

write for Booklet giving full particulars of our complete correspondence course
A Professor of Music in one of the largest Colleges in the United States, to whom reference is
permitted, says: "YOUR COURSE IS WORTH THE PRICE TO ME EVERY WEEK IN THE AMOUNT OF
TIME IT SAVES ME ALONE"

Address **NEW YORK COLLEGE OF APPLIED MUSIC**
9208 METROPOLITAN TOWER NEW YORK CITY

MUSICAL INSTRUCTION

Miss CLARA E. MUNGER

TEACHER OF SINGING

Century Building

177 Huntington Avenue, Boston

Miss PRISCILLA WHITE

TEACHER OF SINGING

602 Pierce Building

Copley Square, BOSTON

Miss KATHERINE LINCOLN

TEACHER OF SINGING

SOPRANO

514 Pierce Building

Copley Square, BOSTON

Management, Mrs. PAUL SUTORIUS

Saturdays and Mondays in New York

1 West 34th Street, New York

Representing Miss Clara E. Munger

Studio, 56 East 34th Street, New York City

BERTHA CUSHING CHILD

67 MOUNT VERNON STREET

TEACHING AT

LANG STUDIOS

6 NEWBURY STREET, BOSTON

WILLIAM ALDEN PAUL

TEACHER OF SINGING

312 PIERCE BUILDING, COPLEY SQUARE, BOSTON

Monday and Thursday P.M. and by appointment

Address, Instructor in Music, Episcopal Theological School

Telephone, 2816 R Cambridge

FREDERICK N. WATERMAN

BARITONE SOLOIST

and TEACHER OF SINGING

NEW CENTURY BUILDING

177 HUNTINGTON AVENUE - BOSTON

Room 10

**Howell School of Lyric and
Dramatic Art**

CAROLINE WOODS-HOWELL, Directress

**De Reszke Method of
SINGING**

30 Huntington Avenue, Boston

518 Main Street, Worcester

At Boston Studio, Tuesday, Friday, Saturday

At Worcester Studio, Monday, Wednesday, Thursday

ACADEMY OF MUSIC . . . BROOKLYN

Thirty-first Season, 1911-1912

Boston Symphony Orchestra

MAX FIEDLER, Conductor

Programme of the FOURTH CONCERT

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE



FRIDAY EVENING, FEBRUARY 23

AT 8.15

COPYRIGHT, 1911, BY C. A. ELLIS

PUBLISHED BY C. A. ELLIS, MANAGER

The Knabe

MIGNONETTE
GRAND

In Fancy \$700
Mahogany



5 feet 2 inches

Where others have failed to build a

Small and Perfect Grand Piano

meeting with present-day requirements, the House of Knabe, after years of research and experiment, has succeeded in producing

The World's Best Grand Piano

as attested by many of the World's best musicians, grand opera artists, stars, composers, etc. The Knabe Mignonette Grand is *indispensable where space is limited*—desirable in the highest degree where an abundance of space exists.

Wm. KNABE & Co.

Division—American Piano Co.

5th Avenue and 39th Street - - NEW YORK CITY

Established 1837

Boston Symphony Orchestra

PERSONNEL

Thirty-first Season, 1911-1912

MAX FIEDLER, Conductor

VIOLINS.

Witek, A., <i>Concert-master.</i>	Roth, O. Kuntz, D.	Hoffmann, J. Krafft, F. W.	Theodorowicz, J. Mahn, F.
Noack, S.	Rissland, K. Bak, A.	Ribarsch, A. Mullaly, J.	Traupe, W. Goldstein, H.
Barleben, K. Fiumara, P.	Akeroyd, J. Currier, F.	Fiedler, B. Marble, E.	Berger, H. Eichler, J.
Tischer-Zeitz, H. Goldstein, S.	Kurth, R. Werner, H.	Fabrizio, C. Grünberg, M.	

VIOLAS.

Ferir, E. Gietzen, A.	Spoor, S. Hoyer, H.	Pauer, O. H. Kluge, M.	Kolster, A. Forster, E.	VanWynbergen, C. Kautzenbach, W.
--------------------------	------------------------	---------------------------	----------------------------	-------------------------------------

VIOLONCELLOS.

Schroeder, A. Warnke, H.	Keller, J. Nagel, R.	Barth, C. Nast, L.	Belinski, M. Hadley, A.	Warnke, J. Smalley, R.
-----------------------------	-------------------------	-----------------------	----------------------------	---------------------------

BASSES.

Kunze, M. Gerhardt, G.	Agnesy, K. Jaeger, A.	Seydel, T. Huber, E.	Ludwig, O. Schurig, R.
---------------------------	--------------------------	-------------------------	---------------------------

FLUTES.

Maquarre, A.
Brooke, A.
Battles, A.
Fox, P.

OBOES.

Longy, G.
Lenom, C.
Sautet, A.

CLARINETS.

Grisez, G.
Mimart, P.
Vannini, A.

BASSOONS.

Sadony, P.
Mueller, E.
Regestein, E.

ENGLISH HORN.

Mueller, F.

BASS CLARINET.

Stumpf, K.

CONTRA-BASSOON.

Mosbach, J.

HORNS.

Hess, M.
Lorbeer, H.
Hain, F.
Phair, J.

HORNS.

Wendler, G.
Gebhardt, W.
Hackebarth, A.
Schumann, C.

TRUMPETS.

Kloepfel, L.
Mann, J.
Heim, G.
Merrill, C.

TROMBONES.

Hampe, C.
Alloo, M.
Mäusebach, A.
Kenfield, L.

TUBA.

Lorenz, O.

HARP.

Schuecker, H.

TYMPANI.

Neumann, S.
Kandler, F.

PERCUSSION.

Rettberg, A.
Zahn, F.

Senia, T.
Burkhardt, H.

ORGAN.

Marshall, J. P.

LIBRARIAN.

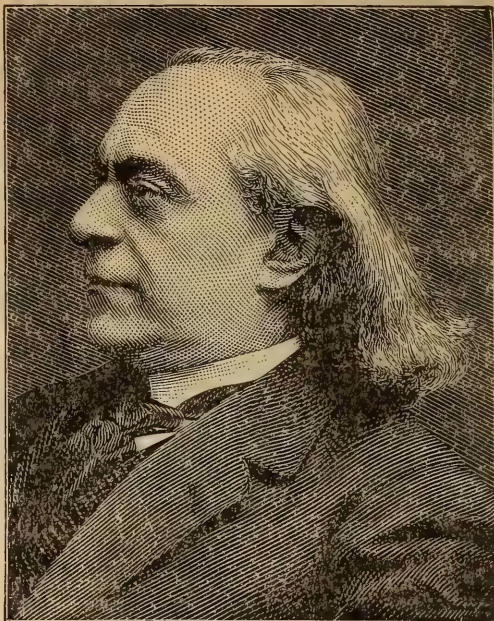
Sauerquell, J.

Vladimir De Pachmann

*The Greatest Pianist
Of the 20th Century*

ON TOUR
IN THE
UNITED STATES

SEASON: 1911-1912



For generations the appearance of new stars on the musical firmament has been announced—then they came with a temporary glitter—soon to fade and to be forgotten.

De Pachmann has outlived them all. With each return he won additional resplendence and to-day he is acknowledged by the truly artistic public to be the greatest exponent of the piano of the twentieth century. As Arthur Symons, the eminent British critic, says:

"Pachmann is the Verlaine or Whistler of the
Pianoforte the greatest player
of the piano now living."

Pachmann, as before, uses the BALDWIN PIANO for the expression of his magic art, the instrument of which he himself says:

" It cries when I feel like crying, it sings
joyfully when I feel like singing. It responds
—like a human being—to every mood. I
love the Baldwin Piano."

Every lover of the highest type of piano music will, of course, go to hear Pachmann—to revel in the beauty of his music and to marvel at it.

It is the beautiful tone quality, the voice which is music itself, and the wonderfully responsive action of the Baldwin Piano, by which Pachmann's miraculous hands reveal to you the thrill, the terror and the ecstasy of a beauty which you had never dreamed was hidden in sounds.

The Baldwin Company

8 EAST 34th STREET, NEW YORK

Twenty-fourth Season in Brooklyn

Boston Symphony Orchestra

Thirty-first Season, 1911-1912

MAX FIEDLER, Conductor

FOURTH CONCERT

FRIDAY EVENING, FEBRUARY 23

AT 8.15

PROGRAMME

Mendelssohn . . . Overture to "A Midsummer Night's Dream," Op. 21

Franck Symphony in D minor

- I. Lento: Allegro non troppo.
- II. Allegretto.
- III. Allegro non troppo.

Saint-Saëns Concerto in B minor for Violin and Orchestra,
No. 3, Op. 61

- I. Allegro non troppo.
- II. Andantino quasi allegretto.
- III. Molto moderato e maestoso: Allegro non troppo.

Tschaikowsky Overture, "1812," Op. 49

SOLOIST

BESSIE BELL COLLIER

There will be an intermission of ten minutes after the symphony

(Born at Hamburg, February 3, 1809; died at Leipsic, November 4, 1847.)

Translations by Schlegel and Tieck of Shakespeare's plays were read by Mendelssohn and his sister Fanny in 1826. The overture, "A Midsummer Night's Dream," was written that year, the year of the String Quintet in A (Op. 18), the Sonata in E (Op. 6), and some minor pieces. Klingemann tells us that part of the score was written "in the summer, in the open air, in the Mendelssohns' garden at Berlin, for I was present." This garden belonged to a house in the Leipziger Strasse (No. 3). It was near the Potsdam gate, and when Abraham Mendelssohn, the father, bought it, his friends complained that he was moving out of the world. There was an estate of about ten acres. In the house was a room for theatrical performances; and the centre of the garden-house formed a hall which held several hundred, and it was here that Sunday music was performed. In the time of Frederick the Great this garden was part of the Thiergarten. In the summer houses were writing materials, and Felix edited a newspaper, called in summer *The Garden Times*, and in the winter *The Snow and Tea Times*.

Mendelssohn told Hiller that he had worked long and eagerly on the overture: "How in his spare time between the lectures at the Berlin University he had gone on extemporizing at it on the pianoforte of a beautiful woman who lived close by; 'for a whole year, I hardly did anything else,' he said; and certainly he had not wasted his time."

It is said that Mendelssohn made two drafts of the overture, and

YOUR SAFEST PIANO STORE

is surely the one in which you can have not only the guarantee of responsible makers but also the guarantee of a responsible store.

Kranich and Bach

Francis Bacon

Estey

Gordon and Sons

Bjur Brothers

PIANOS AND PLAYER-PIANOS

are sold exclusively at Loeser's in this vicinity, and the guarantee of this Store as well as of the makers is back of them.

No finer group of instruments could be brought together. No other instruments as fine are anywhere sold for as moderate prices.

TERMS OF PAYMENT TO SUIT YOU

Frederick Loeser & Co

In every detail the Leading Retail Establishment of Brooklyn.

discarded the first after he completed the first half. The earlier draft began with the four chords and the fairy figure; then followed a regular overture, in which use was made of a theme typical of the loves of Lysander and Hermia and of kin to the "love melody" of the present version.

The overture was first written as a pianoforte duet, and it was first played to Moscheles in that form by the composer and his sister, November 19, 1826. It was performed afterward by an orchestra in the garden-house. The first public performance was at Stettin on February 20, 1827, when Karl Löwe conducted.* The critic was not hurried in those days, for an account of the concert appeared in the *Harmonicon* for December of that year. The critic had had time to think the matter over, and his conclusion was that the overture was of little importance.

In 1843 King Frederick William the Fourth of Prussia wished Mendelssohn to compose music for the plays, "Antigone," "A Midsummer Night's Dream," "Athalie," which should be produced in September. During the summer of that year Mendelssohn composed the additional music for Shakespeare's play. The rehearsals began in an upper story of the royal palace at Berlin, because the height of the room permitted the use of scenery much higher than that found ordinarily in theatres. Tieck had divided the play into three acts, and had said nothing to the composer about the change. Mendelssohn had composed with reference to the original division. The first performance was at the New Palace, Potsdam, October 14, 1843. Joachim, then an infant phenomenon, went from Leipsic to hear it. Fanny wrote to her sister at Rome: "Never did I hear an orchestra play so pianissimo. The dead-march for Thisbe and Pyramus is really stupendous; I could scarcely believe up to the last that Felix would have the impudence to bring it before the public, for it is exactly like the mock preludes he plays when you cannot get him to be serious." The play was performed at the King's Theatre, Berlin, on October 18 and the three

*Löwe is named as the conductor by Theodor Müller-Reuter in his "Lexikon der deutschen Konzert-literatur" (Leipsic, 1909). Mendelssohn went to Stettin to play Weber's Konzertstück, and with Löwe a double concerto of his own. The statement has been made that Mendelssohn then conducted the overture.

G. SCHIRMER (Inc.), 3 East 43d Street, NEW YORK

JUST PUBLISHED

Advanced Exercises for the Violin **By FRANZ KNEISEL**

Price, \$1.50 net

These exercises, the fruit of many years of ripe practical experience, have been designed by Mr. Kneisel, to furnish a logical technical preparation for the study of the Rode "Caprices," as well as to supply progressively arranged material to be employed in connection with the Vieuxtemps studies, Dont's "Gradus ad Parnassum," and Wieniawski's "École moderne." The pupil can begin the study of these advanced technical figurations as soon as Kreutzer has been thoroughly mastered, and intelligent work is sure to bring about the result they were written to secure—a correct position of the left hand, and grace and facility in the manipulation of the bow.

following nights. The play puzzled, and highly respectable persons pronounced it vulgar; but the music pleased.

The overture was played in England for the first time on June 24 (Midsummer Day), 1829, at a concert given by Louis Drouet,* when Mendelssohn played for the first time in that country Beethoven's Pianoforte Concerto in E-flat. Sir George Smart, who returned from the concert with Mendelssohn, left the score of the overture in a hackney coach. So the story is told; but is it not possible that the blameless Mendelssohn left it? The score was never found and Mendelssohn rewrote it. The overture was played in England for the first time in connection with Shakespeare's work at London in 1840, when Mme. Vestris appeared in the performance at Covent Garden.

* *

Mendelssohn's sister Fanny once wrote: "We have grown up from childhood in the 'Midsummer Night's Dream,' so to speak, and Felix has really made it so wholly his own that he has simply reproduced in music what Shakespeare produced in words, from the splendid and really festal wedding march to the mournful music on Thisbe's death, the delightful fairy songs and dances and entr'actes—all men, spirits, and clowns, he has set forth in precisely the same spirit in which Shakespeare had before him." And does not the biographer, Mr. Lampadius, insist that the play of Shakespeare, who was discovered by daring German explorers in the jungles of foreign literature, has gained by Mendelssohn's music?

* *

The overture is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, ophicleide, kettledrums, and strings. The score of the whole of the music to "A Midsummer Night's Dream"—overture included—is dedicated to Heinrich Conrad Schleinitz.†

* Louis Drouet, distinguished flute player, was born at Amsterdam in 1792, the son of a barber. He died at Bern in 1873. A pupil of the Paris Conservatory, "he played there and at the Opéra when he was seven years old." From 1807 to 1810 he was teacher to King Louis of Holland; in 1811 he was flute player to Napoleon and later to Louis XVIII. He went to London in 1815, and then travelled extensively as a virtuoso. In 1836 he was appointed conductor at Coburg, and in 1854 he visited the United States. He composed over one hundred and fifty pieces for the flute, and it is said that he wrote "Partant pour la Syrie" from Queen Hortense's dictation.

† Schleinitz (1802-81) was a counsellor of justice (in England king's counsel) and one of the board of directors of the Gewandhaus at Leipsic. After Mendelssohn's death he was director of the Leipsic Conservatory. Moscheles says in his diary that Schleinitz had "a lovely tenor voice."

Chandler Piano Co.

(F. H. CHANDLER)

Brooklyn's Old and Reliable Piano House

**IVERS AND POND,
AND OTHER PIANOS**

Every Instrument Fully Guaranteed

TUNING AND REPAIRING BY THE MOST SKILLED WORKMEN

Sheet music department in charge of Otto Ebel

222 LIVINGSTON STREET

The overture opens *Allegro di molto*, E major, 2-2, with four prolonged chords in the wood-wind. On the last of these follows immediately a pianissimo chord of E minor in violins and violas. This is followed by the "fairy music" in E minor, given out and developed by divided violins with some pizzicati in the violas. A subsidiary theme is given out fortissimo by full orchestra. The melodious second theme, in B major, begun by the wood-wind, is then continued by the strings and fuller and fuller orchestra. Several picturesque features are then introduced: the Bergomask* dance from the fifth act of the play; a curious imitation of the bray of an ass in allusion to Bottom, who is, according to Maginn's paradox, "the blockhead, the lucky man, on whom Fortune showers her favors beyond measure"; and the quickly descending scale-passage for 'cellos, which was suggested to the composer by the buzzing of a big fly in the Schoenhauser Garden. The free fantasia is wholly on the first theme. The third part of the overture is regular, and there is a short coda. The overture ends with the four sustained chords with which it opened.

* * *

Mr. Victor Herbert, in his arrangement of the music for Mr. Nat Goodwin's revival of "Midsummer Night's Dream" (1903), added to Mendelssohn's score transcriptions of certain "Songs without Words" and numbers based on phrases from the unfinished opera "Loreley" and from chamber music. He was not the first. When Shakespeare's comedy was revived by Beerbohm Tree (London, January 10, 1900), an

* Bergomask, or, properly, Bergamask Dance: A rustic dance of great antiquity, framed in imitation of the people of Bergamo, ridiculed as clownish in their manners and dialect. The buffoons throughout Italy delighted in imitating the jargon of these peasants, subject to the Venetians, and the custom of imitating their dancing spread from Italy to England. (Piatti, a native of Bergamo, took a peculiar pleasure in arranging Mendelssohn's dance for 'cello and pianoforte.) But see Verlaine's lines:—

Votre âme est un paysage choisi
Que vont charmant masques et bergamasques
Jouant du luth et dansant et quasi
Tristes sous leurs déguisements fantasques.



Mme. ADA SODER-HUECK

METROPOLITAN OPERA HOUSE, 1425 BROADWAY, NEW YORK

**Voice Training for Opera and Song Repertoire
Speciality, the German Lied**

ONLY SERIOUS STUDENTS ACCEPTED

MME. ADA SODER-HUECK instructs according to the Garcia Method, which is acknowledged as the most successful and scientific system which has ever been introduced to the world. In fact, the rapidity of progress is remarkable and successful results can be almost guaranteed.

GEORGE HARRIS, JR., TENOR

RECITAL, CONCERT, ORATORIO

Management M. H. HANSON, 437 5th Avenue

Pupil of Jean de Reszke, and authorized teacher of his method

A limited number of pupils accepted

31 W. 44th Street, NEW YORK CITY

orchestral arrangement of Mendelssohn's "Song without Words" in C, No. 34, was added to the original score, and Miss Nielson sang "I know a Bank" to the melody of Mendelssohn's song, "Auf Flügeln des Gesanges."

* *

Here is a partial list of music written expressly for Shakespeare's play: "By the Simplicity of Venus' Doves," song by Hermia. Sir Henry Bishop, 1816. Sung by Miss Stevens.

"O Happy Fair! your Eyes are Loadstars." C. Smith, 1754, solo soprano, in the operatized version called "Fairies"; solos by E. J. Loder (1844) and Edward Hine; glee by W. Shield.

"Before the Time I did Lysander see." C. Smith, 1754. Song.

"Love looks not with the Eyes." C. Smith, 1754. Song.

"Over Hill, over Dale." Solo by T. Cooke (1840), Edward Fitzwilliam (1855), G. A. Macfarren (1856), J. F. Duggan (1862); duet by W. Wilson (1858); glee by W. Jackson (1770-75); part-song, Hatton.

"That very Time I said," called "Love in Idleness." Soprano solo sung by Mme. Vestris; T. Cooke (1840).

"I know a Bank." Solo by John Percy (died in 1797); duets by C. E. Horn (1827), J. Barnett (1830).

"You Spotted Snakes." Glee, W. B. Earle (1794), R. J. S. Stevens (1800?), G. A. Macfarren (1879), W. Hills (1865); solo, C. Smith (1794);

"The Fairies' Song," J. Mount (1879).

"Through the Forest." Mrs. J. B. Gattie (1825?), solo.

"The Woosell Cock." Purcell's version is lost. Burney, song (1762); Anon.

The Finer Music is Better Appreciated Through Repetition

The child by constantly hearing the rolls which produce the scores of the operas quickly learns to love only the better, the deeper, more intellectually inspiring music. We sell these rolls at about half the price charged by other music stores. Piano player rolls are a specialty here.

Fourth Floor, West Building

ABRAHAM AND STRAUS

"Flower of this Purple Day." Solo, C. Smith (1754).

"Lo, Night's Swift Dragons." Solo, T. Cooke (1840).

"Up and Down." C. Burney, solo (1762); C. Smith, solo (1754); T. Cooke, solo (1840).

"The tedious brief scene" of Pyramus and Thisbe was made into a mock opera, "Pyramus and Thisbe," by J. F. Lampe (1745).

"Now the Hungry Lion roars." Solos and chorus, R. Leveridge (1727); glee, Dr. Cooke (about 1775), R. J. S. Stevens (about 1790?), Sir Henry Bishop (1816); C. Smith (1794); solo for bass, W. Linley (1816). A setting by Bishop for four male voices was introduced in "Two Gentlemen of Verona," and Horn's setting was sung in "Merry Wives of Windsor."

SYMPHONY IN D MINOR, FOR ORCHESTRA CÉSAR FRANCK

(Born at Liège, Belgium, on December 10, 1822; died at Paris on November 8, 1890.)

This symphony was produced at the Conservatory, Paris, February 17, 1889.* It was composed in 1888 and completed August 22 of that year. It was performed for the first time in Boston at a concert of the Boston Symphony Orchestra on April 15, 1899, and it was also played at its concerts on December 23 of that year, February 11 and

* Franck wrote a symphony for orchestra and chorus, "Psyché," text by Sicard and Fourcaud, which was composed in 1887 and produced at a concert of the National Society, March 10, 1888. He also wrote in his earlier years a symphony, "The Sermon on the Mount," after the manner of Liszt's symphonic poems. The manuscript exists, but the work was never published.

A SHROPSHIRE LAD

SONG CYCLE

FOR MEDIUM
VOICE

By CHARLES FONTEYN MANNEY

Op. 22

Price, Postpaid, \$1.25

THE text of these songs is by A. E. Housman, the verses being subjectively connected in that they set forth a sequence of emotional experiences, as indicated by the titles:

1. Youth. 2. Heart Wounds. 3. Exile.
4. Home Longing. 5. Grief. 6. Disillusion.

These songs are of true concert character, varied in mood, modern in musical thought, spontaneous in melody, and will strongly appeal to artistic singers in search of a novel recital number.

OLIVER DITSON COMPANY, Boston

CHAS. H. DITSON & CO., NEW YORK

8-10-12 East 34th Street

April 22, 1905, and January 29, 1910. It was played also at the benefit concert to Mr. Wilhelm Gericke, April 24, 1906.

The symphony, dedicated to Henri Duparc, is scored for two flutes, two oboes, one English horn, two clarinets, one bass clarinet, two bassoons, four horns, two trumpets, two cornets-à-piston, three trombones, one bass tuba, a set of three kettledrums, harp, and strings.

Vincent d'Indy in his *Life of Franck* * gives some particulars about the first performance of the Symphony in D minor. "The performance was quite against the wish of most members of the famous orchestra, and was only pushed through thanks to the benevolent obstinacy of the conductor, Jules Garcin. The subscribers could make neither head nor tail of it, and the musical authorities were much in the same position. I inquired of one of them—a professor at the Conservatoire, and a kind of factotum on the committee—what he thought of the work. 'That, a symphony?' he replied in contemptuous tones. 'But, my dear sir, who ever heard of writing for the cor anglais in a symphony? Just mention a single symphony by Haydn or Beethoven introducing the cor anglais. There, well, you see—your Franck's music may be whatever you please, but it will certainly never be a symphony!' This was the attitude of the Conservatoire in the year of grace 1889.

"At another door of the concert hall, the composer of 'Faust' escorted by a train of adulators, male and female, fulminated a kind of papal decree to the effect that this symphony was the affirmation of incompetence pushed to dogmatic lengths. For sincerity and disinter-

* Translated by Mrs. Newmarch.

MEHLIN PIANOS

always respond to the most exacting demands made upon them. For this reason they are preferred by musicians, in fact Mehlin Pianos are often called

"The Musicians' Ideal"

The Mehlin "Inverted Grand" is the only "Upright" built on the principle of the Grand. It has the Grand Scale, Sounding Board and Tone.

For Art Catalog and full particulars apply to

WAREROOMS, 27 Union Square, Broadway near 16th
Street, New York

estedness we must turn to the composer himself, when, on his return from the concert, his whole family surrounded him, asking eagerly for news. 'Well, were you satisfied with the effect on the public? Was there plenty of applause?' To which 'Father' Franck, thinking only of his work, replied with a beaming countenance: 'Oh, it sounded well, just as I thought it would!'"

The following analysis is based, in a measure, on a synopsis prepared by César Franck for the first performance at the Paris Conservatory concert:—

I. Lento, D minor, 4-4. There is first a slow and sombre introduction, which begins with the characteristic figure, the thesis of the first theme of the movement ('cellos and basses). This phrase is developed for some thirty measures, and leads into the Allegro, or first movement proper. Allegro non troppo, D minor, 2-2. The theme is given out by all the strings and developed with a new antithesis. Mr. Aphthorp remarks in his analysis of this symphony: "It is noticeable that, whenever this theme comes in slow tempo, it has a different antithesis from when it comes in rapid tempo. The characteristic figure (thesis) reminds one a little, especially by its rhythm and general rise and fall, of the '*Muss es sein?*' (Must it be?) theme in Beethoven's last quartet, in F major." There is a short development, and the opening slow passage returns, now in F minor, which leads to a resumption of the Allegro non troppo, now also in F minor. This leads to the appearance of the second theme, molto cantabile, F major, for the strings, which in turn is followed by a third theme of a highly energetic nature, which is much used in the ensuing development, and also reappears in the Finale. The free fantasia is long and elaborate. Then there is a return of the theme of the introduction, which is now given out fortissimo and in canonic imitation between the bass (trombones, tuba, and basses) and a middle voice (trumpets and cornets) against full harmony in the rest of the orchestra. The theme of the Allegro non troppo is resumed, and leads to the end of the first movement.

II. Allegretto, B-flat minor, 3-4. The movement begins with pizzicato chords for the string orchestra and harp. The theme, of a gentle and melancholy character, is sung by the English horn. The first

MASTER MUSIC STUDIOS

2789 Broadway at 108th Street, NEW YORK

Mrs. M. DUBLE-SCHEELE

Apply to Secretary, Master Music Studios

CATALOG

STEINWAY PIANO USED

Telephone Connection

MARGUERITE HALL, Contralto

Oratorio, Concerts and Recitals

Voice Culture

STUDIO, 101 WEST 78th STREET - - NEW YORK

period is completed by clarinet, horn, and flute. The violins then announce a second theme, *dolce cantabile*, in B-flat major. The English horn and other wind instruments take up fragments of the first motive, in B-flat minor. Now comes a new part, which the composer himself characterizes as a scherzo. The theme, of lively nature, but *pianissimo*, is given to the first violins. Clarinets intone a theme against the restless figuration of the violins, and this is developed with various modulations until the opening theme returns, first in G minor, then in C minor. Then the whole opening section, announced by the English horn, is combined with the chief theme of the scherzo, given to the violins.

III. Finale: *Allegro non troppo*, 2-2. After a few energetic introductory measures the chief theme appears, *dolce cantabile*, in 'cellos and bassoons. After the first period of nearly sixty measures, a phrase in B major, announced by the brass, is answered by the strings. A more sombre motive follows in 'cellos and basses. The opening theme of the second movement now reappears (English horn), accompanied by a figure in triplets. The composer gives this description of the remainder of the movement: Development of the themes of the Finale. A marked retard in the tempo. A fragment of the opening theme of the second movement alternates with fragments of the sombre third theme of the Finale. Resumption of the original tempo, with a great crescendo, which ends in a climax,—the restatement of the opening D major theme with all possible sonority. The chief theme of the second movement returns, also with great sonority. The volume of tone subsides, and the third theme of the first movement reappears. This leads to a coda, constructed from the chief themes of the first movement in conjunction with the opening theme of the Finale.

* * *

Vincent d'Indy in his *Life of Franck*, which has been published by John Lane in an English translation by Mrs. Rosa Newmarch, says little about the structure of this symphony, although he devotes a chapter to Franck's string quartet.

WILFRIED KLAMROTH

TEACHER of SINGING IN ALL OF ITS BRANCHES

RICCARDO MARTIN'S OPINION:

"He has the real secret and knows how to teach it."

Studio, 11 1-2 West 37th Street . . . NEW YORK

AMERICAN INSTITUTE OF APPLIED MUSIC

(METROPOLITAN COLLEGE OF MUSIC)

212 West 59th Street, New York City

Twenty-sixth year. Thorough instruction in all branches of music. **SPECIAL COURSE** for piano teachers in the Breithaupt Method by the foremost authorized exponents in America. Send for Circulars and Catalogue.

KATE S. CHITTENDEN - **Dean of the Faculty**

Speaking of Franck's sonata for violin and piano, he calls attention to the fact that the first of its organic germs is used as the theme of the four movements of the work. "From this moment cyclical form, the basis of modern symphonic art, was created and consecrated." He then adds:—

"The majestic, plastic, and perfectly beautiful symphony in D minor is constructed on the same method. I purposely use the word *method* for this reason: after having long described Franck as an empiricist and an improviser—which is radically wrong—his enemies (of whom, in spite of his incomparable goodness, he made many) and his ignorant detractors suddenly changed their views and called him a musical mathematician, who subordinated inspiration and impulse to a conscientious manipulation of form. This, we may observe in passing, is a common reproach brought by the ignorant Philistine against the dreamer and the genius. Yet where can we point to a composer in the second half of the nineteenth century who could—and did—think as loftily as Franck, or who could have found in his fervent and enthusiastic heart such vast ideas as those which lie at the musical basis of the Symphony, the Quartet, and 'The Beatitudes'?"

"It frequently happens in the history of art that a breath passing through the creative spirits of the day incites them, without any previous mutual understanding, to create works which are identical in form, if not in significance. It is easy to find examples of this kind of artistic telepathy between painters and writers, but the most striking instances are furnished by the musical art.

"Without going back upon the period we are now considering, the years between 1884 and 1889 are remarkable for a curious return to pure symphonic form. Apart from the younger composers, and one or two unimportant representatives of the old school, three composers who had already made their mark—Lalo, Saint-Saëns, and Franck—produced true symphonies at this time, but widely different as regards external aspect and ideas.

HERMAN EPSTEIN

PIANIST

SCHOOL OF MUSIC

All Branches

Excellent Faculty

CARNEGIE HALL - NEW YORK

The NEW YORK TRIO

Violin, ALEXANDER SASLAVSKY

'Cello, WLADIMIR DUBINSKY

Piano, HERMAN EPSTEIN

Address, HERMAN EPSTEIN

CARNEGIE HALL - NEW YORK

The Elinor Comstock Music School

A resident and day school. Leschetizky method. Piano teachers all Leschetizky pupils. Vocal, Harmony, Ensemble playing, Sight reading, Lectures on current operas and concerts. Classes arranged in French, Classic Dancing, Literature and History of Art. Catalogues.

Miss ELINOR COMSTOCK, 1000 Madison Ave., New York City

"Lalo's Symphony in G minor,* which is on very classical lines, is remarkable for the fascination of its themes, and still more for charm and elegance of rhythm and harmony, distinctive qualities of the imaginative composer of 'Le Roi d'Ys.'

"The C minor Symphony of Saint-Saëns,† displaying undoubted talent seems like a challenge to the traditional laws of tonal structure; and although the composer sustains the combat with cleverness and eloquence, and in spite of the indisputable interest of the work—founded, like many others by this composer, upon a prose theme,‡ the *Dies Irae*—yet the final impression is that of doubt and sadness.

"Franck's Symphony, on the contrary, is a continual ascent towards pure gladness and life-giving light because its workmanship is solid, and its themes are manifestations of ideal beauty. What is there more joyous, more sanely vital, than the principal subject of the Finale, around which all the other themes in the work cluster and crystallize? While in the higher registers all is dominated by that motive which M. Ropartz has justly called 'the theme of faith.'

"This symphony was really *bound to come* as the crown of the artistic work latent during the six years to which I have been alluding."§

* Lalo's Symphony in G minor was performed for the first time, February 13, 1887, at Paris. The introduction to the first allegro, passages in the scherzo, and the theme of the slow movement were taken by Lalo from his opera "Fiesque," composed in 1867-68.—P. H.

† Saint-Saëns wrote his symphony in C minor for the London Philharmonic Society. The symphony was first performed at a concert of the society in London, May 19, 1886, when the composer conducted. It has been performed at concerts of the Boston Symphony Orchestra in Boston, February 16, 1901, and March 29, 1902, and it was performed in Boston at a concert given by the Boston Symphony Orchestra and Saint-Saëns, November 26, 1906, when Dr. Muck conducted it.—P. H.

‡ Mrs. Newmarch's translation is here not clear. D'Indy wrote: "Sur le thème de la prose: *Dies Irae*,"—on the theme of the prose, *Dies Irae*. Prose here means a piece of rhythmical or rhymed accentual verse, sung or said between the epistle and gospel at certain masses. It is also called a sequence. "Victimæ Paschali," "Veni, Sancte Spiritus," "Lauda Sion," "Dies Irae," are examples, but neither Le Brun nor Benedict XIV. recognized the "Stabat Mater" as a prose.—P. H.

§ We must in justice deal with the erroneous view of certain misinformed critics who have tried to pass off Franck's Symphony as an offshoot (they do not say imitation, because the difference between the two works is so obvious) of Saint-Saëns's work in C minor. The question can be settled by bare facts. It is true that the Symphony with organ, by Saint-Saëns, was given for the first time in England in 1885 (*sic*), but it was not known or played in France until two (*sic*) years later (January 9, 1887, at the Conservatory); now at this time Franck's Symphony was completely finished.—V. d'I.

Mr. d'Indy is mistaken in the date of the performance in London; but his argument holds good.—P. H.

A Most Effectual Throat Relief

Hoarseness, coughs, inflammation of the throat, bronchial and asthmatic troubles are relieved promptly by the use of

BROWN'S BRONCHIAL TROCHES

For over half a century recognized throughout the world as the staple throat remedy. Especially convenient to carry in purse or pocket ready for use whenever required to check a cough or give relief in any throat trouble.

Entirely free from opiates in any form. Fine for singers and speakers to clear the voice. Sold everywhere in boxes—never in bulk.

Price 25c, 50c and \$1.00
Sample sent free on request

JOHN I. BROWN & SON, BOSTON, MASS.

BROWN'S

CAMPHORATED
SAPONACEOUS

DENTIFRICE

is an article of superior merit. Used daily, will keep the teeth sound, prevent accumulation of tartar, and give firmness to the gums. It leaves a particularly clean and pleasant feeling in the mouth..

For sale by druggists and dealers in toilet articles, or sent on receipt of price, 25 cents. Sample sent on request.

Manufactured by JOHN I. BROWN & SON

CURTIS & BROWN
MFG. CO., Ltd.

NEW YORK, N.Y.

CONCERTO IN B MINOR FOR VIOLIN, NO. 3, OP. 61.

CAMILLE SAINT-SAËNS

(Born at Paris, October 9, 1835; still living there.)

This concerto was composed in 1880. It was played for the first time at a Châtelet concert in Paris, January 2, 1881, by Sarasate, to whom it is dedicated. It was played for the first time in Boston by Mr. Timothée Adamowski at a concert of the Boston Symphony Orchestra, January 4, 1890. It was played afterward at these concerts by Mr. Ysaye (December 1, 1894), Miss Mead (January 29, 1898), Mr. Adamowski (March 8, 1902), Mr. Sauret, April 9, 1904.

The concerto is in three movements. The first, *Allegro non troppo*, B minor, 2-2, opens with a pianissimo, tremolando B minor chord (strings and kettledrums). The solo violin enters almost immediately with the first theme, while wood-wind and horns give forth soft staccato chords. The violin exposes the theme, and then has passage-work accompanied by the orchestra. After a forte tutti passage on the first theme, there is a recitative for solo violin, a sort of prelude to the second theme, which is announced (E major) by the solo instrument, and is developed a little against a simple accompaniment. Fragments of the first theme appear in the strings. There is a short free fantasia, in which the first theme is worked out,—for the most part by the orchestra against running passages in the violin,—and there is a return to the key of B minor. The solo violin then has the recitative passage that introduced the second theme, and proceeds to the second theme itself, which is now in B major. This theme is developed, and in the coda the first theme is developed in a new way.

The second movement, *Andantino quasi allegretto*, B-flat major, 6-8, opens with sustained harmony in strings and a chord or two in the

HOTEL LENOX

2 minutes from Back Bay Stations

Fireproof Modern Convenient

250 Rooms; 125 with Private Bath

Superior Cuisine and Service

Boylston and Exeter Streets

BOSTON

wood-wind. A melody in Siciliano* rhythm is sung by the solo violin, and the closing figure of each phrase of the melody is echoed twice by other instruments, with a final flute arpeggio to each period. The melody is repeated by the oboe, and the solo violin takes part in the echo and the arpeggio. After episodic passages in the violin, the second theme, a more emotional melody, is given out by the solo instrument, forte, over a figure in strings and wind. There are subsidiary themes in the violin, and there is a return of the Siciliano melody in B-flat major as an orchestral tutti; the violins play the melody in octaves against repeated chords in the wood-wind and the horns. The solo violin sings the second phrase of the theme, and proceeds to the second theme. The movement closes with a short coda, with arpeggios in harmonics of the solo instrument and lower clarinet tones.

The third movement opens with a short and slow introduction, *Molto moderato e maestoso*, in B minor, 4-4, a sort of recitative for the solo violin with orchestral accompaniment. The main body of the movement, *Allegro non troppo*, B minor, 2-2, begins with the first theme in the solo violin over an accompaniment of repeated chords in the bassoons and the horns. There are then sustained harmonies in oboes and clarinets with pizzicato arpeggios for the strings. This theme is followed immediately by a second, cantabile, also played and developed by the solo instrument. A third theme, in D major, is announced and developed by the violin. The first theme is worked out in a rather long orchestral tutti, and then a fourth theme appears, a quiet song in G major, given out pianissimo in harmony by muted violins

* The Siciliana, or Siciliano, is an idyllic dance of Sicily frequently performed at weddings. It has been described as follows: "The peasants dance to a flute, or a tambourine with bells: those who are above the peasants in the social scale have an orchestra of two or three violins. Sometimes the music is furnished by a bagpipe or guitar. The ball is opened by a man, who, taking his cap in hand, bows low to the woman; she then rises noisily and dances with all her might, the couple holding each other by means of a handkerchief. After a time the man makes another profound bow and sits down, while the woman continues pirouetting by herself; then she walks round the room and chooses a partner, and so it goes on, man and woman alternately dancing and choosing. The married couples dance by themselves, until toward the end of the evening, when they all dance together." It has also been described as a sort of passe-pied danced to a lively measure of 6-8. A dancing master, Gawlikoski, about 1850, in Paris, gave the name of this dance to a form of waltz, and the dance was in fashion for a year or two. Walthers, in his "Music Lexicon" (Leipsic, 1732), classed the Siciliana as a Canzonetta: "The Sicilian Canzonetten are after the manner of a gigue, 12-8 or 6-8."

Claude Maitland Griffeth

==== Piano Instruction =====

Studio, 133 Carnegie Hall - NEW YORK

Mon. and Thurs. Afternoons, Pouch Gallery - Brooklyn

SEND FOR CIRCULAR

EUGENE HEFFLEY

PIANIST and TEACHER

CARNEGIE HALL - - NEW YORK

and violas in four parts, and afterward sung by the solo violin against a flowing contrapuntal accompaniment in the wood-wind and first violins. Then the muted violins and violas proceed with the second verse of the theme in high harmonies. The solo instrument follows against like harmonies in the strings and soft arpeggios in the flute. The working-out is long and elaborate. The first theme returns in B minor, and the third part of the movement begins. The development is here somewhat shorter; the flute and oboe hint at the second theme; the third theme comes in for a moment in the solo violin, in C major, and the fourth theme fortissimo in the trumpets and trombones in four-part harmony against contrapuntal figures in the strings in octaves. The theme is now in B major, and the proclamation of it by the brass is followed by a development by the solo violin over tremulous harmonies in violins and violas (divided) and syncopated staccato notes in the wood-wind and in the 'cellos *pizz.* The coda, of a free nature, is based for the most part on the third theme.

Mr. Otto Neitzel, in his *Life of Saint-Saëns* (1899), describes the concerto as follows: "The first and the third movements are characterized by sombre determination, which in the Finale, introduced by an instrumental recitative, appears with intensified passion. The middle movement is in strong contrast, and over it the spring-sun smiles. There is toward the end a striking effect produced by lower clarinet tones and the solo violin with octave harmonics. A hymn serves as an appealing episode in the stormy passion of the Finale; it reappears in the brass; warring strings try to drive it away; it is a thoughtfully conceived and individual passage both in rhythm and in timbre."

The concerto is scored for solo violin, two flutes (one of which is interchangeable with piccolo), two oboes, two clarinets, two bassoons, two horns, two trumpets, three trombones, kettledrums, and strings.

Studio
Tea Rooms

130
West 57th Street

Breakfast
Luncheon
Tea and
Dinner

Music teaches most exquisitely the art of development.—D'ISRAELI

MUSIC EDUCATION

CALVIN B. CADY. Studios { Boston, 900 Beacon Street
New York, 15 Claremont Avenue
Pianoforte, Harmony, etc., and Normal Courses

Address Teachers College, Columbia University, New York, for Syllabus of Course in Music Education.

Address Clayton F. Summy Co., Chicago, Ill., for Poetic Folk Dances, Books I. and II., Folk Songs for Ten Fingers, First Home Studies, Music Education, An Outline, Books I. and II.

Summer Normal, Portland, Oregon, in July

ENTR'ACTE.

ENGLAND'S LACK OF GREAT MUSICIANS.

BY JOHN F. RUNCIMAN.

(From the *Saturday Review*.)

First of all, let me remark that no particular shame seems to me to attach to our being without a composer of the first or even of the fifth rank. Plenty of epochs have got on quite well without first-rate musicians. Men ate and drank, married, were happy or miserable, and died; and the old green world rolled on its way among the stars just as it did in the splendid period that opened with Bach and closed with Wagner. Yet, granting a musical giant to be highly desirable as a credit to a nation and the bringer of added joys to life, let me expound briefly why I think we will have to go without one. "Heine confessed," says Professor Edward Dowden, "that he was not one of the great poets, sound and integral, proper to an age of faith." The age of Heine was the dawn of our to-day: our age assuredly is not an age of faith. I do not mean religious faith; religion does not necessarily form any part of the faith that enables men to dream of art master-works and to realize their dreams. The sort of faith I mean is the faith of the Greeks,—the faith men hold in themselves as artists, faith in their artistic impulses and intuitions. The creative men of old, if they would not have gone cheerfully to the stake for the faith which was their art, certainly would have starved for it, and often did. The energy divine worked so fiercely in their souls that they had no choice but to let it loose in the shape of art. *Cui bono?* never occurred to them: they were the helpless, though not the unconscious, instruments of an instinct that amounted to a consuming passion.

Consider the case of Bach. He lived sixty-five years in obscure comfort. His reputation as a performer stood so high that he might have spent his days in brilliant luxury, the idol of dukes and duchesses and kings and queens; but his creative instinct was irresistible, and left

CARL E. DUFFT

=====BASSO=====

Vocal Instruction

1 East 40th Street - New York City

JOHN C. DEMPSEY, *Bass-Baritone* TEACHER OF SINGING

Conductor and Coach for Amateur or Professional Opera Clubs

Choirmaster of St. Mark's P. E. Church, New York City

Musical Director of the St. Cecilia Society of Flushing

Musical Director of St. Cecilia Choral Club of Long Island City

him no option but to toil at his organ playing and teaching for a livelihood, pouring forth the while floods of glorious music, the bulk of which cannot have been appreciated at anything resembling its true value, since it was not published till after his death. Mozart almost forgot to earn his bread, so absorbed was he in composing music which many could not understand at all, and only a few knew to be of the highest order. Beethoven, one of the most successful of composers in the worldly sense, during his earlier years deliberately "took the new road," gave up writing the kind of music his patrons liked and paid for, and sent forth stuff that puzzled his most fervent admirers and outraged the tenderest feelings of many estimable musicians. Romberg stamped on the parts of his middle period quartets; and goodness only knows what he would have done to the posthumous ones. The London Philharmonic, in giving an order for a symphony, requested that it should be in his earlier manner, and Beethoven swore he had kicked the messenger downstairs. There was no earthly, or at any rate worldly, reason why Schubert should have written so much music which neither he nor his friends ever heard played. It seemed sheer madness for Wagner, after the striking success of "Rienzi," to proceed to the creation of music even harder to understand than the "Dutchman," which few could tolerate.

These facts are familiar enough to all the world; yet how many of us have drawn from them the lesson they teach,—preach in deed and shout aloud? The lesson is that in music those who would be great must be prepared to pay the price, and, to be prepared to pay the price, there must be absolute, unshakable confidence in one's genius and complete assurance regarding the preciousness of the fruits of that genius. With the exception of a few composers who had luck or business talent,—Handel, Weber, Haydn,—the mighty inventors have had to endure a degree of martyrdom of one kind or another.

To-day doubt seems to have entered into the souls of all the candi-

ARTHUR L. LAWRASON

PROMINENT STUDENTS

REGINA VICARINO, Phenomenal Colorature

SALLIE FISHER

LINA ABARBANELL

322 W. 57th Street

Columbus 8945

NEW YORK

LILLIE MACHIN, *Vocal Teacher*

Certificated pupil of Luigi Vannuccini

Florence, Italy

1203, CARNEGIE STUDIOS

56th STREET and 7th AVENUE - - NEW YORK

dates for musical fame. They are not "sound and integral, proper to an age of faith." They are split, divided against themselves; doubt has paralyzed them. They lack the unwavering confidence in themselves that enabled their predecessors to go ahead in search of the new regardless of consequences. Those who pose as great composers want the reward of martyrdom without paying the price; or perhaps I might say they want their martyrdom with home comforts, on the painless dentistry principle. Strauss and Max Reger, on the Continent, seem to follow the market with close attention; and on Strauss's behalf the press is worked in this country with consummate skill and amazing energy and pertinacity, not one newspaper is left untried, and in many of them, as I recently remarked in the *Saturday Review*, articles appear which ought to bear at the end the indication ["Advt."]. In England Elgar writes for the festivals, or, when he launches a violin concerto, he is aided and abetted by a very—and a deservedly—famous violinist; and Elgar has given us nothing truly new or, in my opinion, genuinely great. "Gerontius" is a fine failure, "The Apostles" a shabby failure, "The Kingdom" a miserable failure. Stanford need not be discussed. He is an old stager, and I think all serious musicians have made up their minds about him. Bantock, Delius, and Holbrooke are all startlingly clever, and all try to startle, but not one seems to have anything to say.

Now, if one art more than another demands that its creator shall have something to say, that art is music: without sincere and profound emotion nothing that is at once new and noble can be produced. It is to the lack of this emotion I point. Bach's emotion came from his religious mysticism; Beethoven's, from everything that happened to him,—from anything whatever, in fact, that happened to any one anywhere. Wagner's came out of his quaint blend of philosophies. Nothing seems to move any one profoundly to-day. We dwell in a sceptical age, when it seems so much of a toss-up whether life is futile or really worth going through with that men seem unable to work themselves up, over things that perhaps don't matter, into the spiritual state requisite for the production of great music. Our souls are more or

JANET BULLOCK WILLIAMS

Teacher of Singing

1 2 2 C A R N E G I E H A L L

FRANKLIN RIKER

Tenor and Composer

Vocal Instructor

In NEW YORK: Carnegie Hall, Mondays
W. 86th Street Studios (Res.), Tuesdays,
Fridays, Saturdays

In TORONTO, ONTARIO:
Wednesdays and Thursdays

Under management of ANTONIA SAWYER, 1425 BROADWAY, NEW YORK

less benumbed. Elgar is undoubtedly a seriously devout person: that his whole being is shaken like a harpstring by his religious feelings, so that, whether he wills it or not, it emits music, I must emphatically deny, —if it were, he would not fob off on us such incoherent twaddle as “The Apostles.” The other composers do not even pretend to be deeply moved by life. They are simply trusting to their decorative invention to suggest to them the new. They forget that the only music that is great and endures comes from the heart and soul.

After all, I say, there is no shame in not possessing musical geniuses of the first rank; and, in fact, such geniuses as Beethoven paid a tremendous price for their achievement. To be eternally miserable over trivialities, or, like Bach, to pass one’s life in constant fear and trembling about the fate of one’s soul,—such are the prices the big composers have paid. Just now civilized humanity is in the trough of the sea. We do not believe, as Carlyle remarked, even in a devil. In due season things will alter, earnestness about life will again be possible, and then, depend upon it, great music will again be written. Even England may have her great musician.

Mrs. Elizabeth Jennings Buckland

Studio:
THE FRANKLIN
204 WEST 94th STREET

**THE
RIVARDE
METHOD
of SINGING**

**Voice Placing a
Specialty**

Telephone - - - - - 2488 Riverside

ANNOUNCEMENT of M. H. HANSON

437 FIFTH AVENUE, NEW YORK

For Spring, 1912. Available among others

MARGARETE MATZENAUER	} Metropo- itan Opera House	LUDWIG HESS, Famous Tenor
MARIE RAPPOLD		HENRI SCOTT, Basso, Chicago Opera
BERNICE DE PASQUALI		BORIS HAMBOURG, 'Cellist
HENRIETTE WAKEFIELD		GEORGE HARRIS, Jr., Tenor
		W. DALTON-BAKER, Baritone

For 1912-13

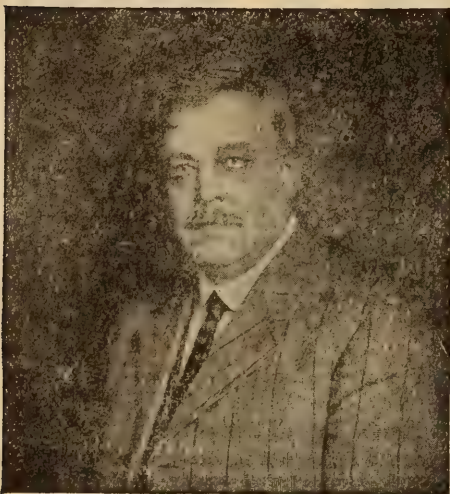
GEORGE HENSCHEL, Recitals to his own accompaniment
LEON RAINS, Basso
GOTTFRIED GALSTON, the sensational Munich pianist
LOUIS PERSINGER, American Violin Virtuoso of European fame
MAX PAUER, Pianist
All the above artists, and others to be announced

SCIENCE AND SINGING.

(From the *London Times*, July 29, 1911.)

Some twenty years ago M. Maurel, a dramatic singer of great intellectual subtlety, brought forward a theory which puzzled a good many musical critics and "professors," though it was intelligible enough to educated singers. His object was to place singing on a scientific basis by analyzing the process, discovering the physical cause of difficulties, and so arriving at the means of overcoming them. Most "systems" of teaching profess to do this except the "old Italian method," which is purely empirical; but the "science" generally consists of a few anatomical details which merely mystify the pupil, not to mention the teacher, like the hocus-pocus of an alchemist. M. Maurel did not follow that line: he approached the subject from the standpoint of the singer, of whose difficulties his own experience made him conscious, and he evolved one fruitful idea.

Every vocal sound, he said, has three qualities or properties: (1) the pitch, or note; (2) the intensity, or loudness; (3) the *timbre*, or vowel sound. The secret of singing lies in the relations between them. Each involves a certain position or adjustment of the vocal organs, so that any given sound requires a combination of three positions, one for the pitch, a second for the degree of loudness, and a third for the vowel. Every modification of any of the three involves a change of position and a readjustment of parts. But sometimes the combination required is physically impossible: the position demanded by one of the factors is incompatible with that required by the others. Hence the "holes" in the voice, of which almost every singer is more or less conscious. Certain vowels will not go with certain notes in the scale; they sound weak and bad; or they may be sung soft, but not loud, or loud, but not soft. Singers differ enormously in this respect, and there are some exceptional individuals whose voices are sonorous and brilliant throughout and who can sing almost any combination. But this is exceedingly rare: most voices have sundry holes which the owners learn by degrees to dodge, so that the defect is not perceived by hearers. That is one reason why it takes a lifetime to master the art. Maurel's idea was



Edward B. Kinney

Vocal Specialist

780 WEST END AVENUE

S.E. Corner 98th STREET

NEW YORK

Phone, 1404 River

As organist and choirmaster of one of New York's large churches, and a producer of light operas, Mr. Kinney gives his pupils unusual chances.

He not only places the voice, but prepares the young artist for a career. His experience in caring for and restoring abused and apparently lost voices is invaluable. Examination by appointment.

that, if the physiological cause were scientifically understood, a scientific treatment could be applied in training by careful adjustment of the three elements.

Dr. Aikin has in his book on Phonology * made a considerable advance along very similar lines, though he may have never heard of Maurel's ideas. Following up Helmholtz's researches on vocal resonance, he has worked out the discovery that each vowel sound has its own natural note on the scale or its own pitch, which gives it the greatest degree of sonority. This is ascertained, and may be easily verified, by whispering the various vowel sounds. In whispering, the vocal cords are not used, and the sound is produced by the vibration of air in the vocal chambers, which automatically dispose themselves to give resonance to the particular vowel uttered; they are, so to speak, acoustically tuned to it. Dr. Aikin has analyzed the vowel sounds with great minuteness and care, starting with "ah"; he has determined the pitch proper to each and constructed what he calls a "resonator scale," which consists of twelve or thirteen simple vowels on as many notes, arranged in ascending order from "oo" to "ee." Apparently, the relation of these vowels to each other on the scale is constant or nearly so, but the actual pitch on which they fall—determined by the rapidity of the vibrations—varies with individuals according to the size of the resonant cavities. The reason why the natural pitch varies with the vowel is that the formation of the several sounds is accomplished by changing the shape of the resonant chamber, which causes modification of its size. The movements involved and the changes produced are stated in detail by Dr. Aikin. They are effected mainly by the lips and tongue; but associated with the movements of these organs, which govern the shape and size of the upper part of the sounding chamber,—namely, the mouth,—are automatic changes in the lower part, or the throat.

Dr. Aikin's study of the relations between these two cavities forms one of the most interesting and illuminating points in his researches. He regards them as distinct, though continuous, sounding chambers, and observes the existence of a "nodal point" where they meet. At this point the vibrations, tested by a tuning fork, are strongly rein-

* "The Voice: An Introduction to Practical Phonology," by W. A. Aikin, M.D. (Longmans. 7s. 6d. net.)

Unquestionably the Greatest Book in Years

MY LIFE

The Autobiography of

RICHARD WAGNER

One of the great, if not *the greatest book of this generation*, worthy to take its place side by side with the world's immortal biographies. The mere publication of an autobiography of a man of Wagner's rank would be a great event even though it were a conventional and dull production; *but MY LIFE "tells one of the most thrilling and dramatic stories in the history of modern art."*—*Springfield Republican*.

"Will rank among the great autobiographies of literature. . . . The world will not willingly let die such a work as this."—*N.Y. Sun*.

Two volumes, large 8vo. Boxed, \$8.50 net. Expressage extra
DODD, MEAD & COMPANY, Publishers New York

forced. The behavior of the two cavities in relation to the resonator scale is curious. On the six lower notes of the scale, which are occupied by the round vowels, they sound the same note in unison (though possibly an octave apart); but when we go on to the "a" and "e" sounds, while the pitch rises in the mouth or upper cavity, it falls in the throat. There is a contrary movement. Thus on the vowel "eh" the upper resonance is an octave above the lower, and on "ee," which occupies the highest note in the scale, the interval is a twelfth. Dr. Aikin points out that these are the simplest possible relations, representing 1-2 and 1-3 respectively, and suggests that this accounts for the prevalence of those vowels in all languages.

The establishment of these natural relations between pitch and vowel and between the upper and lower sounding chambers throws a good deal of light on various phenomena observed in singing. It helps to explain some familiar difficulties, and shows the futility of trying to overcome them by exerting force. Dr. Aikin has opened up a genuine and promising line of investigation into the working of the vocal apparatus. From the practical point of view there is no doubt that the acoustic properties of the sounding chambers as revealed by the whispered resonance are the right starting-point. This is the key to natural production and pure tone. In simple whispering no force or pressure is applied, and the parts spontaneously assume that free, loose, and natural position the maintenance of which is essential to good singing and the object of every competent teacher. Mr. Shakespeare lays great stress upon it, and advocates the use of whispered production in his excellent treatise which he has rewritten and just issued in a new edition.* This is a practical work by a highly experienced teacher who is at the same time a cultivated singer and a thorough musician. He approaches the subject from quite a different point of view, which makes his virtual agreement with Dr. Aikin all the more interesting. Dr. Aikin has, in fact, supplied a scientific foundation, or the beginnings of one, for the best empirical or traditional teaching. The anatomical and physiological details, which are taken from medical text-books and paraded as the scientific basis of innumerable singing "methods," form a mere preliminary introduction to the real science of the thing. To establish any connection between them and the conventional exercises that follow, it is necessary to traverse a region full of obscure and complicated problems of which next to nothing is known. Dr. Aikin would be the last to claim that

* "The Art of Singing," by William Shakespeare. (Metzler. 6s. net.)

HOTEL PURITAN

COMMONWEALTH AVENUE

100 yards from Massachusetts Avenue car lines

The Distinctive Boston House

One of the most attractive Hotels in the World for Transient and Permanent Guests who demand the best. Several desirable rooms and suites at modest prices.

Afternoon tea daily, with music, in the Sun Parlor



he has mastered them; but he has thrown light on the darkness. He has not stopped at the points explained above, but has accurately analyzed the compound vowels and the consonants, tackled to some extent the complications introduced when the vocal cords (and the voice) are brought into play, and has even worked out an elaborate table of the harmonics accompanying the notes of a bass voice.

All this is interesting, but the resonator scale is the main thing. He has based upon it a series of simple exercises intended to cultivate the emission of pure sounds, strengthen their resonance, and impart ease in vocalizing them. Pure sound, with control of the breath, he considers the essential thing, and the same principles are applicable to the speaking and declaiming voice. They are the principles of what he calls Phonology, and should be studied by all teachers who have to superintend the use of the voice, whether for speech or song. His book is pre-eminently for teachers, but it has also important lessons for composers, who, with some notable exceptions, constantly and obstinately run their heads against nature in writing for the voice. It is not nature which suffers from the encounter, but the voice, and consequently the music, not to mention the audience. Composers too often assume that because certain notes lie within the compass of a given voice it does not matter how often they occur and in what juxtaposition or on what syllables they fall. Dr. Aikin has invented an extremely ingenious method of analyzing the "lie" of a composition and representing it graphically by means of a diagram, which shows at a glance how much work falls on each note in the register. Composers who do not sing themselves or have no instinctive feeling for the voice would do well to study this chapter if they wish to write vocal music with success.

The direct influence of scientific study of the voice upon singers is another matter. It is a great help to teachers to know not only what they are doing, but why they are doing it, and to understand the physical conditions governing the processes they are directing. But to draw the attention of learners to these details is a mistake. A knowledge of the respiratory and vocal mechanism is no more help to breathing and emitting the voice than a knowledge of the anatomy of the forearm

FAELTEN PIANOFORTE S C H O O L

The FULL COURSE embraces every detail of correct playing, interpretation, technic, memory culture, and concert repertoire, discourages aimless study, and prepares each student for a definite musical career.

CARL FAELTEN, Director
30 Huntington Avenue, Boston

DE MERITTE SCHOOL

815 BOYLSTON STREET, BOSTON
Twelfth Year

A preparatory school for boys who want an education.

The **Upper Grade** prepares for college and the scientific schools.

The **Lower Grade** gives to boys from ten to fourteen years of age a careful training for the work of the upper grade.

EDWIN DE MERITTE, A. B., Prin.

BOUND COPIES of the Boston Symphony Orchestra's PROGRAMME BOOKS

Containing Mr. Philip Hale's analytical and descriptive notes on all works performed during the season ("musically speaking, the greatest art annual of to-day,"—W. J. Henderson, New York Sun)
May be obtained by addressing

Price \$3.00 C. A. ELLIS
SYMPHONY HALL

The Refinements of Our Work



Are most apparent when compared with the work of ordinary cleaners. Unexcelled facilities up-to-the-minute equipment and years of experience in



Cleansing and Dyeing

make our work distinctive in its thoroughness

ARTICLES RETURNED IN A SHORT TIME

CURTAINS
BLANKETS
DRAPERIES

GOWNS
WAISTS
SASHES

MENS CLOTHES
OVERCOATS
SUITS GLOVES

Carefully cleansed properly finished and inspected before returning

LEWANDOS

New York Shop

557 FIFTH AVENUE

Telephones { 6941 } Bryant
 { 6942 }

Albany
Rochester
Providence

Roxbury
Cambridge
Boston

Philadelphia
Baltimore
Washington

Watertown
South Boston
Portland

Worcester
Springfield
Newport

Hartford
Bridgeport
New Haven
Salem
Lynn

Bundles called for and delivered by our own teams and motors

EXECUTIVE OFFICES 286 BOYLSTON STREET BOSTON U S A

ACADEMY OF MUSIC - - BROOKLYN

FIFTH AND LAST CONCERT

BY THE

BOSTON

SYMPHONY ORCHESTRA

MAX FIEDLER, Conductor

(Farewell Appearance)

Friday Evening, March 22

AT 8.15

SOLOIST

Madame LOUISE HOMER, Contralto

would be to playing the piano or the violin. On the contrary, by withdrawing attention from the end and fixing it on the means it embarrasses the pupil, increases self-consciousness, and conduces to that very condition of constraint, constriction, and unnatural movement which is the particular enemy of the right use of the voice. Dr. Aikin draws a distinction between the action of the vocal cords on the one hand and the respiratory and sounding mechanisms on the other. He says the former is unconscious and cannot be directed, whereas the latter can be; so he lets the one alone, and gives elaborate directions for the others. Mr. Shakespeare does the same so far as breathing is concerned, but in regard to the formation of sounds he leaves more to the natural instinct. This distinction involves some confusion of ideas. All movements are effected by muscles, but the conscious will has no direct control over any muscle. It demands the result, and the order is transmitted through an unconscious co-ordinating centre which picks out the right muscles. What we are conscious of is the result, and we are just as conscious of the vibration of the vocal cords as of the ingoing and outgoing breath or of the sounds formed in the throat and mouth. We are just as unconscious, save by an indirect reasoning process, of the particular muscles employed. Practice in breathing increases the lung capacity and gives control of expiration, but the less the learner thinks about the mechanism the better. And just the same with the vowel sounds. Attempts at conscious regulation of the muscles are merely confusing. A billiard player who tried to make a stroke by bringing into action, say, the *extensor communis* and check-

WHITE HOUSE COFFEE AND TEA



White House Coffee is put up for those who want a dependable article of intrinsic value, and are willing to pay a fair price. That price is not high, certainly not extravagant, as your own experience will prove. You can buy White House Coffee in any business center of this country. Its wonderful growth in sales in 20 years is the best proof that its splendid standard of quality is not approached by other brands. We offer it as the best Coffee sold by anybody anywhere.

White House Teas (5 distinct flavors) are just as good as White House Coffee. Both Coffee and Teas are in the "All-Tin" cans that keep all goodness in, all badness out.

DWINELL-WRIGHT CO.,

Principal Coffee Roasters.

BOSTON—CHICAGO.

ing the *supinator longus* would never make it at all. Even hard-and-fast rules about positions are unwise, because individuals are built so differently. Dr. Aikin recommends practising with the teeth an inch apart. Mr. Shakespeare prefers a thumb's breadth, which is about three-quarters of an inch. But it all depends on the individual. M. de Soria, whose enunciation was a lesson to all who heard it, hardly opened his mouth at all. His singing is well described in "Trilby." The only criterion is the result. In other words, singing is an art in the practice of which full play must be given to individuality. M. Maurel's notion that the patient attention given to individual pupils in former days, when singers were few, can be replaced by general rules derived from science, is only susceptible of a limited realization. But science can give some practical guidance, and when that coincides in effect with experience, as Dr. Aikin's views with Mr. Shakespeare's, it is a valuable aid.

OVERTURE, "1812," IN E-FLAT MAJOR, OPUS 49. PETER TSCHAIKOWSKY
(Born at Votkinsk, in the government of Viatka, Russia, May 7, 1840; died at St. Petersburg, November 6, 1893.)

The new Church of the Redeemer in Moscow was solemnly dedicated in the summer of 1881. Nicholas Rubinstein, who had watched the building with the greatest interest, determined that the ceremony of consecration should be enriched with music of uncommon character;

CARNEGIE HALL

THE MENDELSSOHN CHOIR OF TORONTO

Dr. A. S. VOGT, Conductor
In Conjunction With

THE THEODORE THOMAS ORCHESTRA

FREDERICK STOCK, Conductor

Tuesday Evening, February 27th

Program will comprise excerpts from the following:

Mass in B minor	-	-	-	-	-	-	-	-	Bach
Caractacus	-	-	-	-	-	-	-	-	Elgar
Te Deum	-	-	-	-	-	-	-	-	Berlioz

A' capella compositions chosen from the works of
Lotti, Palestrina, Herzogenberg, Grieg, Howard Brockway and Granville Bantock

Orchestral works to be played by the

THEODORE THOMAS ORCHESTRA

FREDERICK STOCK, Conductor

Wednesday Evening, February 28th

MANZONI REQUIEM (In its entirety) - - - - - Verdi

Assisted by

Miss FLORENCE HINKLE, Soprano	Mr. GEORGE HAMLIN, Tenor
Miss CHRISTINE MILLER, Contralto	Mr. CLARENCE WHITEHILL, Baritone

And the THEODORE THOMAS ORCHESTRA

Mail orders for tickets can be sent at any time to the Quinlan Musical Agency, 1 West 34th St., New York, and all applications for seats will be filled in the order of their receipt, when self-addressed and stamped envelope is enclosed. Checks and money orders should be made payable to the Quinlan International Musical Agency. Sale of single tickets will open at Carnegie Hall Box Office on February 19.

Tickets, \$1.00, \$1.50, \$2.00, \$2.50. Boxes seating six, \$18.00 and \$20.00

Management of QUINLAN MUSICAL AGENCY, West Thirty-fourth Street - - NEW YORK

and in the fall of 1880 he asked Tschaikowsky to compose something for the service. Tschaikowsky wrote to Mrs. von Meck on October 10, 1880, that Rubinstein had requested him to write an important work for chorus and orchestra. "Nothing is more unpleasant to me than the manufacturing of music for such occasions. . . . But I have not the courage to refuse." On the 22d he wrote that he had written two works very rapidly: "a festival overture for the exhibition and a serenade in four movements for string orchestra. The overture will be very noisy. I wrote it without much warmth of enthusiasm; therefore it has no great artistic value." Late in June he wrote to Napravnik, asking him if he would produce the overture at a concert. "It is not of very great value, and I shall not be at all surprised or hurt if you consider the style of the music unsuitable to a symphony concert."

The overture, "1812," was finished at Kamenka in 1880. The church was dedicated to the memory of the famous year when the might of Napoleon was shaken at Borodino and consumed in the flames of Moscow. The overture was to be performed in the public square before the church by a colossal orchestra, church bells were to be used, and big drums were to be replaced by cannon.

The repulse of the Napoleonic invasion of Russia in 1812 is celebrated in this overture.

*
* *

The overture is scored for piccolo, two flutes, two oboes, English horn, two clarinets, two bassoons, four horns, two cornets-à-piston, two trumpets, three trombones, tuba, a set of three kettledrums, bass drum, snare-drum, cymbals, triangle, tambourine, two large bells, cannon-shot, a full brass band *ad lib.* for the coda, and the usual strings.

The overture begins Largo, E-flat major, 3-4. Violas and 'cellos play a theme in four-part harmony. This theme has both ecclesiastical and folk-song character. Berezovsky says that this largo is built on a Russian hymn, "God, preserve thy people." The closing phrase of the theme is taken up by wood-wind instruments, and developed by them in alternation with the violas and 'celli. The oboe now has a mournful phrase, which is stormily developed. The pace grows faster. After the climax an Andante comes in 4-4. Oboes, clarinets, and horns give out a gay fanfare, while the strings have a quieter cantilena.

CRUDUP VESEY, *Voice Specialist*

EIGHTY-SIXTH STREET STUDIOS

257 WEST EIGHTY-SIXTH STREET

MADAM JOSEFA MIDDECKE

Voice Culture—Perfect Tone Production

Only students who wish to study seriously desired

THE ORLEANS, 100 West 80th Street, NEW YORK. 'Phone, 7480 Schuyler

The main body of the overture (*Allegro giusto*, E-flat minor, 4-4) begins with a tempestuous first theme, which is developed by the full orchestra. Fragments of the *Marseillaise* are heard sounded by horns and cornets. There is a quieter second theme, and this and a third theme, or conclusion-theme (E-flat minor), with dance rhythm and Oriental character, is said to characterize the Cossacks in the Russian Army. The fragments of the *Marseillaise* return, and are worked up with other thematic material. It seems as though the French hymn were about to triumph, and its first phrase is sounded in almost complete form by trumpets and cornets, but only to be lost in an orchestral storm. The theme of the *Largo* is heard as a triumphal anthem; the fanfares heard before now are used as in a triumphal march, while against them the Russian Hymn, composed by Lvoff, is thundered out by horns, bassoons, trombones, tuba, 'cellos, violas, and basses.

The French Army is typified of course by the *Marseillaise*, overpowered at last by the Russian Hymn. Tschaikowsky has been charged with anachronism; for the *Marseillaise** was not in favor during the First Empire, and the Russian Hymn was not composed by Lvoff before 1833. This reproach is, however, not to be taken seriously; for these tunes are used as typical of two nations, and not in any attempt at realism.

When Tschaikowsky visited Berlin in 1888, this overture was played at the concert of his works, much to his dislike, for he wrote in his diary: "I considered and still consider my Overture '1812' quite mediocre; it has only a patriotic and local significance which makes it unsuitable for any but Russian concert rooms; but it was precisely this overture that Mr. Schneider wished to put on the programme, and he said that it had been performed several times in Berlin with success."

"1812" was performed at a concert of the Art and Industrial Exhibition at Moscow, August 20, 1882, when the programme was made up exclusively of Tschaikowsky's compositions. "The success of these works, although considerable, did not equal that which has since been accorded them." There were eulogistic articles, but the overture

* The words and music of the *Marseillaise* were composed by Rouget de Lisle, April 24, 1792, at Strasburg. The song was first known as "*Chant de guerre pour l'armée du Rhin*." On June 25, 1792, a singer, Mireur, made so great an effect with it at a civic banquet at Marseilles that the song was printed and given to the volunteers of a battalion starting for Paris. When they entered Paris, they were singing this hymn, which was thenceforth known as the "*Chanson*" or "*Chant des Marseillais*." The authorship of the music has been disputed, but it is now generally agreed that de Lisle wrote both the music and the words. (See "*Les Mélodies populaires de la France*" by Loquin (Paris, 1879) and Tiersot's "*Histoire de la Chanson populaire en France*" (Paris, 1889).)

CLARA TIPPETT

Teacher of Singing

Assistant, GRACE R. HORNE

312 Pierce Building
Copley Square, Boston

seemed to Krouglikoff "much ado about nothing," and he stated as a fact that Tschaikowsky was played out.

The overture was played at a concert of Tschaikowsky's works at St. Petersburg, March 17, 1887, and the composer conducted. He wrote in his diary: "My concert. Complete success. Great enjoyment—but still, why this drop of gall in my honey pot?"

"1812" was played with great success at a Tschaikowsky concert, February 21 of the next year, at Prague. "An overwhelming success," wrote Tschaikowsky. "A moment of absolute bliss. But only one moment." He gave a concert in Cologne, February 12, 1889. "My overture '1812' was on the programme. At the first rehearsal, however, the managers of the concert took fright at the noisy Finale and timidly requested me to choose another piece. Since, however, I had no other piece at hand, they decided to confine themselves to the Suite." The suite was the Third.

MUSICAL INSTRUCTION

NEW YORK

TEACHER OF SINGING

WALTER S. YOUNG

801-802 Carnegie Hall

NEW YORK

FREDERICK HASTINGS

BARITONE

and TEACHER OF SINGING

TUESDAY AND FRIDAY MORNINGS

Studio, 827 CARNEGIE HALL

ELLA BACKUS-BEHR

PIANIST

Sixty-nine West Eighty-eighth Street
NEW YORK

As Vocal Coach refers to

Mme. Louise Homer Mr. Bechtal Alcock and
Mrs. Merle Tillotson-Alcock Mr. Frederic Martin

FRANCIS ROGERS

Management, LOUDON CHARLTON
868 Carnegie Hall, New York

BARITONE

RECITAL, ORATORIO, CONCERT

Also a limited number of pupils in the art of singing
There is the real stuff in this singer.—PHILIP HALE.
Mr. Rogers is a true artist.—W. J. HENDERSON
(*N. Y. Sun*).

Address, 563 PARK AVENUE, NEW YORK

VIRGIL

Piano School and Conservatory

42 West 76th Street, New York

THE SCHOOL THAT MAKES
PLAYERS

RESULTS TELL

Catalogue on request

PERRY AVERILL

BARITONE

Prepares Singers for the profession

Studio, 220 West 59th Street, New York

'Phone 1097 Col.

MUSICAL INSTRUCTION

ARTHUR D. WOODRUFF

TEACHER OF SINGING

5 West 38th Street

NEW YORK CITY

MASTER MUSIC STUDIOS

2789 Broadway, New York

Mrs. M. DUBLE-SCHEELE

Apply to Secretary, Master Music Studios

CATALOG

Telephone Connection

STEINWAY PIANO USED

SUMMER CENTER

SCHLOSS ORT, Gmunden, AUSTRIA

Study of music is optional

Miss M. GRACE DASCHBACH

In charge of Vocal Department Teachers
College, Columbia University

S O P R A N O

TEACHER OF SINGING

401 Carnegie Hall . New York City

LESLEY MARTIN

Bel Canto

Studio: 1425 Broadway, New York

SINGERS—Suzanne Baker Watson, Cora Cross, Nellie Hart, Willette Kershaw, Gertrude Hutcheson, Ivy Scott, Marion Stanley, Estelle Ward, Mabel Wilbur, Flora Zabelle, Edward Foley, George Gilbert, John Hendricks, Andrew Mack, Dr. Eugene Walton Marshall, Fiske O'Hara, Umberto Sacchetti, Ellis Rhodes, Albert Wallerstedt, and many other singers now before the public in operatic and church work

E. SHEFFIELD MARSH

T E N O R

**Tone production and preparation for
public work**

Studio, 815 Carnegie Hall . New York City

LIONEL HAYES ROBSARTE

Former Opera Tenor

Voice Specialist

A. de Trabadelo, Paris, teacher of Melba, Garden, Farrar, Eames, Carasa, Gayarre, etc., says:
"I sincerely believe Mr. Robsarte has no equal among American instructors."

Voices tried gratis by appointment

From tone work to artistic finish. Traditions and action of full opera repertoire—Concert and oratorio. Teacher of Mme. Jungman, Prima Donna Contralto, Hofopera, Vienna; Mlle. Lillian Grenville, Prima Donna Soprano, Milan, St. Petersburg, Nice, Chicago Opera Co.; Signor Jacoletti, now singing in Naples; Miss Helene Travis, Mascagni Opera Co.

Residence Studio - Hotel Woodward, N.Y.

'PHONE, 5000 COLUMBUS

SIGHT PLAYING FOR PIANISTS

If you are a poor Sight Reader and have difficulty in reading

NEW MUSIC AT FIRST SIGHT

write for Booklet giving full particulars of our complete correspondence course

A Professor of Music in one of the largest Colleges in the United States, to whom reference is permitted, says: "YOUR COURSE IS WORTH THE PRICE TO ME EVERY WEEK IN THE AMOUNT OF TIME IT SAVES ME ALONE"

Address NEW YORK COLLEGE OF APPLIED MUSIC

9208 METROPOLITAN TOWER

NEW YORK CITY

MUSICAL INSTRUCTION

TEACHER OF SINGING

Miss CLARA E. MUNGER

Century Building

177 Huntington Avenue, Boston

TEACHER OF SINGING

Miss PRISCILLA WHITE

602 Pierce Building

Copley Square, BOSTON

Miss KATHERINE LINCOLN

SOPRANO

Management, Mrs. PAUL SUTORIUS

1 West 34th Street, New York

TEACHER OF SINGING

514 Pierce Building

Copley Square, BOSTON

Saturdays and Mondays in New York
Representing Miss Clara E. Munger

Studio, 56 East 34th Street, New York City

67 MOUNT VERNON STREET

BERTHA CUSHING CHILD

TEACHING AT

LANG STUDIOS

6 NEWBURY STREET, BOSTON

WILLIAM ALDEN PAUL

TEACHER OF SINGING

312 PIERCE BUILDING, COPLEY SQUARE, BOSTON

Monday and Thursday P.M. and by appointment

Address, Instructor in Music, Episcopal Theological School

Telephone, 2816 R Cambridge

BARITONE SOLOIST

and TEACHER OF SINGING

NEW CENTURY BUILDING

177 HUNTINGTON AVENUE - BOSTON

Room 10

**Howell School of Lyric and
Dramatic Art**

CAROLINE WOODS-HOWELL, Directress

De Reszke Method of SINGING

30 Huntington Avenue, Boston

518 Main Street, Worcester

At Boston Studio, Tuesday, Friday, Saturday

At Worcester Studio, Monday, Wednesday, Thursday

Mezzo-Contralto, Soloist and Teacher

Miss ANNA MILLER WOOD

Soloist; Boston Symphony Orchestra

Chicago Symphony Orchestra

Kneisel Quartet, etc.

Studio, Pierre Building, Copley Square, Boston

PARSONS THEATRE . . HARTFORD

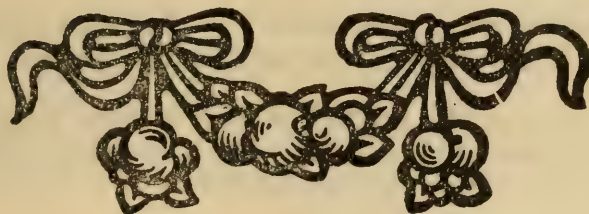
Thirty-first Season, 1911-1912

Boston Symphony Orchestra

MAX FIEDLER, Conductor

Programme of the Third and Last Concert

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE



MONDAY EVENING, FEBRUARY 26

AT 8.15

COPYRIGHT, 1911, BY C. A. ELLIS

PUBLISHED BY C. A. ELLIS, MANAGER

Pianos that Appeal to Musicians



OUR pianos have the very highest reputation with musical people, for every piano, from the highest-priced to the least expensive we offer, has not merely the essentials of tone and touch, but also exquisite refinements of quality which delight the musician.

We invite you to inspect our stocks, which are at once the largest, the most varied, and most interesting to be found in New England.

We call particular attention to the following pianos:

STEINWAY pianos, the instruments of highest prestige among music lovers everywhere—through their incomparable tone the choice of royalty and of all connoisseurs.

In all regular styles and also in special art cases exhibiting the perfection of artistry.

HUME pianos, the best made in New England—distinguished by wonderful richness and nobility of tone.

JEWETT pianos, the favorite pianos of New England, where more are sold each year than of any other make of equal cost.

THE PIANOLA PIANOS,—the complete line of five pianos. The Steinway, the Weber, and the Steck Pianola Pianos are shown in both grand and upright forms.

M. STEINERT & SONS CO.

STEINERT HALL, 162 BOYLSTON STREET, BOSTON

313 MAIN STREET, SPRINGFIELD

777 CHAPEL STREET, NEW HAVEN

Stores in all Principal Cities of New England

Thirty-seventh Concert in Hartford

Boston Symphony Orchestra

Thirty-first Season, 1911-1912

MAX FIEDLER, Conductor

THIRD AND LAST CONCERT
MONDAY EVENING, FEBRUARY 26
AT 8.15

PROGRAMME

Rimsky-Korsakoff . . . Symphonic Suite, "Scheherazade" (after "The
Thousand Nights and a Night"), Op. 35

Tschaikowsky. Concerto in D major, for Violin, Op. 35
I. Allegro moderato.
II. Canzonetta: Andante.
III. Finale: Allegro vivacissimo.

Wagner Prelude to "The Mastersingers of Nuremberg"

Wagner Prelude to "Lohengrin"

Wagner Overture, "Tannhäuser"

SOLOIST
Miss KATHLEEN PARLOW

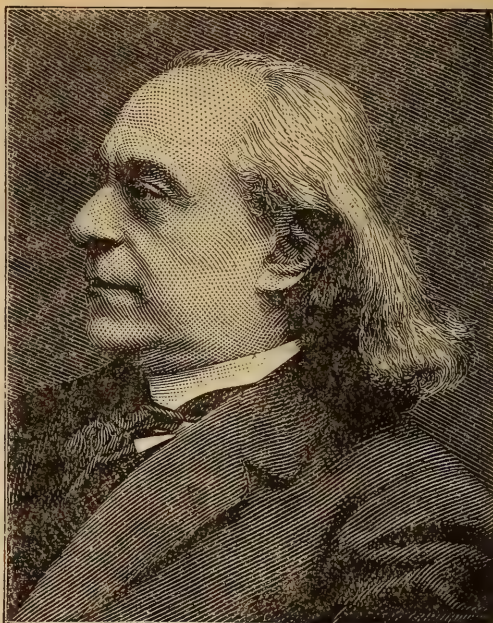
There will be an intermission of ten minutes after the symphonic suite

Vladimir De Pachmann

*The Greatest Pianist
Of the 20th Century*

ON TOUR
IN THE
UNITED STATES

SEASON: 1911-1912



For generations the appearance of new stars on the musical firmament has been announced—then they came with a temporary glitter—soon to fade and to be forgotten.

De Pachmann has outlived them all. With each return he won additional resplendence and to-day he is acknowledged by the truly artistic public to be the greatest exponent of the piano of the twentieth century. As Arthur Symons, the eminent British critic, says:

"Pachmann is the Verlaine or Whistler of the Pianoforte the greatest player of the piano now living."

Pachmann, as before, uses the **BALDWIN PIANO** for the expression of his magic art, the instrument of which he himself says:

" It cries when I feel like crying, it sings joyfully when I feel like singing. It responds—like a human being—to every mood. I love the Baldwin Piano."

Every lover of the highest type of piano music will, of course, go to hear Pachmann—to revel in the beauty of his music and to marvel at it.

It is the beautiful tone quality, the voice which is music itself, and the wonderfully responsive action of the Baldwin Piano, by which Pachmann's miraculous hands reveal to you the thrill, the terror and the ecstasy of a beauty which you had never dreamed was hidden in sounds.

The Baldwin Company

8 EAST 34th STREET, NEW YORK

"SCHEHERAZADE," SYMPHONIC SUITE AFTER "THE THOUSAND NIGHTS
AND A NIGHT," OP. 35.

NICOLAS ANDREJEVITCH RIMSKY-KORSAKOFF

(Born at Tikhvin, in the government of Novgorod, March 18,* 1844; died June 21, 1908, at St. Petersburg.)

Mrs. Rosa Newmarch, in her biographical sketch of Rimsky-Korsakoff, says that "Scheherazade" was composed in 1888.

The first performance of the suite in Boston was at a concert of the Boston Symphony Orchestra led by Mr. Paur on April 17, 1897.

The suite, dedicated to Vladimir Stassoff, is scored for one piccolo, two flutes, two oboes (one interchangeable with English horn), two clarinets, two bassoons, four horns, two trumpets, three trombones, one bass tuba, kettledrums, snare-drum, bass drum, tambourine, cymbals, triangle, gong, harp, and strings.

The following programme is printed in Russian and French on a fly-leaf of the score:—

"The Sultan Schahriar,† persuaded of the falseness and the faithlessness of women, has sworn to put to death each one of his wives after the first night. But the Sultana Scheherazade‡ saved her life by interesting him in tales which she told him during one thousand and one nights. Pricked by curiosity, the Sultan put off his wife's execution from day to day, and at last gave up entirely his bloody plan.

"Many marvels were told Schahriar by the Sultana Scheherazade.

* This date is given in the catalogue of Belaieff, the late Russian publisher. One or two music lexicons give May 22.

† Shahryár (Persian), "City-friend," was according to the opening tale "the King of the Kings of the Banu Sásán in the islands of India and China, a lord of armies and guards and servants and dependents, in tide of yore and in times long gone before."

‡ Shahrázad (Persian), "City-freer," was in the older version Scheherazade, and both names are thought to be derived from Shirzád, "Lion-born." She was the elder daughter of the Chief Wazir of King Shahryár and she had "perused the books, annals and legends of preceding Kings, and the stories, examples and instances of by-gone men and things; indeed, it was said that she had collected a thousand books of histories, relating to antique races and departed rulers. She had perused the works of the poets and knew them by heart; she had studied philosophy and the sciences, arts and accomplishments; and she was pleasant and polite, wise and witty, well read and well bred." Tired of the slaughter of women, she purposed to put an end to the destruction.

The MUSICAL CLUB of HARTFORD

Presents the following Schedule for the Season of 1911-1912

SONATA RECITAL

Mr. and Mrs. DAVID MANNES

VIOLIN and PIANO

UNITY HALL, WEDNESDAY EVENING, DECEMBER 6, AT 8.15 O'CLOCK

LECTURE RECITAL

Mr. WM. J. HENDERSON

Assisted by Mrs. LUCIA LILLY DUNHAM

"Russian Folk Song in its Relation to Russian Music"

UNITY HALL, TUESDAY EVENING, JANUARY 30, AT 8.15 O'CLOCK

E. T. Slattery Co.

OPPOSITE BOSTON COMMON

154 and 155 TREMONT STREET

EXCLUSIVE STYLES IN

Suits, Gowns

Coats and Hats

For the Horse Show,
Opera and other social
functions.

MANY people of
refinement who
have ample means to pur-
chase abroad, prefer to
make their selections from
the already carefully
chosen assortments of
E. T. Slattery Company,
where they can be assured
of a perfect fit in any
garment.



For her stories the Sultana borrowed from poets their verses, from folk-songs their words; and she strung together tales and adventures.

"I. The Sea and Sindbad's Ship.

"II. The Story of the Kalandar-Prince.

"III. The Young Prince and the Young Princess.

"IV. Festival at Bagdad. The Sea. The Ship goes to Pieces on a Rock surmounted by a Bronze * Warrior. Conclusion."

This programme is deliberately vague. To which one of Sindbad's voyages is reference made? The story of which Kalandar, for there were three that knocked on that fateful night at the gate of the house of the three ladies of Bagdad? "The young Prince and the young Princess,"—but there are so many in the "Thousand Nights and a Night." "The ship goes to pieces on a rock surmounted by a brass warrior." Here is a distinct reference to the third Kalandar's tale, the marvellous adventure of Prince Ajib, son of Khazib; for the magnetic mountain which shipwrecked Sindbad on his voyage was not surmounted by "a dome of yellow laton from Andalusia, vaulted upon ten columns; and on its crown is a horseman who rideth a horse of brass and holdeth in hand a lance of laton; and there hangeth on his bosom a tablet of lead graven with names and talismans." The composer did not attempt to interline any specific text with music: he endeavored to put the mood of the many tales into music, so that W. E. Henley's rhapsody might be the true preface:—

"They do not go questing for accidents: their hour comes, and the finger of God urges them forth, and thrusts them on in the way of destiny. The air is horrible with the gross and passionate figments of Islamite mythology. Afrits watch over them or molest them; they are made captive of malignant Ghouls; the Jinns take bodily form and woo them to their embraces. The sea-horse ramps at them from the ocean floor; the great rock darkens earth about them with the shadow of his wings; wise and goodly apes come forth and minister unto them; enchanted camels bear them over evil deserts with the swiftness of the wind, or the magic horse outspreads his sail-broad

* "Bronze" according to Rimsky-Korsakoff; but the word should be brass, or yellow copper.

PARSONS THEATRE

Friday Evening, April 26, 1912

The Choral Club of Hartford

80 MALE VOICES

RALPH L. BALDWIN, Conductor

Soloist, TIMOTHEE ADAMOWSKI, Violinist

Reserved Seats, 75c., \$1.00, and \$1.50, on sale Saturday, April 20, at John M. Gallup & Co.'s Music Store.

vannes, and soars with them; or they are borne aloft by some servant of the Spell till the earth is as a bowl beneath them, and they hear the angels quiring at the foot of the Throne. So they fare to strange and dismal places; through cities of brass whose millions have perished by divine decree; cities guilty of the cult of the Fire and the Light wherein all life has been stricken to stone; or on to the magnetic mountain by whose horrible attraction the bolts are drawn from the ship, and they alone survive the inevitable wreck. And the end comes. Comes the Castle of Burnished Copper, and its gates fly open before them; the forty damsels, each one fairer than the rest, troop out at their approach; they are bathed in odors, clad in glittering apparel, fed with enchanted meats, plunged fathoms deep in the delights of the flesh. There is contrived for them a private paradise of luxury and splendor, a practical Infinite of gold and silver stuffs and jewels and all things gorgeous and rare and costly; and therein do they abide for evermore. You would say of their poets that they contract immensity to the limits of desire; they exhaust the inexhaustible in their enormous effort; they stoop the universe to the slavery of a talisman, and bind the visible and invisible worlds within the compass of a ring."

* * *

A characteristic theme, the typical theme of Scheherazade, keeps appearing in the four movements. This theme, that of the Narrator, is a florid melodic phrase in triplets, and it ends generally in a free cadenza. It is played, for the most part, by a solo violin and sometimes by a wood-wind instrument. "The presence in the minor cadence of the characteristic seventh, G, and the major sixth, F-sharp,—after the man-

MEHLIN PIANOS

always respond to the most exacting demands made upon them. For this reason they are preferred by musicians, in fact Mehlin Pianos are often called

"The Musicians' Ideal"

The Mehlin "Inverted Grand" is the only "Upright" built on the principle of the Grand. It has the Grand Scale, Sounding Board and Tone.

For Art Catalog and full particulars apply to

Wm. Wander & Sons

**239 ASYLUM STREET
HARTFORD, CONN.**

ner of the Phrygian mode of the Greeks or the Doric church tone,—might illustrate the familiar beginning of all folk-tales, 'Once upon a time.'”

I. THE SEA AND SINDBAD'S * SHIP.

Largo e maestoso, E minor, 2-2. The chief theme of this movement, announced frequently and in many transformations, has been called by some the SEA motive, by others the SINDBAD motive. It is proclaimed immediately and heavily in fortissimo unison and octaves. Soft chords of wind instruments—chords not unlike the first chords of Mendelssohn's "Midsummer Night's Dream" overture in character—lead to the SCHEHERAZADE motive, Lento, 4-4, played by solo violin against chords of the harp. Then follows the main body of the movement, Allegro non troppo, E major, 6-4, which begins with a combination of the chief theme, the SEA motive, with a rising and falling arpeggio figure, the WAVE motive. There is a crescendo, and a modulation leads to C major. Wood-wind instruments and 'cellos *pizz.* introduce a motive

* "The 'Arabian Odyssey' may, like its Greek brother, descend from a noble family, the 'Shipwrecked Mariner,' a Coptic travel-tale of the twelfth dynasty (B.C. 3500), preserved on a papyrus at St. Petersburg. In its actual condition 'Sindbad' is a fanciful compilation, like De Foe's 'Captain Singleton,' borrowed from travellers' tales of an immense variety and extracts from Al-Idrisi, Al-Kazwini, and Ibn al-Wardi. Here we find the Polyphemus, the Pygmies, and the Cranes of Homer and Herodotus; the escape of Aristomenes; the Plinian monsters, well known in Persia; the magnetic mountains of Saint Brennan (Brandanus); the aëronautics of 'Duke Ernest of Bavaria' and sundry cuttings from Moslem writers, dating between our ninth and fourteenth centuries. The 'Shaykh of the Seaboard' appears in the Persian romance of Kámarupa, translated by Francklin, all the particulars absolutely corresponding. The 'Odyssey' is valuable because it shows how far eastward the mediæval Arab had extended; already, in The Ignorance he had reached China and had formed a centre of trade at Canton. But the higher merit of the cento is to produce one of the most charming books of travel ever written, like 'Robinson Crusoe,' the delight of children and the admiration of all ages" (Sir Richard F. Burton). See also the curious book, "Remarks on the 'Arabian Nights' Entertainments," in which the origin of Sindbad's Voyages and other Oriental Fictions is particularly considered," by Richard Hole (London, 1797).

A SHROPSHIRE LAD

SONG CYCLE FOR MEDIUM VOICE

By CHARLES FONTEYN MANNEY

Op. 22

Price, Postpaid, \$1.25

THE text of these songs is by A. E. Housman, the verses being subjectively connected in that they set forth a sequence of emotional experiences, as indicated by the titles:

1. Youth. 2. Heart Wounds. 3. Exile.
4. Home Longing. 5. Grief. 6. Disillusion.

These songs are of true concert character, varied in mood, modern in musical thought, spontaneous in melody, and will strongly appeal to artistic singers in search of a novel recital number.

OLIVER DITSON COMPANY, Boston

CHAS. H. DITSON & CO., NEW YORK

8-10-12 East 34th Street

that is called the *SHIP*, at first in solo flute, then in the oboe, lastly in the clarinet. A reminiscence of the *SEA* motive is heard from the horn between the phrases, and a solo 'cello continues the *WAVE* motive, which in one form or another persists almost throughout the whole movement. The *SCHEHERAZADE* motive soon enters (solo violin). There is a long period that at last re-establishes the chief tonality, E major, and the *SEA* motive is sounded by full orchestra. The development is easy to follow. There is an avoidance of contrapuntal use of thematic material. The style of Rimsky-Korsakoff in this suite is homophonous, not polyphonic. He prefers to produce his effects by melodic, harmonic, rhythmic transformations and by most ingenious and highly colored orchestration. The movement ends tranquilly.

II. THE STORY OF THE KALANDAR*-PRINCE.

The second movement opens with a recitative-like passage, Lento, B minor, 4-4. A solo violin accompanied by the harp gives out the *SCHEHERAZADE* motive, with a different cadenza. There is a change to a species of scherzo movement, Andantino, 3-8. The bassoon begins the wondrous tale, capriccioso quasi recitando, accompanied by the sustained chords of four double-basses. The beginning of the second part of this theme occurs later and transformed. The accompaniment has the bagpipe drone. The oboe then takes up the melody, then the strings with quickened pace, and at last the wind instruments, *un poco più animato*. The chief motive of the first movement is heard in the basses. A trombone sounds a fanfare, which is answered by the trumpet; the first fundamental theme is heard, and an Allegro molto follows, derived from the preceding fanfare, and leads to an orientally colored intermezzo. "There are curious episodes in which all the strings repeat the same chord over and over again in rapid

* The Kalandar was in reality a mendicant monk. The three in the tale of "The Porter and the Three Ladies of Bagdad" entered with beards and heads and eyebrows shaven, and all three, by fate, were blind of the left eye. According to d'Herbelot the Kalandar is not generally approved by Moslems: "He labors to win free from every form and observance." The adventurous three, however, were sons of kings, who in despair or for safety chose the garb. D'Herbelot quotes Saadi as accusing Kalandars of being addicted to gluttony: "They will not leave the table so long as they can breathe, so long as there is anything on the table. There are two among men who should never be without anxiety: a merchant whose vessel is lost, a rich heir who falls into the hands of Kalandars."

THE MARVEOLA PLAYABLE THREE WAYS

The most marvelous piano the world has ever seen or heard is now on exhibition at the new and elegant warerooms of the BARKER PIANO COMPANY, 278 Asylum Street.

Demonstrations daily—any time, to suit the convenience of those interested.

The BARKER PIANO CO., 278 Asylum Street
Near Ann Street
HARTFORD, CONN.

Also sole representatives of the **Schomacker** (the favorite of the White House), Hazelton, Francis Bacon, Newby & Evans, Davenport & Treacy, **Christman**, and other makes of Pianos and Player-Pianos.

If you haven't already done so, visit our Subway Music Department.
Expert lady pianist in attendance.

THE BARKER PIANO CO., 278 ASYLUM STREET

succession,—very like the responses of a congregation in church,—as an accompaniment to the SCHEHERAZADE motive, now in the clarinet, now in the bassoon.” The last interruption leads to a return of the Kalandar’s tale, *con moto*, 3-8, which is developed, with a few interruptions from the SCHEHERAZADE motive. The whole ends gayly.

III. THE YOUNG PRINCE AND THE YOUNG PRINCESS.

Some think from the similarity of the two themes typical of prince and princess that the composer had in mind the adventures of Kamar al-Zaman (Moon of the age) and the Princess Budur (Full moons). “They were the likest of all folk, each to other, as they were twins or an only brother and sister,” and over the question, which was the more beautiful, Maymunah, the Jinniyah, and Dahnash, the Ifrit, disputed violently.

This movement is in simple *romanza* form. It consists in the long but simple development of two themes of folk-song character. The first is sung by the violins, *Andantino quasi allegretto*, G major, 6-8. There is a constant recurrence of song-like melody between phrases in this movement, of quickly rising and falling scale passages, as a rule in the clarinet, but also in the flute or first violins. The second theme, *Pochissimo più mosso*, B-flat major and G minor, 6-8, introduces a section characterized by highly original and daringly effective orchestration. There are piquant rhythmic effects from a combination of triangle, tambourine, snare-drum, and cymbals, while ‘cellos (later the bassoon) have a sentimental counter-phrase.

IV. FESTIVAL AT BAGDAD. THE SEA. THE SHIP GOES TO PIECES AGAINST A ROCK SURMOUNTED BY A BRONZE WARRIOR. CONCLUSION.

“A splendid and glorious life,” says Burton, “was that of Bagdad in the days of the mighty Caliph, when the capital had towered to the zenith of grandeur and was already trembling and tottering to the fall. The centre of human civilization, which was then confined to Greece and Arabia, and the metropolis of an Empire exceeding in extent the

Mrs. FRANCIS A. SMITH

VOCAL TEACHER

Correct Breathing and Tone Production

Room 2, Judd & Root Bldg., corner Allyn and High Streets
HARTFORD, CONN.

TELEPHONE, 2248

widest limits of Rome, it was essentially a city of pleasure, a Paris of the IXth century. . . . The city of palaces and government offices, hotels and pavilions, mosques and colleges, kiosks and squares, bazars and markets, pleasure grounds and orchards, adorned with all the graceful charms which Saracenic architecture had borrowed from the Byzantines, lay couched upon the banks of the Dijlah-Hiddekel under a sky of marvellous purity and in a climate which makes mere life a 'Kayf'—the luxury of tranquil enjoyment. It was surrounded by far-extending suburbs, like Rusáfah on the Eastern side and villages like Baturanjah, dear to the votaries of pleasure; and with the roar of a gigantic capital mingled the hum of prayer, the trilling of birds, the thrilling of harp and lute, the shrilling of pipes, the witching strains of the professional Almah, and the minstrel's lay." *

Allegro molto, E minor, 6-8. The Finale opens with a reminiscence of the SEA motive of the first movement, proclaimed in unisons and octaves. Then follows the SCHEHERAZADE motive (solo violin), which leads to the fête in Bagdad, Allegro molto e frenetico, E minor, 6-8. The musical portraiture, somewhat after the fashion of a tarantelle, is based on a version of the SEA motive, and it is soon interrupted by Scheherazade and her violin. In the movement Vivo, E minor, there is a combination of 2-8, 6-16, 3-8 times, and two or three new themes, besides those heard in the preceding movements, are worked up elaborately. The festival is at its height—"This is indeed life; O sad that 'tis fleeting!"—when there seems to be a change of festivities, and the jollification to be on shipboard. In the midst of the wild hurrah the ship strikes the magnetic rock.†

* For a less enthusiastic description of Bagdad in 1583 see John Eldred's narrative in Hakluyt's *Voyages*. The curse of the once famous city to-day is a singular eruption that breaks out on all foreign sojourners.

† The fable of the magnetic mountain is thought to be based on the currents, which, as off Eastern Africa, will take a ship fifty miles a day out of her course. Some have thought that the tales told by Ptolemy (VII. 2) were perhaps figurative,—“the iron-stealers of Otaheite allegorized in the Bay of Bengal.” Aboulfouaris, a Persian Sindbad, is wrecked by a magnetic mountain. Serapion, the Moor (1479), “an author of good esteem and reasonable antiquity, asserts that the mine of this stone [the loadstone] is in the seacoast of India, where when ships approach, there is no iron in them which flies not like a bird unto those mountains; and, therefore, their ships are fastened not with iron but wood, for otherwise they would be torn to pieces.” Sir Thomas Browne comments on this passage (“Vulgar Errors,” Book II., chapter ii.): “But this assertion, how positive, soever, is contradicted by all navigators that pass that way, which are now many, and of our own nation; and might surely have been controlled by Nearchus, the admiral of Alexander, who, not knowing the compass, was fain to coast that shore.” Sir John Mandeville mentions (chapter xxvii.) these loadstone rocks: “I myself have seen afar off in that sea as though it had been a great isle full of trees and bush, full of thorns and briars, great plenty. And the shipmen told us that all that was of ships that were drawn thither by the adamant for the iron that was in them.” See also Rabelais (Book V., chapter xxxvii.); Puttock's “Peter Wilkins”; the “Novus Orbis” of Aloysius Cadamustus, who travelled to India in 1504; and Hole's book, already quoted. Burton thinks the myth may have arisen from seeing craft built, as on the East African coast, without nails. Egede, in his *Natural History of Greenland* says that Mogens Heinsson, a seaman in the reign of Frederic

Miss WELTHIA DEWEY

DEALER IN

Latest Sheet Music and Music Books

Special attention given to teachers and pupils,
organists and choirs

ROOM 25, “THE GOODWIN” - - 17 HAYNES STREET

'Phone, Charter 593-3

Or, sailing to the Isles
 Of Khaledan, I spied one evenfall
 A black blotch in the sunset; and it grew
 Swiftly . . . and grew. Tearing their beards,
 The sailors wept and prayed; but the grave ship,
 Deep laden with spiceries and pearls, went mad,
 Wrenched the long tiller out of the steersman's hand,
 And turning broadside on,
 As the most iron would, was haled and sucked
 Nearer, and nearer yet;
 And, all awash, with horrible lurching leaps
 Rushed at that Portent, casting a shadow now
 That swallowed sea and sky; and then
 Anchors and nails and bolts
 Flew screaming out of her, and with clang on clang,
 A noise of fifty stithies, caught at the sides
 Of the Magnetic Mountain; and she lay,
 A broken bundle of firewood, strown piecemeal
 About the waters; and her crew
 Passed shrieking, one by one; and I was left
 To drown.

W. E. Henley's Poem, "Arabian Nights' Entertainments" (1893).

The captain said to Ajib in the story: "As soon as we are under its lea, the ship's sides will open and every nail in plank will fly out and cleave fast to the mountain; for that Almighty Allah hath gifted the loadstone with a mysterious virtue and a love for iron, by reason whereof all which is iron travelleth towards it." And Ajib continued: "Then, O my lady, the captain wept with exceeding weeping, and we all made sure of death-doom, and each and every one of us farewelled his friend, and charged him with his last will and testament in case he might be saved." The trombones roar out the SEA motive against the billowy WAVE motive in the strings, Allegro non troppo e maestoso, C major, 6-4; and there is a modulation to the tonic, E major, as the

the Second, king of Denmark, pretended that his vessel was stopped in his voyage thither by some hidden magnetic rocks, when under full sail. The Berlin correspondent of the *Pall Mall Gazette* wrote not long ago that Norwegian newspapers were discussing the dangerously magnetic properties of a mountain in the Joedern province on the Norwegian coast. "There can be no question as to the existence of the 'mountain,' though its dimensions have been greatly exaggerated. It is, in fact, a great straggling dune, of about 1,000 yards in length. The bulk of the dune is composed of sand, with which, however, is intermingled such a large proportion of loadstone in minute fragments that the compass of a ship coming within a certain distance of the coast at once becomes wildly deranged, and it happens far from infrequently that the vessel is stranded."

G. SCHIRMER (Inc.), 3 East 43d Street, NEW YORK

JUST PUBLISHED

Advanced Exercises for the Violin **By FRANZ KNEISEL**

Price, \$1.50 net

These exercises, the fruit of many years of ripe practical experience, have been designed by Mr. Kneisel, to furnish a logical technical preparation for the study of the Rode "Caprices," as well as to supply progressively arranged material to be employed in connection with the Vieuxtemps studies, Dont's "Gradus ad Parnassum," and Wieniawski's "École moderne." The pupil can begin the study of these advanced technical figurations as soon as Kreutzer has been thoroughly mastered, and intelligent work is sure to bring about the result they were written to secure—a correct position of the left hand, and grace and facility in the manipulation of the bow.

tempest rages. The storm dies. Clarinets and trumpets scream one more cry on the march theme of the second movement. There is a quiet ending with development on the SEA and WAVE motives. The tales are told. Scheherazade, the narrator, who lived with Shahryár "in all pleasure and solace of life and its delights till there took them the Destroyer of delights and the Severer of societies, the Desolator of dwelling-places and Garnerer of grave-yards, and they were translated to the ruth of Almighty Allah," fades with the vision and the final note of her violin.

CONCERTO IN D MAJOR, FOR VIOLIN, OP. 35. PETER TSCHAIKOWSKY

(Born at Votkinsk in the government of Viatka, Russia, May 7, 1840; died at St. Petersburg, November 6, 1893.)

Tschaikowsky spent the winter and early spring of 1877-78 in cities of Italy and Switzerland. March, 1878, was passed at Clarens. On the 27th of that month he wrote Mrs. von Meck that the weather had been unfavorable for walking, and that therefore he had spent much time in hearing and playing music at home. "To-day I played the whole time with Kotek.* I have not heard or played any good music for so long that I thus busy myself with extraordinary gusto. Do you know the French composer Lalo's 'Spanish Symphony'? This piece has been produced by the now very modern violinist Sarasate." He praised Lalo's work for its "freshness, piquant rhythms, beautifully harmonized melodies," and added: "Like Léo Delibes and Bizet he shuns studiously all routine commonplaces, seeks new forms without wishing to appear profound, and, unlike the Germans, cares more for *musical beauty* than for mere respect for the old traditions." Two days after Tschaikowsky wrote to Mrs. von Meck that he was at that moment working on a pianoforte sonata, a violin concerto, and some smaller pieces. He wrote on April 12 that the sonata and the concerto interested him exceedingly. "For the first time in my life I have begun to work on a new piece without having finished the preceding one. Until now I have always followed the rule not to begin a

* Joseph Kotek, violinist, teacher, and composer for violin, was born at Kamenez-Podolsk, in the government of Moscow, October 25, 1855. He died at Davos, January 4, 1885. He studied at the Moscow Conservatory and afterward with Joachim. In 1882 he was appointed a teacher at the Royal High School for Music, Berlin. As a violinist, he was accurate, skilful, unemotional. Tschaikowsky was deeply attached to him.

HOTEL PURITAN

COMMONWEALTH AVENUE

100 yards from Massachusetts Avenue car lines



The Distinctive Boston House

One of the most attractive Hotels in the World for Transient and Permanent Guests who demand the best. Several desirable rooms and suites at modest prices.

Afternoon tea daily, with music, in the Sun Parlor

new piece before the old one was completed; but now I could not withstand the temptation to sketch the concerto, and I was so delighted with the work that I put the sonata aside; yet now and then I go back to it." He wrote to the publisher Jurgenson on April 20: "The violin concerto is hurrying towards its end. I fell by accident on the idea of composing one, but I started the work and was seduced by it, and now the sketches are almost completed." He had other works to send to him, so many that he would be obliged to reserve a whole railway car, and he already foresaw Jurgenson exclaiming, "Go to the devil!" They would not meet before fall, and then they would go together at once into a tavern for a friendly drinking set-to. "Strange to say, I cannot think of myself in any other way at Moscow than sitting in the *Kneipe* and emptying one bottle after another." The next day he wrote Mrs. von Meck that the concerto was completed. "I shall now play it through several times with Kotek, who is still here, and then score it." He was delayed in this task of instrumentation by brooding over gloomy political news, for Tschaikowsky was a true patriot, not a chauvinist. He wrote on April 27 that his "political fever" had run its course: "The first movement of the concerto is now all ready, *i.e.*, copied in a clear hand and played through. I am content with it. I am not satisfied with the Andante, and I shall either better it radically or write a new one. The finale, unless I am mistaken, is as successful as the first movement." On April 29 he wrote Mrs. von Meck: "You will receive my concerto before it is published. I shall have a copy of it made, and I'll send it to you probably some time next month. I wrote to-day another Andante which

HARTFORD SCHOOL OF MUSIC

Twenty-second Season, 1911

Incorporated

BOARD OF MANAGERS

MRS. J. P. ANDREWS
MISS ANDREWS
MRS. T. B. BEACH
MISS MARY CLARK
MRS. ANSEL G. COOK
MRS. JULIUS GAY

MRS. W. L. GOODWIN
MISS LUCY A. PERKINS
MRS. S. B. ST. JOHN
MRS. C. D. WARNER
MRS. A. A. WELCH
MISS VILLA W. WHITE

FACULTY: WILLIAM L. WHITNEY (Boston), Voice Production, Interpretation

EDWARD NOYES (Boston), Piano Department

LILLIAN BISSELL, " "

JOSEPHINE P. WHEELER, " "

HAROLD WEBSTER, " "

FLORENCE A. ATKINS, " "

FRANZ MILCKE, Violin " "

ANNA G. WESTCOTT, " "

WALDO S. PRATT, Lecturer in Musical History

Apply to HARTFORD SCHOOL OF MUSIC, 8 Spring Street, Hartford, Conn.

corresponds better with the other movements, which are very complicated. The original Andante will be an independent violin piece, and I shall add two other pieces to it, which I have yet to write. These three pieces will make one opus.* I consider the concerto now as completed, and to-morrow I shall rush at the scoring of it, so that I can leave here without having this work any longer before me."

Tschaikowsky was home at Brailow in May, and he wrote to Mrs. von Meck on June 22: "Your frank judgment on my violin concerto pleased me very much. It would have been very disagreeable to me, if you, from any fear of wounding the petty pride of a composer, had kept back your opinion. However, I must defend a little the first movement of the concerto. Of course, it houses, as does every piece that serves virtuoso purposes, much that appeals chiefly to the mind; nevertheless, the themes are not painfully evolved: the plan of this movement sprang suddenly in my head, and quickly ran into its mould. I shall not give up the hope that in time the piece will give you greater pleasure."

The concerto, dedicated at first to Leopold Auer, but afterward to Adolf Brodsky,—and thereby hangs a tale,—was performed for the first time at a Philharmonic concert, Vienna, December 4, 1881. Brodsky was the solo violinist.

The first movement was played in Boston by Mr. Bernhard Listemann with pianoforte accompaniment on February 11, 1888, but the first performance in the United States of the whole work was by Miss Maud Powell (now Mrs. Turner) at New York, January 19, 1889. The first performance of the concerto in Boston was by Mr. Brodsky at a concert of the Symphony Orchestra of New York, Mr. Walter Damrosch conductor, in the Tremont Theatre, January 13, 1893.

The orchestral part of the concerto is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, kettledrums, and strings.

The first movement, *Allegro moderato*, D major, 4-4, opens with brief preluding in strings and wood-wind, but without any thematic

* This Andante and two other pieces, composed in May, 1878, at Brailow, were published in 1878 as "Souvenir d'un lieu cher," Op. 42.

HOTEL LENOX

2 minutes from Back Bay Stations

Fireproof Modern Convenient

250 Rooms; 125 with Private Bath

Superior Cuisine and Service

Boylston and Exeter Streets

BOSTON

connection with what is to follow. There are then hints in the strings at the first theme. They are developed in a crescendo, which leads to the introduction of the solo violin. After a few preliminary measures the solo instrument gives out the first theme, develops it, and passes on to passage-work. It also gives out the second theme (A major), develops it, and again passes on to subsidiary passage-work. The free fantasia opens with the first theme, *ff*, as an orchestral tutti in A major. Instead of elaborate working-out there is ornamental passage-work for the solo violin. An unaccompanied cadenza brings in the return of the first theme in D major at the beginning of the third part of the movement; this third part is in regular relation to the first part. There is a long coda.

The second movement (Canzonetta: Andante, G minor, 3-4) begins with a dozen introductory measures in wood-wind and horns after the nature of a free instrumental ritornello. The song itself is sung by the solo violin. At the close of the first theme, flute and clarinet take up the initial phrase in imitation. The violin sings the second theme in E-flat major, and, after some flowing passage-work, brings back the first theme with clarinet arpeggios. There is more passage-work for the solo violin. The strange harmonies of the ritornello are heard again, but are interrupted by the solo violin. There is a short coda, which is connected with the Finale.

The Finale (Allegro vivacissimo, D major, 2-4) is a rondo based on two themes of Russian character. The first is introduced in A major by the solo violin and afterward tossed about in F-sharp minor by oboe and clarinet. There are sudden shiftings of tonality and uncommon harmonic progressions. There is a final delirious climax. Tschaikowsky wrote to Mrs. von Meck from Clarens about the time he began work on this concerto: "I will say, as regards the specifically Russian elements in my compositions, that I often and intentionally begin a work in which one or two folk-tunes will be developed. Often this happens of itself, without intention, as in the Finale of our symphony." "Our" symphony is the fourth. "My melodies and harmonies of folk-song character come from the fact that I grew up in the country, and in my earliest childhood was impressed by the indescribable beauty of

A Most Effectual Throat Relief

Hoarseness, coughs, inflammation of the throat, bronchial and asthmatic troubles are relieved promptly by the use of

BROWN'S BRONCHIAL TROCHES

For over half a century recognized throughout the world as the staple throat remedy. Especially convenient to carry in purse or pocket ready for use whenever required to check a cough or give relief in any throat trouble.

Entirely free from opiates in any form. Fine for singers and speakers to clear the voice. Sold everywhere in boxes—never in bulk.

Price 25c, 50c and \$1.00
Sample sent free on request

JOHN I. BROWN & SON, BOSTON, MASS.

BROWN'S

CAMPHORATED
SAPONACEOUS

DENTIFRICE

is an article of superior merit. Used daily, will keep the teeth sound, prevent accumulation of tartar, and give firmness to the gums. It leaves a particularly clean and pleasant feeling in the mouth.

For sale by druggists and dealers in toilet articles, or sent on receipt of price, 25 cents. Sample sent on request.

Manufactured by JOHN I. BROWN & SON

CURTIS & BROWN
MFG. CO., Ltd.

NEW YORK, N.Y.

the characteristic features of Russian folk-music; also from this, that I love passionately the Russian character in all its expression; in short, I am a *Russian* in the fullest meaning of the word."

This finale is Russian in many ways, as in the characteristic trick of repeating a phrase with almost endless repetitions.

The concerto was dedicated first to Leopold Auer.* Tschaikowsky, in the Diary of his tour in 1888, wrote: "I do not know whether my dedication was flattering to Mr. Auer, but in spite of his genuine friendship he never tried to conquer the difficulties of this concerto. He pronounced it impossible to play, and this verdict, coming from such an authority as the Petersburg virtuoso, had the effect of casting this unfortunate child of my imagination for many years to come into the limbo of hopelessly forgotten things." The composer about seven years before this wrote to Jurgenson from Rome (January 16, 1882) that Auer had been "intriguing against him." Peter's brother Modest explains this by saying: "It had been reported to Peter that Auer had dissuaded Émile Sauret from playing the concerto in St. Petersburg"; but Modest also adds that Auer changed his opinion many years after, and became one of the most brilliant interpreters of the concerto. The first that dared to play it was Adolf Brodsky.† An interesting letter from him to Tschaikowsky after the first performance in Vienna (1881) is published in Modest's Life of his brother (vol. ii. p. 177): "I had the wish to play the concerto in public ever since I first looked it through. That was two years ago. I often took it up and often put it down, because my laziness was stronger than my wish to reach the goal. You have, indeed, crammed too many difficulties into it. I played it last year in Paris to Laroche, but so badly that he could gain no true idea of the work; nevertheless, he was pleased with it. That journey to Paris which turned out unluckily for me—I had to bear many rude things from Colonne and Padeloup—fired my energy (misfortune always does this to me, but when I am fortunate then am I weak) so

* Leopold Auer, a celebrated violinist, was born at Veszprém, Hungary, on June 7, 1845. He studied under Ridley Kohne at the Budapest Conservatory, at the Vienna Conservatory under Dont, and finally at Hanover with Joachim. In 1863 he was appointed concert-master at Düsseldorf; in 1866 he accepted a like position at Hamburg; and since 1868 he has been solo violinist to the Tsar of all the Russias, and teacher of the violin at the St. Petersburg Conservatory. He conducted the concerts of the Russian Music Society from 1887 to 1892; he was ennobled in 1895; and in 1903 he was named imperial State Councillor.

† Adolf Brodsky, a distinguished violinist and quartet player, was born at Taganrog, Russia, on March 21, 1851. He played as a child at Odessa in 1860, and a rich citizen of that town was so interested in him that he sent him to Vienna, where he studied with Hellmesberger at the Conservatory (1862-63). He became a member of his teacher's quartet, and was soloist of the court opera orchestra (1868-70). A long concert tour ended at Moscow in 1873, and there he studied with Laub, and in 1875 he became a teacher at the Conservatory. In 1879 he went to Kieff to conduct symphony concerts, and in 1881 he wandered as a virtuoso, playing with great success in leading cities, until he settled in Leipzig, 1882-83, as teacher of the violin at the Conservatory. In 1891 he was called to New York, where he lived until 1894. In 1894 he lived in Berlin. The next year he was invited to be the director of the College of Music, Manchester (England). He played in Boston at a Symphony Concert, November 28, 1891 (Brahms's Concerto). He also played here with the Symphony Orchestra of New York and in quartet.

ETHEL FLORENCE GRAY

VIOLINISTE

STUDIO, 721 MAIN STREET - - HARTFORD, CONN.

PUPIL OF WILLY HESS

that, back in Russia, I took up the concerto with burning zeal. It is wonderfully beautiful! One can play it again and again and never be bored; and this is a most important circumstance for the conquering of its difficulties. When I felt myself sure of it, I determined to try my luck in Vienna. Now I come to the point where I must say to you that you should not thank me: I should thank you; for it was only the wish to know the new concerto that induced Hans Richter and later the Philharmonic Orchestra to hear me play and grant my participation in one of these concerts. The concerto was not liked at the rehearsal of the new pieces, although I came out successfully on its shoulders. It would have been most unthankful on my part, had I not strained every nerve to pull my benefactor through behind me. Finally we were admitted to the Philharmonic concert. I had to be satisfied with one rehearsal, and much time was lost there in the correction of the parts, that swarmed with errors. The players determined to accompany everything *pianissimo*, not to go to smash; naturally, the work, which demands many nuances, even in the accompaniment, suffered thereby. Richter wished to make some cuts, but I did not allow it." *

The concerto came immediately after a divertimento by Mozart. According to the account of the Viennese critics and of Brodsky there was a furious mixture of applause and hissing after the performance. The applause prevailed, and Brodsky was thrice recalled, which showed that the hissing was directed against the work, not the interpreter. Out of ten critics only two, and they were the least important, reviewed the concerto favorably. The review by Eduard Hanslick, who was born hating programme music and the Russian school, was extravagant in its bitterness, and caused Tschaikowsky long-continued distress, although Brodsky, Carl Halir, and other violinists soon made his concerto popular. Tschaikowsky wrote from Rome, December 27, 1881, to Jurgenson: "My dear, I saw lately in a café a number of the *Neue Freie Presse* in which Hanslick speaks so curiously about my violin concerto that I beg you to read it. Besides other reproaches he censures Brodsky for having chosen it. If you know Brodsky's address,

* For an entertaining account of Brodsky and his life in Leipsic, given by Tschaikowsky himself in his above-mentioned Diary, see Rosa Newmarch's "Tschaikowsky," pp. 180-196 (London, 1890).

FAELTEN PIANOFORTE S C H O O L

The FULL COURSE embraces every detail of correct playing, interpretation, technic, memory culture, and concert repertoire, discourages aimless study, and prepares each student for a definite musical career.

CARL FAELTEN, Director
30 Huntington Avenue, Boston

BOUND COPIES of the Boston Symphony Orchestra's PROGRAMME BOOKS

Containing Mr. Philip Hale's analytical and descriptive notes on all works performed during the season ("musically speaking, the greatest art annual of to-day,"—W. J. Henderson, New York Sun)

May be obtained by addressing

Price \$3.00 C. A. ELLIS
SYMPHONY HALL

please write to him that I am moved deeply by the courage shown by him in playing so difficult and ungrateful a piece before a most prejudiced audience. If Kotek, my best friend, were so cowardly and pusillanimous as to change his intention of acquainting the St. Petersburg public with this concerto, although it was his pressing duty to play it, for he is responsible in the matter of ease of execution of the piece; if Auer, to whom the work is dedicated, intrigued against me, so am I doubly thankful to dear Brodsky, in that for my sake he must stand the curses of the Viennese journals."

The review of Hanslick is preserved in the volume of his collected feuilletons entitled "Concerte, Componisten, und Virtuosen der letzten fünfzehn Jahre, 1870-1885," pp. 295, 296 (Berlin, 1886). The criticism in its fierce extravagance now seems amusing. Here are extracts: "For a while the concerto has proportion, is musical, and is not without genius, but soon savagery gains the upper hand and lords it to the end of the first movement. The violin is no longer played: it is yanked about, it is torn asunder, it is beaten black and blue. I do not know whether it is possible for any one to conquer these hair-raising difficulties, but I do know that Mr. Brodsky martyred his hearers as well as himself. The Adagio, with its tender national melody, almost conciliates, almost wins us. But it breaks off abruptly to make way for a finale that puts us in the midst of the brutal and wretched jollity of a Russian kermess. We see wild and vulgar faces, we hear curses, we smell bad brandy. Friedrich Vischer once asserted in reference to lascivious paintings that there are pictures which 'stink in the eye.' Tschaikowsky's violin concerto brings to us for the first time the horrid idea that there may be music that stinks in the ear." Modest Tschaikowsky tells us that this article disquieted Peter till he died; that he knew it by heart, as he did an adverse criticism written by César Cui in 1866.

How Tschaikowsky felt toward Kotek may be known from a letter he wrote to his own brother Anatol from Rome, January 24, 1882: "I have been carrying on a singular correspondence with Kotek. He did not answer my letter in any way, but he wrote to me first after his return to St. Petersburg that he had not played the concerto because Sauret was going to play it. I answered him that Sauret was at any rate too lazy to play it; that the question was not about Sauret or about the concerto, but about him, Kotek, from whom I had expected more self-sacrifice on my account and more simple courage. He did not answer this for a long time, but yesterday I at last received a very silly note from him. He excused himself on the ground that he had



OPERA THEATRE BALL SOCIETY HAIR DRESSING

40 All Expert Operators

Largest Parlor in N.E.

HAIR GOODS

Grey and Pure White

Hair Our Specialty

Phone 22325-22279 Oxford

Dr. RUDOLPH MERTIN, Inc.

564 Washington St., Opp. Adams House, Boston

Send for Free Circulars and Price List of our Toilet Preparations

had only a month before his engagement, so that there was not sufficient time to study the piece (he had already sweated over it for a month). He furthermore said that it was a curious thing to ask of him to play in a strange city a concerto 'that had not yet been played,' especially during the presence there of Sarasate. I answered his stupid letter to-day and in a fitting manner."

"Afterwards," said Tschaiowsky in his Diary, "Brodsky played the 'stinking concerto' everywhere, and everywhere the critics abused him in the same style as Hanslick. But the deed was done; my concerto was saved, and is now frequently played in Western Europe, especially since there came to Brodsky's assistance another fine violinist, young Halir."*

PRELUDE TO "THE MASTERSINGERS OF NUREMBERG."

RICHARD WAGNER

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

The Vorspiel to "Die Meistersinger von Nürnberg" was performed for the first time at Leipsic, November 1, 1862. The opera was first performed at Munich, June 21, 1868.

The idea of the opera occurred to Wagner at Marienbad in 1845, and he then sketched a scenario, which differed widely from the one finally adopted. It is possible that certain scenes were written while he was composing "Lohengrin," and there is a legend that the quintet was finished in 1845. Some add to the quintet the different songs of Sachs and Walther. Wagner wrote a friend, March 12, 1862: "To-morrow I at least hope to begin the composition of 'Die Meistersinger.'" The libretto was completed at Paris in 1861. He worked at Biebrich in 1862 on the music. In the fall of that year he wished the public to hear fragments of his new works, as yet not performed nor published,—fragments of "Siegfried," "Tristan," "Die Walküre,"—and he himself

* Karl Halir was born at Hohenelbe, Bohemia, February 1, 1859. He studied the violin at the Prague Conservatory of Music, under Bennewitz, and spent two years with Joachim (1874-76). He played for a time in Bilsé's Orchestra, and was afterward concert-master at Königsberg and Mannheim. In 1884 he was called as court concert-master to Weimar, and in 1893 to the position of concert-master at the Royal Opera, Berlin, where he succeeded Heinrich de Ahna. He resigned from the opera in 1907. Some say the year was 1904. He joined the Joachim quartet as second violinist in 1897, formed a quartet of his own, and taught at the Hochschule in Berlin. Widely known as a solo violinist, he visited the United States in 1896-97. He played in Boston at a concert of the Boston Symphony Orchestra, November 28, 1896 (Beethoven's Concerto). He had already played (November 24 of the same year) at an Apollo Club concert (Spohr's Gesangscene, Bruch's Romanze, Ries's Perpetuum Mobile, and a Hungarian Dance). Halir married in 1888 a concert singer, Therese Zerbst, soprano. He died at Berlin, December 21, 1909.

EDWARD F. LAUBIN

Teacher of Piano and Organ

Studio, Asylum Hill Congregational Church, HARTFORD, CONN.

MONDAYS and FRIDAYS

added to these the overture to "Die Meistersinger," the entrance of the mastersingers, and Pagner's address, from the same opera.

His friend, Wendelin Weissheimer (born 1838), opera conductor at Würzburg and Mainz, composer, teacher, essayist, organized a concert at Leipsic for the production of certain works. Von Bülow was interested in the scheme, and the concert was given in the hall of the Gewandhaus, November 1, 1862, as stated above.

The programme was as follows:—

PART I.

Prelude to "Die Meistersinger zu Nürnberg" (new)	<i>Wagner</i>
"Das Grab im Busento," Ballade for Bass, Male Chorus, and Orchestra	<i>Weissheimer</i>
Sung by Mr. RÜBSAMEN.	
Concerto in A major (No. 2) for Piano	<i>Liszt</i>
Mr. v. BÜLOW.	
"O lieb' so lang du lieben kannst," Cantata for Mixed Chorus, Solo, and Orchestra	<i>Weissheimer</i>

PART II.

"Ritter Toggenburg," Symphony in one movement (five sections)	<i>Weissheimer</i>
Chorus, "Trocknet nicht"	<i>Weissheimer</i>
Chorus, "Frühlingslied"	<i>Weissheimer</i>
The duet sung by Miss LESSIAK and Mr. JOHN.	
Overture to the opera "Tannhäuser"	<i>Wagner</i>

Wagner conducted the two overtures. The hall was nearly empty, and the concert was given at a pecuniary loss. This was naturally a sore disappointment to Wagner, who had written to Weissheimer, October 12, 1862: "Good! 'Tannhäuser' overture, then! That's all right for me. For what I now have in mind is to make an out-and-out sensation, so as to make money." Wagner had proposed to add the prelude and finale of "Tristan" to the prelude to "Die Meistersinger"; but his friends in Leipsic advised the substitution of the overture to "Tannhäuser." There was not the faintest applause when Wagner appeared to conduct. Yet the prelude to "Die Meistersinger" was received then with such favor that it was immediately played a second time.

* * *

ANNOUNCEMENT of M. H. HANSON

437 FIFTH AVENUE, NEW YORK

For Spring, 1912. Available among others

MARGARETE MATZENAUER	} Metropol- itan Opera House	LUDWIG HESS, Famous Tenor
MARIE RAPPOLD		HENRI SCOTT, Basso, Chicago Opera
BERNICE DE PASQUALI		BORIS HAMBOURG, 'Cellist
HENRIETTE WAKEFIELD		GEORGE HARRIS, Jr., Tenor
		W. DALTON-BAKER, Baritone

For 1912-13

GEORGE HENSCHEL, Recitals to his own accompaniment

LEON RAINS, Basso

GOTTFRIED GALSTON, the sensational Munich pianist

LOUIS PERSINGER, American Violin Virtuoso of European fame

MAX PAUER, Pianist

All the above artists, and others to be announced

I give in condensed and paraphrased form Mr. Maurice Kufferath's analysis of this overture.*

This Vorspiel, or prelude, is in reality a broadly developed overture in the classic form. It may be divided into four distinct parts, which are closely knit together.

1. An initial period, *moderato*, in the form of a march built on four chief themes, combined in various ways. The tonality of C major is well maintained.

2. A second period, in E major, of frankly lyrical character, fully developed, and in a way the centre of the composition.

3. An intermediate episode after the fashion of a scherzo, developed from the initial theme, treated in diminution and in fugued style.

4. A revival of the lyric theme, combined this time simultaneously with the two chief themes of the first period, which leads to a coda wherein the initial phrase is introduced in the manner of a *stretto*.

The opening energetic march theme serves throughout the work to characterize the mastersingers. As Wagner said, "The German is angular and awkward when he wishes to show his good manners, but he is noble and superior to all when he takes fire." The theme might characterize the German bourgeoisie. (Compare Elgar's theme of "London Citizenship," in "Cockaigne.") Secondary figures are formed from disintegrated portions of this theme, and there is a peculiarly appropriate scholastic, pedantic polyphony. Note also how from the beginning a cunning use of the *ritardando* contributes to the archaic color of the work.

The exposition of the initial theme, with the first developments, leads to a second theme of wholly different character. It is essentially lyrical, and, given at first to the flute, hints at the growing love of Walther for Eva. Oboe, clarinet, and horn are associated with the flute, and alternate with it in the development.

A Weberish flourish of violins leads to a third theme, intoned by the brass, sustained by harp. It is a kind of fanfare. The theme seems to have been borrowed by Wagner from the "crowned Tone" of

* See "Les Maltres Chanteurs de Nuremberg," by Maurice Kufferath (Paris and Brussels, 1908), pp. 200-210.

Unquestionably the Greatest Book in Years

MY LIFE

The Autobiography of

RICHARD WAGNER

One of the great, if not *the greatest book of this generation*, worthy to take its place side by side with the world's immortal biographies. The mere publication of an autobiography of a man of Wagner's rank would be a great event even though it were a conventional and dull production; *but MY LIFE* "tells one of the most thrilling and dramatic stories in the history of modern art."—*Springfield Republican*.

"Will rank among the great autobiographies of literature. . . . The world will not willingly let die such a work as this."—*N.Y. Sun*.

Two volumes, large 8vo. Boxed, \$8.50 net. Expressage extra
DODD, MEAD & COMPANY, Publishers . . . New York

The Refinements of Our Work



Are most apparent when compared with the work of ordinary cleaners. Unexcelled facilities up-to-the-minute equipment and years of experience in



Cleansing and Dyeing

make our work distinctive in its thoroughness

ARTICLES RETURNED IN A SHORT TIME

**CURTAINS
BLANKETS
DRAPERIES**

**GOWNS
WAISTS
SASHES**

**MENS CLOTHES
OVERCOATS
SUITS GLOVES**

Carefully cleansed properly finished and inspected before returning

LEWANDOS

Hartford Shop

50 ASYLUM STREET

Telephone 526

New York City
Albany
Rochester
Roxbury
Cambridge
Boston

Philadelphia
Baltimore
Washington

Worcester
Springfield
Newport
Watertown
South Boston
Portland

Bridgeport
New Haven
Providence
Salem
Lynn

Bundles called for and delivered by our own teams and motors

EXECUTIVE OFFICES 286 BOYLSTON STREET BOSTON U S A

Heinrich M \ddot{u} gling.* This pompous theme may be called the fanfare of the corporation, the theme of the guild, or the theme of the banner, the emblem of the corporation. It is soon combined with the theme of the mastersingers, and at the conclusion the whole orchestra is used. There is in this brilliant passage an interesting chromatic walk of trumpets and trombones, supported by violas and 'cellos.

A short and nervous episode of eight measures introduces a series of modulations, which lead to a sweet yet broadly extended melody,—the theme that characterizes in general the love of Walther and Eva. And here begins the second part of the overture. The love theme after development is combined with a more passionate figure, which is used in the opera in many ways,—as when Sachs sings of the spring; as when it is used as an expression of Walther's ardor in the accompaniment to his trial song in the first act.

The tonality of the first period is C major, that of the love music is E major. And now there is an *allegretto*. The oboe, in staccato notes, traces in double diminution the theme of the initial march; while the clarinet and the bassoon supply ironical counterpoint. The theme of youthful ardor enters in contention; but irony triumphs, and there is a parody (in E-flat) of the solemn March of the Mastersingers, with a new subject in counterpoint in the basses. The counter-theme in the 'cellos is the theme which goes from mouth to mouth in the crowd when Beckmesser appears and begins his Prize Song,—“What? He? Does he dare? *Scheint mir nicht der Rechtel!*” “He's not the fellow to do it.” And this mocking theme has importance in the overture; for it changes position with the subject, and takes in turn the lead.

After a return to the short and nervous episode there is a thunderous explosion. The theme of the mastersingers is sounded by the brass with hurried violin figures, at first alone, then combined simultaneously with the love theme, and with the fanfare of the corporation played *scherzando* by the second violins, violas, and a portion of the woodwind. This is the culmination of the overture. The melodious phrase is developed with superb breadth. It is now and then traversed by the ironical theme of the flouted Beckmesser, while the basses give a martial rhythm until again breaks forth from the brass the theme of the corporation. The fanfare leads to a last and sonorous affirmation of the mastersinger theme, which serves at last as a song of apotheosis.

* See “Der Meistergesang in Geschichte und Kunst,” by Curt Mey (Carlsruhe, 1892, pp. 56, 57).

Music teaches most exquisitely the art of development.—D'ISRAELI

MUSIC EDUCATION

CALVIN B. CADY. Studios { Boston, 900 Beacon Street
New York, 15 Claremont Avenue

Pianoforte, Harmony, etc., and Normal Courses

Address Teachers College, Columbia University, New York, for Syllabus of Course in Music Education.

Address Clayton F. Summy Co., Chicago, Ill., for Poetic Folk Dances, Books I. and II., Folk Songs for Ten Fingers, First Home Studies, Music Education, An Outline, Books I. and II.

Summer Normal, Portland, Oregon, in July

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

"Lohengrin," an opera in three acts, was performed for the first time at the Court Theatre, Weimar, August 28, 1850. The cast was as follows: Lohengrin, Beck; Telramund, Milde; King Henry, Höfer; The Herald, Pätisch; Ortrud, Miss Fastlinger; Elsa, Miss Agthe. Liszt conducted.

The tenor Beck found the first part of "Lohengrin's narrative" so exhausting that he was unable to sing the second; and, to quote Mr. Henry T. Finck's words, "Wagner, judging that this would probably be the case with most tenors, cancelled this passage altogether." The five additional verses are printed in the original orchestral score, but not in the score for voices and pianoforte, nor in the libretto. The whole narrative was sung at the Munich performance in 1869 with Nachbaur as Lohengrin. Some of Wagner's friends almost persuaded him to change the plot, and permit Lohengrin to remain with Elsa, just as Dickens was persuaded for the sake of "a happy ending" to change, and ruin in the changing, the final chapter of "Great Expectations." Beck, by the way, who, according to Richard Pohl, was wholly unable to do justice to the part, left the stage not many years after the first performance.*

It was at Marienbad in the summer of 1845 that Wagner laid out the scheme of "Lohengrin." He wrote the libretto in the following winter, and conceived some of the melodic ideas. He began the actual composition of the opera with this narrative of Lohengrin, "because the monologue contained the most significant musical germs in the whole

* Wagner, in a letter to Louis Schindelmeisser, written in 1853, declared frankly that Beck was "atrocious." Yet the Princess Sayn-Wittgenstein, who heard him a few years after the first performance, was hysterical in praise of the tenor. Wagner wished his Lohengrin to be "young and radiant." He wrote with reference to one unhappy Lohengrin: "I had always fancied that people must be glad whenever Lohengrin but tread the stage: on the contrary, it seems they were gladder when he left it." For much entertaining matter concerning the first performance of "Lohengrin" see W. A. Ellis's *Life of Wagner*: the indices of the volumes are commendably full.

WILFRIED KLAMROTH

TEACHER of SINGING IN ALL OF ITS
BRANCHES

RICCARDO MARTIN'S OPINION:

"He has the real secret and knows how to teach it."

Studio, 11 1-2 West 37th Street NEW YORK

The Elinor Comstock Music School

A resident and day school. Leschetizky method. Piano teachers all Leschetizky pupils. Vocal, Harmony, Ensemble playing, Sight reading, Lectures on current operas and concerts. Classes arranged in French, Classic Dancing, Literature and History of Art. Catalogues.

Miss ELINOR COMSTOCK, 1000 Madison Ave., New York City

score." In the original version, after the words "and Lohengrin my name," the orchestra intoned the Grail theme, the chorus treated the theme in the same manner as in the first act when the knight appears, and then the recitation continued in a manner analogous to first section. The third act of "Lohengrin" was composed at Grossgraufen between September 9, 1846, and March 5, 1847; the first act between May 12 and June 8, 1847; the second act between June 18 and August 2 of the same year. The Prelude was completed on August 28, 1847, and the instrumentation was made during the following winter and spring. The score was not published for several years,—to quote from Mr. W. J. Henderson's "Richard Wagner" (New York, 1901),—"because Meser, who had printed the previous works of the composer, had lost money by the ventures. Breitkopf & Härtel subsequently secured the score at a small price, not because they were niggardly in offering, but because Wagner's works had no large market value at the time, and he was anxious to sell, being in his chronic condition of financial embarrassment."

The first performance of the Prelude in concert was on January 17, 1853, in the Gewandhaus, Leipsic, at a concert for the benefit of the Orchestral Pension Fund. Julius Rietz conducted from manuscript.

The first performance of "Lohengrin" (in German) in the United States was at the Stadt Theatre, New York, April 3, 1871. Adolf Neuendorff conducted. The cast was as follows: Lohengrin, Habelmann; Telramund, Vierling; King Henry, Franosch; the Herald, W. Formes; Ortrud, Mme. Frederici; Elsa, Mme. Lichtmay. The first performance in Italian was at the Academy of Music, March 23, 1874: Lohengrin, Campanini; Telramund, del Puente; King Henry, Nannetti; the Herald, Blum; Ortrud, Miss Cary; Elsa, Miss Nilsson.

* *

The Prelude is the development and working out of the Sangreal motive. Berlioz described the composition as a gradual crescendo leading to a shorter decrescendo. "Like the hero's career in the opera," says Mr. Apthorp, "it begins, as it were, in the clouds, then gradually descends farther and farther until it embraces all the low-



Edward B. Kinney

Vocal Specialist

780 WEST END AVENUE
S.E. Corner 98th STREET
NEW YORK

Phone, 1404 River

As organist and choirmaster of one of New York's large churches, and a producer of light operas, Mr. Kinney gives his pupils unusual chances.

He not only places the voice, but prepares the young artist for a career. His experience in caring for and restoring abused and apparently lost voices is invaluable. Examination by appointment.

est tones of the orchestra, and then returns to the clouds again. Its single theme is developed in free polyphony by various successive groups of instruments, each of which groups proceeds with free counter-thematic work as the next group enters with the theme. First we have the violins piano in their higher register; then come the flutes, oboes and clarinets; then the violas, 'cellos, horns, bassoons, and double-basses; lastly the trumpets, trombones, and tuba fortissimo; then comes the decrescendo, ending pianissimo in the high violins and flutes."

The Prelude is scored for three flutes, two oboes, English horn, two clarinets, bass clarinet, three bassoons, four horns, three trumpets, three trombones, bass tuba, a set of three kettledrums, cymbals, four solo violins, and the usual strings.

OVERTURE TO THE OPERA "TANNHÄUSER" . . . RICHARD WAGNER

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

"Tannhäuser und der Sängerkrieg auf Wartburg," romantic opera in three acts, book and music by Richard Wagner, was first performed at the Royal Opera House in Dresden, under the direction of the composer, on October 19, 1845. The cast was as follows: Hermann, Dettmer; Tannhäuser, Tichatschek; Wolfram, Mitterwurzer; Walther, Schloss; Biterolf, Wächter; Heinrich, Gurth; Reimar, Risse; Elisabeth, Johanna Wagner; Venus, Schroeder-Devrient; a young shepherd, Miss Thiele.

The first performance in the United States was at the Stadt Theatre, New York, April 4, 1859, and the cast was as follows: Hermann, Graff; Tannhäuser, Pickaneser; Wolfram, Lehmann; Walther, Lotti; Biterolf, Urchs; Heinrich, Bolten; Reimar, Brandt; Elisabeth, Mrs. Siedenburger; Venus, Mrs. Pickaneser. Carl Bergmann conducted. The New York *Evening Post* said that the part of Tannhäuser was beyond the abilities of Mr. Pickaneser: "The lady singers have but little to do in the opera, and did that little respectably."

* *

The coda of the overture was cut out, and the overture was connected with a new version of the first scene of the opera for the performance of the work in a translation by Charles Nuitter into French at the Opéra, Paris, March 13, 1861. Some consider therefore the overture in its original shape as a concert overture, one no longer authentically connected with the opera.

The overture is scored for piccolo, two flutes, two oboes, two clarinets,

ARTHUR L. LAWRASON

PROMINENT STUDENTS

REGINA VICARINO, Phenomenal Colorature

SALLIE FISHER

LINA ABARBANELL

322 W. 57th Street

Columbus 8945

NEW YORK

two bassoons, four horns, three trumpets, three trombones, bass tuba, kettledrums, cymbals, triangle, tambourine, strings.

It begins with a slow introduction, *Andante maestoso*, E major, 3-4, in which the pilgrims' chorus, "Beglückt darf nun dich, o Heimath, ich schauen," from the third act, is heard, at first played piano by lower wood-wind instruments and horns with the melody in the trombones against a persistent figure in the violins, then sinking to a pianissimo (clarinets and bassoons). They that delight in tagging motives so that there may be no mistake in recognition call the first melody the "Religious Motive" or "The Motive of Faith." The ascending phrase given to the violoncellos is named the "Motive of Contrition," and the persistent violin figure the "Motive of Rejoicing."

The main body of the overture, *Allegro*, E major, 4-4, begins even before the completion of the pilgrims' song with an ascending first theme (violas), "the typical motive of the Venus Mountain."

"Inside the Horsel here the air is hot;
Right little peace one hath for it, God wot;
The scented dusty daylight burns the air,
And my heart chokes me till I hear it not."

The first period of the movement is taken up wholly with bacchanalian music from the opening scene in the Venus Mountain; and the motive that answers the ascending typical figure, the motive for violins, flutes, oboes, then oboes and clarinets, is known as the theme of the bacchanal, "the drunkenness of the Venus Mountain." This period is followed by a subsidiary theme in the same key, a passionate figure in the violins against ascending chromatic passages in the 'cellos. The second theme, B major, is Tannhäuser's song to Venus, "Dir töne Lob!" The bacchanal music returns, wilder than before. A pianissimo episode follows, in which the clarinet sings the appeal of Venus to Tannhäuser, "Geliebter, komm, sieh' dort die Grotte," the typical phrase of the goddess. This episode takes the place of the free fantasia. The third part begins with the passionate subsidiary theme, which leads as before to the second theme, Tannhäuser's song, which is now in E major. Again the bacchanalian music, still more frenetic. There is stormy development; the violin figure which accompanied the pilgrims' chant returns, and the coda begins, in which this chant is repeated. The violin figure grows swifter and swifter as the fortissimo chant is thundered out by trombones and trumpets to full harmony in the rest of the orchestra.

CLARA TIPPETT

Teacher of Singing

Assistant, GRACE R. HORNE

312 Pierce Building
Copley Square, Boston

MUSICAL INSTRUCTION

W. B. WATERMAN

TEACHER OF PIANO

ROOM 77

BROWN THOMPSON BUILDING
HARTFORD

Miss CLARA E. MUNGER

TEACHER OF SINGING

Century Building

177 Huntington Avenue, Boston

Miss PRISCILLA WHITE

TEACHER OF SINGING

602 Pierce Building

Copley Square, BOSTON

Miss KATHERINE LINCOLN

TEACHER OF SINGING

SOPRANO

Management, Mrs. PAUL SUTORIUS
1 West 34th Street, New York

514 Pierce Building

Copley Square, BOSTON

Saturdays and Mondays in New York
Representing Miss Clara E. Munger

Studio, 56 East 34th Street, New York City

BERTHA CUSHING CHILD

67 MOUNT VERNON STREET

TEACHING AT
LANG STUDIOS

6 NEWBURY STREET, BOSTON

WILLIAM ALDEN PAUL

TEACHER OF SINGING

312 PIERCE BUILDING, COPLEY SQUARE, BOSTON

Monday and Thursday P.M. and by appointment

Address, Instructor in Music, Episcopal Theological School

Telephone, 2816 R Cambridge

FREDERICK N. WATERMAN

BARITONE SOLOIST

and **TEACHER OF SINGING**

NEW CENTURY BUILDING

177 HUNTINGTON AVENUE • BOSTON
Room 10

**Howell School of Lyric and
Dramatic Art**

CAROLINE WOODS-HOWELL, Directress

**De Reszke Method of
SINGING**

30 Huntington Avenue, Boston
518 Main Street, Worcester

At Boston Studio, Tuesday, Friday, Saturday
At Worcester Studio, Monday, Wednesday, Thursday

ELLA BACKUS-BEHR

PIANIST

Sixty-nine West Eighty-eighth Street
NEW YORK

As Vocal Coach refers to
Mme. Louise Homer Mr. Bechtal Alcock and
Mrs. Merle Tillotson-Alcock Mr. Frederic Martin

**AMERICAN INSTITUTE OF
APPLIED MUSIC**

METROPOLITAN COLLEGE OF MUSIC
212 West 59th Street, New York City

Thorough instruction in all branches of music.
Personal attention to individual pupils.
Twenty-sixth year began October 2, 1911.

KATE S. CHITTENDEN, Dean of the Faculty

FRANCIS ROGERS

Management, LOUDON CHARLTON
868 Carnegie Hall, New York

B A R I T O N E

RECITAL, ORATORIO, CONCERT

Also a limited number of pupils in the art of singing
There is the real stuff in this singer.—**PHILIP HALE.**
Mr. Rogers is a true artist.—**W. J. HENDERSON**
(*N. Y. Sun*).

Address, 563 PARK AVENUE, NEW YORK

VIRGIL

Piano School and Conservatory

42 West 76th Street, New York

**THE SCHOOL THAT MAKES
PLAYERS**

RESULTS TELL

Catalogue on request

E. SHEFFIELD MARSH

T E N O R

**Tone production and preparation for
public work**

Studio, 815 Carnegie Hall . New York City

LIONEL ROBSARTE

Former Opera Tenor Voice Specialist

A. de Trabadelo, Paris, teacher of Melba, Garden, Farrar, Eames, Carasa, Gayarre, etc., says:
*"I sincerely believe Mr. Robsarte has no equal among
American instructors."*

Voices tried gratis by appointment

From tone work to artistic finish. Traditions and action of full opera repertoire—Concert and oratorio. Teacher of Mme. Jungman, Prima Donna Contralto, Hofopera, Vienna; Mlle. Lillian Grenville, Prima Donna Soprano, Milan, St. Petersburg, Nice, Chicago Opera Co.; Signor Jacoletti, now singing in Naples; Miss Helene Travis, Mascagni Opera Co.

Residence Studio - Hotel Woodward, N.Y.

'PHONE, 5000 COLUMBUS

SIGHT PLAYING FOR PIANISTS

If you are a poor Sight Reader and have difficulty in reading

NEW MUSIC AT FIRST SIGHT

write for Booklet giving full particulars of our complete correspondence course
A Professor of Music in one of the largest Colleges in the United States, to whom reference is permitted, says: "Your Course is worth the price to me every week in the amount of
TIME IT SAVES ME ALONE"

Address NEW YORK COLLEGE OF APPLIED MUSIC

9208 METROPOLITAN TOWER

NEW YORK CITY

MUSICAL INSTRUCTION

PIANO INSTRUCTION

Claude Maitland Griffeth

Studio, 133 Carnegie Hall, New York

Mon. and Thurs. Afternoons

Pouch Gallery, Brooklyn

SEND FOR CIRCULAR

BARITONE

PERRY AVERILL

Prepares Singers for the profession

Studio, 220 West 59th Street, New York

'Phone 1097 Col.

TEACHER OF SINGING

ARTHUR D. WOODROFF

5 West 38th Street

NEW YORK CITY

Miss M. GRACE DASCHBACH

In charge of Vocal Department Teachers
College, Columbia University

SOPRANO

TEACHER OF SINGING

401 Carnegie Hall . New York City

TENOR

GEORGE HARRIS, Jr.

Soloist with Boston Symphony Orchestra
Cecilia Society
and with New York Symphony Orchestra
Management:

M. H. HANSON, 437 5th Avenue, New York

MASTER MUSIC STUDIOS

2789 Broadway, New York

Mrs. M. DUBLE-SCHEELE

Apply to Secretary, Master Music Studios

CATALOG

Telephone Connection

STEINWAY PIANO USED

SUMMER CENTER

SCHLOSS ORT, GMUNDEN, AUSTRIA

Study of music is optional

BASSO

CARL E. DUFFT

Vocal Instruction

1 East 40th Street . New York City

LESLEY MARTIN

Bel Canto

Studio: 1425 Broadway, New York

SINGERS—Suzanne Baker Watson, Cora Cross, Nellie Hart, Willette Kershaw, Gertrude Hutcheson, Ivy Scott, Marion Stanley, Estelle Ward, Mabel Wilbur, Flora Zabelle, Edward Foley, George Gilbert, John Hendricks, Andrew Mack, Dr. Eugene Walton Marshall, Fiske O'Hara, Umberto Sacchetti, Ellis Rhodes, Albert Wallerstedt, and many other singers now before the public in operatic and church work

SANDERS THEATRE . . . CAMBRIDGE
HARVARD UNIVERSITY

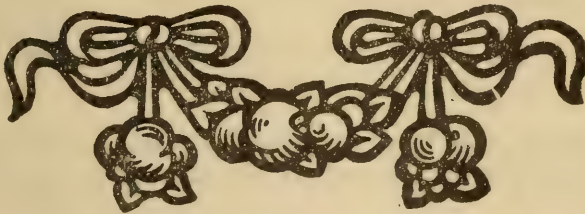
Thirty-first Season, 1911-1912

Boston Symphony Orchestra

MAX FIEDLER, Conductor

Programme of the SIXTH CONCERT

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE



THURSDAY EVENING, FEBRUARY 29
AT 8.00

COPYRIGHT, 1911, BY C. A. ELLIS

PUBLISHED BY C. A. ELLIS, MANAGER

Pianos that Appeal to Musicians



OUR pianos have the very highest reputation with musical people, for every piano, from the highest-priced to the least expensive we offer, has not merely the essentials of tone and touch, but also exquisite refinements of quality which delight the musician.

We invite you to inspect our stocks, which are at once the largest, the most varied, and most interesting to be found in New England.

We call particular attention to the following pianos:

STEINWAY pianos, the instruments of highest prestige among music lovers everywhere—through their incomparable tone the choice of royalty and of all connoisseurs.

In all regular styles and also in special art cases exhibiting the perfection of artistry.

HUME pianos, the best made in New England—distinguished by wonderful richness and nobility of tone.

JEWETT pianos, the favorite pianos of New England, where more are sold each year than of any other make of equal cost.

THE PIANOLA PIANOS,—the complete line of five pianos. The Steinway, the Weber, and the Steck Pianola Pianos are shown in both grand and upright forms.

M. STEINERT & SONS CO.

Steinert Hall, 162 Boylston Street

Stores in all Principal Cities of New England

SANDERS THEATRE CAMBRIDGE

HARVARD UNIVERSITY

Boston Symphony Orchestra

Thirty-first Season, 1911-1912

MAX FIEDLER, Conductor

SIXTH CONCERT

THURSDAY EVENING, FEBRUARY 29

AT 8.00

PROGRAMME

Weber Overture to "Euryanthe"

Schumann Symphony No. 2, C major, Op. 61

- I. Sostenuto assai; Allegro ma non troppo.
- II. Scherzo: Allegro vivace: Trio I. and Trio II.
- III. Adagio espressivo.
- IV. Allegro molto vivace.

Saint-Saëns Concerto in G minor, No. 2, for Pianoforte, Op. 22

- I. Andante sostenuto.
- II. Allegretto scherzando.
- III. Presto.

Wagner Prelude and "Liebestod" from "Tristan and Isolde"

SOLOIST

Miss KATHARINE GOODSON

Knabe Piano used

There will be an intermission of ten minutes after the symphony

OVERTURE TO "EURYANTHE" CARL MARIA VON WEBER

(Born at Eutin, in the grand duchy of Oldenburg, December 18, 1786; died at London, June 5, 1826.)

"Euryanthe," grand heroic-romantic opera in three acts, book founded by Helmina von Chezy on an old French tale of the thirteenth century, "*Histoire de Gérard de Nevers et de la belle et vertueuse Euryant de Savoye, sa mie*,"—a tale used by Boccaccio ("*Decameron*," second day, ninth novel) and Shakespeare ("*Cymbeline*"),—music by von Weber, was produced at the Kärnthnerthor Court opera theatre, Vienna, October 25, 1823. The cast was as follows: Euryanthe, Henriette Sontag; Eglantine, Therese Gruenbaum (born Mueller); Bertha, Miss Teimer; Adolar, Haizinger; Rudolph, Rauscher; Lysiart, Forti; King Ludwig, Seipelt. The composer conducted.

The opera was completed without the overture on August 29, 1823. Weber began to compose the overture on September 1, 1823, and completed it at Vienna on October 19 of that year. He scored the overture at Vienna, October 16–19, 1823.

* *

The overture begins E-flat, *Allegro marcato, con molto fuoco*, 4-4, though the half-note is the metronomic standard indicated by Weber. After eight measures of an impetuous and brilliant exordium the first theme is announced by wind instruments in full harmony, and it is derived from Adolar's phrase: "*Ich bau' auf Gott und meine Euryanth'*" (act i., No. 4). The original tonality is preserved. This theme is developed brilliantly until, after a crashing chord, B-flat, of full orchestra and vigorous drum-beats, a transitional phrase for 'cellos leads to the second theme, which is of a tender nature. Sung by the first violins over sustained harmony in the other strings, this theme is associated in the opera with the words, "*O Seligkeit, dich fass' ich kaum!*" from Adolar's air, "*Wehen mir Lüfte Ruh'*" (act ii., No. 12). The measures of the exordium return, there is a strong climax, and then after a long organ-point there is silence.

The succeeding short largo, charged with mystery, refers to Eglantine's vision of Emma's ghost and to the fatal ring; and hereby hangs a tale. Eglantine has taken refuge in the castle of Nevers and won the affection of Euryanthe, who tells her one day the tragic story of Emma and Udo, her betrothed. For the ghost of Emma, sister of Adolar, had appeared to Euryanthe and told her that Udo had loved her faithfully. He fell in a battle, and, as life was to her then worthless, she took poison from a ring, and was thereby separated from Udo; and, wretched ghost, she was doomed to wander by night until the ring of poison should be wet with the tears shed by an innocent maiden in her time of danger and extreme need (act i., No. 6). Eglantine steals the ring from the sepulchre and gives it to Lysiart, who shows it to the court, and swears that Euryanthe gave it to him and is false to Adolar. The music is also heard in part in act iii. (No. 23), where Eglantine, about to marry Lysiart, sees in the madness of sudden remorse the ghost of Emma, and soon after reveals the treachery.

Eight violins, muted, play sustained and unearthly harmonies *pianissimo*, and violas soon enter beneath them with a subdued tremolo.*

* Wagner transcribed this passage for brass instruments in the funeral march he wrote for the arrival of Weber's body from London at Dresden (performed at Dresden, December 14, 1844). Muffled snare-drums gave the tremolo of the violas. The motives of this funeral music were from "Euryanthe," and were scored for eighty wind instruments and twenty drums. The song for male voices, "At Weber's Grave," words and

Violoncellos and basses, tempo primo, assai moderato, begin softly an inversion of the first theme of the wind instruments in the first part of the overture. This fugato constitutes the free fantasia. There is a return to the exordium, tempo primo, at first in C major, then in E-flat. The second theme reappears fortissimo, and there is a jubilant coda.

The overture is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettledrums, and strings. The opera is dedicated to His Majesty the Emperor of Austria.

* * *

A life of von Weber by Georges Servières was published in 1907 at Paris, a volume, undated, in the series, "Les Musiciens Célèbres," published by "Librairie Renouard, Henri Laurens, Éditeur." Servières, after speaking of Mrs. von Chezy's foolish libretto, says: "In spite of the corrections and the revisions which the composer demanded, the piece was still absurd, and it is surprising that Mrs. von Weber, who showed such intelligence in pointing out to her husband the scenes to be discarded in the libretto of 'Der Freischütz,' did not dissuade him from the choice of this foolish poem."

Servières says of the overture: "It is perhaps the most perfect of von Weber's symphonic works. Brilliance, conciseness, contrasts of orchestral color, dramatic accent and fiery passion,—all the qualities of Weber's nature are here marked in the highest degree, and yet, aside from the chivalric theme in triplets of the first eight measures and the fugato in the strings which follows the mysterious largo, it is formed only from themes of the score. At first the virile accents of Adolar expressing his faith in Euryanthe, in the rhythm of a warlike march, then as an idea to be sung, the melodious allegro of his air, 'O Seligkeit!' all emotional in its tenderness. The three themes are then blended, interlaced, until a call repeated on a pedal-point of the nominant, with traversing and dissonant chords, prepares the modulation in B major and the vaporous theme of Emma's apparition. There is nothing more delicious, both in harmony and in orchestration, than the fifteen measures of this largo. The compact development established by von Weber on a two-voiced fugato represents the sombre weavings of the criminal couple, Lysiart and Eglantine. The crescendo leads to a tutti in which the chivalric theme seems, like a flashing sword, to cut asunder the fatal intrigue; then, with a leap from C major to E-flat, it brings back, with the tonality of the overture, the themes of confidence and love which have been previously heard."

SYMPHONY IN C MAJOR, NO. 2, OP. 61 ROBERT SCHUMANN

(Born at Zwickau, June 8, 1810; died at Endenich, July 29, 1856.)

In October, 1844, Schumann left Leipsic, where he had lived for about fourteen years. He had given up the editorship of the *Neue Zeitschrift* in July. He had been a professor of pianoforte playing and composition

music by Wagner, was sung December 14, 1844. For an interesting account of this composition see "Richard Wagner's Webertrauermarsch," by Mr. Kurt Mey, of Dresden, published in part 12 of *Die Musik* (March, 1907). An orchestral transcription of "At Weber's Grave," made by Mr. Frederick A. Stock for wind instruments, harp, and kettledrums, was played by the Theodore Thomas Orchestra at Chicago, January 6, 1906, in memory of Theodore Thomas (who died January 4, 1905).

at the Leipsic Conservatory from April, 1843; but he was a singularly reserved man, hardly fitted for the duties of a teacher, and he was without disciples. He was in a highly nervous condition, so that his physician said he must not hear too much music; a change of scene might do him good.

Schumann therefore moved to Dresden. "Here," he wrote in 1844, "one can get back the old lost longing for music; there is so little to hear. This suits my condition, for I still suffer very much from my nerves, and everything affects and exhausts me directly." He lived a secluded life. He saw few, and he talked little. In the early eighties they still showed in Dresden a restaurant frequented by him, where he would sit for hours at a time, dreaming day-dreams. He tried sea-baths. In 1846 he was exceedingly sick, mentally and bodily. "He observed that he was unable to remember the melodies that occurred to him when composing, the effort of invention fatiguing his mind to such a degree as to impair his memory." When he did work, he applied himself to contrapuntal problems.

The Symphony in C major, known as No. 2, but really the third,—for the one in D minor, first written, was withdrawn after performance, remodelled, and finally published as No. 4,—was composed in the years 1845 and 1846. Other works of those years are four fugues for pianoforte, studies and sketches for pedal piano, six fugues on the name of Bach for organ, intermezzo, rondo, and finale to "Fantasie" (published as Concerto, Op. 54), five songs by Burns for mixed chorus, four songs for mixed chorus, Op. 59, and a canon from Op. 124. The symphony was published, score and parts, in November, 1847.

The symphony was first played at the Gewandhaus, Leipsic, under Mendelssohn's direction, on November 5, 1846.* The first performance in Boston was at a concert of the Harvard Musical Association, March 1, 1866. The Philharmonic Society of New York performed it as early as January 14, 1854.

Schumann wrote from Dresden on April 2, 1849, to Otten,† a writer and conductor at Hamburg, who had brought about the performance of the symphony in that city: "I wrote the symphony in December, 1845, when I was still half-sick. It seems to me one must hear this in the music. In the Finale I first began to feel myself; and indeed I was much better after I had finished the work. Yet, as I have said, it recalls to me a dark period of my life. That, in spite of all, such tones of pain can awaken interest, shows me your sympathetic interest. Everything you say about the work also shows me how thoroughly you know music; and that my melancholy bassoon in the adagio, which I introduced in that spot with especial fondness, has not escaped your notice, gives me the greatest pleasure." In the same letter he expressed the opinion that Bach's Passion according to John was more powerful and poetic work than his Passion according to Matthew.

And yet when Jean J. H. Verhulst of the Hague (1816-91) visited

* The first part of the programme included the overture, an aria, and the finale of Act II. of "Euryanthe" and the overture and finale of Act II. of "William Tell." The latter overture made such a sensation under Mendelssohn's direction that it was imperiously redemanded. The symphony, played from manuscript, pleased very few. Some went so far as to say that the demand for a second performance of Rossini's overture was a deliberate reflection on Schumann, whose symphony was yet to be heard.

† George Dietrich Otten, born at Hamburg in 1806, showed a marked talent for drawing, which he studied, as well as the pianoforte and the organ; but he finally devoted himself to music, and became a pupil of Schneider at Dessau (1828-32). He taught at Hamburg, and led the concerts of the Hamburg Musik-Verein, which he founded, from 1855 to 1863. In 1883 he moved to Vevey, Switzerland.

Schumann in 1845, and asked him what he had written that was new and beautiful, Schumann answered he had just finished a new symphony. Verhulst asked him if he thought he had fully succeeded. Schumann then said: "Yes, indeed, I think it's a regular Jupiter."

* * *

There is a dominating motive, or motto, which appears more or less prominently in three of the movements. This motto is proclaimed at the very beginning, *Sostenuto assai*, 6-4, by horns, trumpets, alto trombone, pianissimo, against flowing counterpoint in the strings. This motto is heard again in the finale of the following allegro, near the end of the scherzo, and in the concluding section of the finale. (It may also be said here that relationship of the several movements is further founded by a later use of other fragments of the introduction and by the appearance of the theme of the adagio in the finale.) This motto is not developed: its appearance is episodic. It is said by one of Schumann's biographers that the introduction was composed before the symphony was written, and that it was originally designed for another work. The string figure is soon given to the wood-wind instruments. There is a crescendo of emotion and an acceleration of the pace until a cadenza for the first violins brings in the allegro, *ma non troppo*, 3-4. The first theme of this allegro is exposed frankly and piano by full orchestra with the exception of trumpets and trombones. The rhythm is nervous, and accentuation gives the idea of constant syncopation. The second theme, if it may be called a theme, is not long in entering. The exposition of this movement, in fact, is uncommonly short. Then follows a long and elaborate development. In the climax the motto is sounded by the trumpets.

The scherzo, *Allegro vivace*, C major, has 2-4 two trios. The scherzo proper consists of first violin figures in sixteenth notes, rather simply accompanied. The first trio, in G major, 2-4, is in marked contrast. The first theme, in lively triplet rhythm, is given chiefly to wood-wind and horns; it alternates with a quieter, flowing phrase for strings. This trio is followed by a return of the scherzo. The second trio, in A minor, 2-4, is calm and melodious. The simple theme is sung at first in full harmony by strings (without double-basses) and then developed against a running contrapuntal figure. The scherzo is repeated, and, toward the close, trumpets and horns loudly sound the motto.

Mr. William Foster Apthorp has contributed an interesting personal note concerning the scherzo. "The late Otto Dresel once told me a curious fact about this trio. When, as a boy, he was studying under Mendelssohn, in Leipsic, he happened to be left alone one day in Mendelssohn's study. While mousing around there with a boy's curiosity, he espied on a desk a MS. score that was not in Mendelssohn's handwriting. It turned out to be the MS. of Schumann's C major symphony—then unknown, save to the composer and a friend or two; it had evidently been sent to Mendelssohn to look over. Dresel, much interested in his unexpected find, forthwith began to read the score, and had time to read it through and replace it where he had found it, before Mendelssohn returned. He told me that, curiously enough, the triplet theme of the first trio of the Scherzo was exposed and carried through *by the strings alone*. Yet when, some weeks later, he heard the symphony rehearsed at the Gewandhaus, this theme was played by the wood-wind and horns, just as it stands now in the published

score. Dresel thought it pretty plain that Schumann transferred this theme from the strings to the wind on Mendelssohn's advice. It was not uncharacteristic of Schumann's greenness in orchestral matters at the time that he should not have thought of giving the theme to the wind—after the carnival of the violins in the Scherzo proper—without being prompted thereto by his friend."

The third movement, *Adagio espressivo*, 2-4, is the development of an extended cantilena that begins in C minor and ends in E-flat major. Violins first sing it; then the oboe takes it, and the song is more and more passionate in melancholy until it ends in the wood-wind against violin trills. This is followed by a contrapuntal episode, which to some is incongruous in this extremely romantic movement. The melodic development returns, and ends in C major.

The finale, *Allegro molto vivace*, C major, 2-2, opens after two or three measures of prelude with the first theme of vigorous character (full orchestra except trombones). This is lustily developed until it reaches a transitional passage, in which the violins have prominent figures. All this is in rondo form. The second theme is scored for violas, 'cellos, clarinets, and bassoons, while violins accompany with the figures mentioned. This theme recalls the opening song of the *adagio*. A new theme, formed from development of the recollection, long hinted at, finally appears in the wood-wind, and is itself developed into a coda of extraordinary length. Figures from the first theme of the finale are occasionally heard, but the theme itself does not appear in the coda, although there is a reminiscence of a portion of the first theme of the first movement. The motto is sounded by the brass. There is a second exultant climax, in which the introductory motive is of great importance.

This symphony, dedicated to Oscar I., King of Sweden and Norway, is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, three trombones, kettledrums, strings.

THE CONCERTO IN G MINOR, NO. 2, FOR PIANOFORTE, OP. 22.

CAMILLE SAINT-SAËNS

(Born at Paris, October 9, 1835; now living there.)

This concerto was composed in 1868. It was played for the first time with Saint-Saëns as the pianist at a Concert Populaire, Paris, December 13, 1868. The first performance in Boston was at a concert of the Harvard Musical Association, February 3, 1876, when Mr. Lang was the pianist. Therefore, the statement in the published records of the Philharmonic Society of New York, that the performance at one of its concerts, December 9, 1876 (Mr. Lang, pianist), was the first in America, is incorrect.

The concerto is scored for solo pianoforte, two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, strings, and a pair of cymbals *ad lib.* for the third movement. The work is dedicated to Mme. A. de Viliers, born de Haber.

The first movement opens with a free contrapuntal cadenza for pianoforte alone, *Andante sostenuto*, G minor, 4-4 time, but no bars are marked in the score until the orchestra enters. The cadenza grows more and more brilliant until the orchestra enters with two mighty chords, which are followed by a sturdy phrase in strongly marked

rhythm. The oboe has a recitative-like phrase which is accompanied first by the pianoforte, then by the strings pizzicati. The first theme is announced by the pianoforte alone. The strings come in with an accompaniment during the development. Imitations between pianoforte and strings and wood-wind instruments lead to a subsidiary theme (B-flat major) given out by the pianoforte with certain phrases reinforced by the wood-wind. The clarinet has an episodic phrase with accompaniment of chords for flutes and horns and with running passages for the pianoforte. There is a change of tempo, *più animato*. The pianoforte begins measures of brilliant passage-work. There are sustaining harmonies for the strings and the wood-wind, and later for the full orchestra. There is a steady increase in pace and force until the tempo becomes twice as fast as before. Suddenly there is a return to the original slower tempo, and the first theme is given out (G minor, fortissimo) by violins, violas, and 'cellos against furious octaves and double arpeggios for the pianoforte, which continues the theme with the melody in octaves. This melody passes to the flute, oboe, and clarinet, while the piano keeps up the arpeggio accompaniment. The pianoforte has an unaccompanied cadenza, with a development of figures from the first theme. Toward the end the orchestra enters and it leads to a coda, in which the contrapuntal passage with which the movement opened is now accompanied by the orchestra. The end is a repetition of the sturdy orchestral passage which first introduced the chief theme. This movement is not in the symphonic form usual in first movements of concertos. It might be called the "slow movement" of the composition.

The second movement, *Allegretto scherzando*, E-flat major, 6-8, corresponds to a scherzo in character, but its form is that of a first movement. After a pizzicato chord in the strings and quick rhythmic beats of kettledrums a nimble theme is announced by pianoforte alone. It is developed by pianoforte and orchestra, either in alternation or together. The second theme appears in B-flat major; the melody is sung by various wind and stringed instruments against a sort of guitar accompaniment with a peculiar rhythm in the pianoforte. The pianoforte soon takes part in the development. There is a light little conclusion theme for pianoforte, accompanied by a tremolo in the strings, with occasional soft chords in the wood-wind. There is a short free fantasia. The third part bears the conventional relations to the first. The scherzo ends pianissimo with a short coda.

The third movement, *Presto*, G minor, 4-4 (practically 12-8), is not unlike a dashing saltarello. Two measures of rapid triplets in the bass of the pianoforte are followed by a repetition of this figure by the strings against a chord for wind instruments and kettledrums. The piano has the first theme and develops it with slight assistance from the orchestra. The second theme enters in A major and the saltarello rhythm disappears. The pianoforte has this melody, and the accompaniment is for wood-wind instruments and horns. The saltarello rhythm comes back. In the free fantasia the two chief themes are worked out by the pianoforte. The development is followed by an episode in which wind instruments, aided later by strings, play a choral in full harmony while the pianoforte has a persistent trill-figure, which is derived from the second theme. The choral is first played through in even whole notes; then it is repeated more strongly in half notes

while the pianoforte persists in the repetitions of the trill. Passage-work for the pianoforte leads to the third part of the movement, which is in orthodox relations to the first. The second theme is now in D major. There is a dashing coda.

This concerto has been played in Boston at concerts of the Boston Symphony Orchestra by Otto Bendix (December 9, 1882), Mme. Hopekirk (December 8, 1883), Alfred Hollins (April 7, 1888), George M. Nowell (February 18, 1893), Mrs. Beach (February 16, 1895), Martinus Seveking (December 7, 1895), Miss Antoinette Szumowska (March 14, 1896), Heinrich Gebhard (April 20, 1901), Mme. Szumowska (March 28, 1903), Miss Arnaud (January 23, 1909). The scherzo alone was played in Boston at one of these concerts by Mme. Hopekirk (April 16, 1904).

Mr. Saint-Saëns played this concerto in Boston at his concert with the assistance of the Boston Symphony Orchestra, Dr. Muck conductor, November 26, 1906.

PRELUDE AND "LOVE DEATH," FROM "TRISTAN AND ISOLDE."

RICHARD WAGNER

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

The thought of "Tristan and Isolde" was first mentioned by Wagner in a letter to Liszt in the latter part of 1854; the poem was written at Zürich in the summer of 1857, and finished in September of that year; the composition of the first act was completed at Zürich, December 31, 1857 (some say, only in the sketch); the second act was completed at Venice in March, 1859; the third act at Lucerne in August, 1859. The "action in three acts" was performed for the first time at the Royal Court Theatre, Munich, June 10, 1865; * the first performance in America was at the Metropolitan Theatre, New York, December 1, 1886; † the first performance in Boston was at the Boston Theatre, April 1, 1895.‡

Both the Prelude and the Love Death were performed in concerts before the production of the opera at Munich. The Prelude was played for the first time at Prague, March 12, 1859, and von Bülow, who conducted, composed a close for concert purposes. It was stated on the programme that the Prelude was performed "through the favor of the composer." The Prelude was also played at Leipsic, June 1, 1859. Yet, when Johann Herbeck asked later in the year permission to perform it in Vienna, Wagner wrote him from Paris that the performance at Leipsic was against his wish, and that, as soon as Herbeck knew the piece, he would understand why Wagner considered it unsuitable for concert purposes. And then Wagner put the Prelude on the programme of his concert given in Paris, January 25, 1860.

Wagner himself frequently conducted the Prelude and Love Death,

* The cast at Munich was as follows: Tristan, Ludwig Schnorr von Carolsfeld; Kurvenal, Mitterwurzer; Melot, Heinrich; Marie, Zottmayer; Isolde, Mrs. Schnorr von Carolsfeld; Brängane, Miss Deinet. Hans von Bülow conducted.

† The cast at the first performance in New York was as follows: Tristan, Albert Niemann; Kurvenal, Adolph Robinson; Melot, Rudolph von Milde; Marke, Emil Fischer; Isolde, Lilli Lehmann; Brängane, Marianne Brandt; Ein Hirt, Otto Kemnitz; Steuermann, Emil Sänger; Seemann, Max Alvary. Anton Seidl conducted.

‡ The cast at the first performance in Boston was: Tristan, Max Alvary; Kurvenal, Franz Schwarz; Melot, Jas. F. Thomson; Marke, Emil Fischer; Seemann, Mr. Zdanow; Isolde, Rosa Sucher; Brängane, Marie Brema. Walter Damrosch conducted.

SYMPHONY HALL

SUNDAY EVENING, MARCH 3, 1912

AT 8 O'CLOCK

CONCERT

IN AID OF THE

PENSION FUND

OF THE

Boston Symphony Orchestra

MAX FIEDLER, Conductor

SOLOIST

Miss ELENA GERHARDT

PROGRAMME

Tschaikowsky Symphony in B minor, No. 6, "Pathetic"

Songs with Orchestra:

Wagner	{ (a) Stehe still
	{ (b) Träume
	{ (c) Schmerzen

Tschaikowsky Suite for full Orchestra taken from the score
of the Ballet "Nutcracker"

Songs with Pianoforte:

Schumann	{ (a) Provençalisches Lied
	{ (b) Mondnacht
	{ (c) Die Soldatenbraut
	{ (d) Ich grolle nicht
	{ (e) Frühlingsnacht

Tschaikowsky Overture, "1812"

Tickets, \$2.00, \$1.50, \$1.00

Now on sale at Box Office

arranged by him for orchestra alone, in the concerts given by him in 1863.

* *

The Prelude, *Langsam und schmachtend* (slow and languishingly), in A minor, 6-8, is a gradual and long-continued crescendo to a most sonorous fortissimo; a shorter decrescendo leads back to pianissimo. It is free in form and of continuous development. There are two chief themes: the first phrase, sung by 'cellos, is combined in the third measure with a phrase ascending chromatically and given to the oboes. These phrases form a theme known as the Love Potion motive, or the motive of Longing; for commentators are not yet agreed even as to the terminology. The second theme, again sung by the 'cellos, a voluptuous theme, is entitled Tristan's Love Glance.

The Prelude is scored for three flutes (one interchangeable with piccolo), two oboes, cor anglais, two clarinets, bass clarinet, three bassoons, four horns, three trumpets, three trombones, tuba, kettle-drums, strings.

Isolde's Love Death is the title given, as some say, by Liszt to the music of Isolde dying over Tristan's body. The title is also given to the orchestral part of the scene played as concert music without the voice part. The music is scored for the same orchestra as the Prelude with the addition of a harp.

The text of "Isoldens Liebestod" is as follows:—

ORIGINAL GERMAN.

Mild und leise
wie er lächelt,
wie das Auge
hold er öffnet:
seht ihr's Freunde,
sah't ihr's nicht?
Immer lichter
wie er leuchtet,
Stern-umstrahlet
hoch sich hebt:
seht ihr's nicht?
Wie das Herz ihm
muthig schwillt,
voll und hehr
im Busen quillt,
wie den Lippen
wonnig mild
süßer Athem
sanft entweht:—
Freunde, seht,—
fühlt und seht ihr's nicht?—
Höre ich nur
diese Weise,

ENGLISH PROSE TRANSLATION.*

How gently he smiles and softly, how he sweetly opens his eyes: see ye it, friends, can ye not see it? How he shines ever brighter, raises himself on high amid the radiant stars: do ye not see it? How bravely his heart swells and gushes full and sublime in his bosom, how sweet breath is gently wafted from his lips, ecstatically tender—Friends, look,—feel ye and see ye it not?—Do I alone hear this lay which so wondrously and softly, ecstatically complaining, all-saying, gently reconciling, sounds forth from him and penetrates me, soars aloft, and sweetly ringing sounds around me? As it sounds clearer, billowing about me, is it waves of gentle breezes? Is it clouds of ecstatic perfume? As they swell and roar around me, shall I breathe? shall I hearken? Shall I sip, dive under, sweetly exhale my—

* This prose translation is by Mr. W. F. Apthorp.

MISS GAFFNEY HYGIENIC TREATMENT OF HEAD, FACE AND NECK

Removing and preventing wrinkles and improving the complexion by restoring muscular tone and tissue building **without the use of cosmetics or steaming.** Head treated for congestion, falling hair and baldness.

The only method which grows new permanent hair in six treatments.

MANICURING AND SHAMPOOING

ADDRESS, 486 BOYLSTON STREET, ROOM 4

Telephone, Back Bay 3776 W

Testimonials from distinguished
men and women of Boston

STRICTLY PRIVATE TREATMENT
15 YEARS EXPERIENCE

die so wunder-
voll und leise,
Wonne klagend,
Alles sagend,
mild versöhnend
aus ihm tönend,
in mich dringet,
auf sich schwinget,
hold erhallend
um mich klinget?
Heller schallend,
mich umwallend,
sind es Wellen
sanfter Lüfte?
sind es Wolken
wonniger Düfte?
Wie sie schwellen,
mich umrauschen,
soll ich athmen,
soll ich lauschen?
Soll ich schlürfen,
untertauchen,
süss in Düften
mich verhauchen?

In dem wogenden Schwall,
in dem tönenden Schall,
in des Welt-Athems
wehenden All—
ertrinken—
versinken—
unbewusst—
höchste Lust!

self away in odors? In the billowing
surge, in the resounding echo, in the
World-breath's waving All—to drown
—to sink—unconscious—highest joy!

A SHROPSHIRE LAD

SONG CYCLE FOR MEDIUM VOICE

By CHARLES FONTEYN MANNEY

Op. 22

Price, Postpaid, \$1.25

THE text of these songs is by A. E. Housman, the verses
being subjectively connected in that they set forth a sequence
of emotional experiences, as indicated by the titles:

1. Youth. 2. Heart Wounds. 3. Exile.
4. Home Longing. 5. Grief. 6. Disillusion.

These songs are of true concert character, varied in mood, modern
in musical thought, spontaneous in melody, and will strongly
appeal to artistic singers in search of a novel recital number.

OLIVER DITSON COMPANY, Boston
150 Tremont Street

[Isolde sinkt, wie verklärt, in Brängane's Armen sanft auf Tristan's Leiche. Grosse Rührung und Ent-rückheit unter den Umstehenden.]

[Isolde sinks, as if transfigured, in Brängane's arms gently upon Tristan's dead body. Great emotion in all pres-ent.]

* *

Mr. Richard Le Gallienne translated Wagner's text into verse:—

Oh, how gently
He is smiling,
See his eyelids
Open softly,
See how brightly
He is shining!
See, you, friends—
Oh, see you not?

Mark you how he
Rises radiant,
Lifts himself,
All clothed in starlight!
See, you, friends—
Oh, see you not?
How his mighty heart
Is swelling,
Calm, and happy

In his breast!
From his lips
How sweet an incense
Softly breathes!
Oh, hearken, friends—
Hear ye nothing,
Feel ye naught!
It is I alone
That listen
To this music
Strangely gentle,
Love-persuading,
Saying all things
To this music
From him coming,
Through me like
A trumpet thrilling,
Round me like

WILLIAM ALDEN PAUL

Instructor in Music, Episcopal Theological School, Cambridge

Private Lessons in Voice Culture for Reading, Speaking and Singing

BOSTON

312 PIERCE BUILDING, COPLEY SQ.

Monday, Thursday, Saturday P.M.

CAMBRIDGE

25 WINTHROP HALL

Phillips Place

Telephone, 2816 R.

DE MERITTE SCHOOL

815 BOYLSTON STREET
BOSTON

TWELFTH YEAR

A preparatory school for boys who want an education.

The **Upper Grade** prepares for college and the scientific schools.

The **Lower Grade** gives to boys from ten to fourteen years of age a careful training for the work of the upper grade.

EDWIN DE MERITTE, A. B., Principal

COOK SHOP and LUNCH ROOM

All kinds of cooked food for sale. Food will be served in the lunch room at all hours of the day.

CATERING DEPARTMENT

TO ORDER

Ice Cream, Sherbets, etc. Croquettes, Salads, Sandwiches, Cakes and Salted Nuts for Luncheons and Teas.

Soup, Sandwiches and Doughnuts for School Lunches.

Also Furnished Rooms.

LAVINIA NOBLETON (Formerly of Jarvis Field House)

Telephone, Cambridge 1642-W

An ocean surging,
O'er me like
An ocean flowing!

Are these waves
About me breezes?
Are these odors
Fragrant billows?
How they gleam
And sing about me!
Shall I breathe,
Oh, shall I listen?

Shall I drink,
Oh, shall I dive,
Deep beneath them—
Breathe my last?
In the billows,
In the music,
In the world's
Great whirlwind—lost
Sinking,
Drowning,
Dreamless,
Blest.

*
* *

Wagner wrote, after telling the legend of Tristan and Isolde down to the drinking of the philter: "The musician who chose this theme for the prelude to his love drama, as he felt that he was now in the boundless realm of the very element of music, could only have one care: how he should set bounds to his fancy, for the exhaustion of the theme was impossible. Thus he took, once for all, this insatiable desire. In long-drawn accents it surges up from its first timid confession, its softest attraction, through sobbing sighs, hope and pain, laments and wishes, delight and torment, up to the mightiest onslaught, the most powerful endeavor to find the breach which shall open to the heart the path to the ocean of the endless joy of love. In vain! Its

Miss ALICE M. RAYMOND
TELEPHONE 2899-3 CAMBRIDGE

TEACHER OF
Piano and Voice Culture
Pupil of Raoul Pugno of Paris
CLASS OR PRIVATE LESSONS
4 Exeter Park, Cambridge Off Mass. Ave.
Arlington car via Harvard Square

Mr. GEO. A. BURDICK

Teacher of Piano and Harmony
STUDIOS Cambridge - - 67A Dana Street
Boston, Tuesday and Wednesday P.M.
602 Huntington Chambers
TELEPHONE, 710-M CAMBRIDGE

BENEDICT FITZ GERALD

PIANIST and TEACHER
College Entrance Requirements
8 STEINERT HALL - - BOSTON
Tuesday and Friday

Mlle.
Caroline
MILLINERY

REDUCTION SALE
486 BOYLSTON STREET
BOSTON
In Block of Brunswick Hotel

power spent, the heart sinks back to thirst with desire, with desire unfulfilled, as each fruition only brings forth seeds of fresh desire, till, at last, in the depths of its exhaustion, the starting eye sees the glimmering of the highest bliss of attainment. It is the ecstasy of dying, of the surrender of being, of the final redemption into that wondrous realm from which we wander farthest when we strive to take it by force. Shall we call this Death? Is it not rather the wonder-world of night, out of which, so says the story, the ivy and the vine sprang forth in tight embrace o'er the tomb of Tristan and Isolde?"

	<div data-bbox="294 444 535 656"></div> <div data-bbox="602 463 890 618">English Tea Room</div> <div data-bbox="583 666 909 743">160 Tremont Street Over Moseley's</div> <div data-bbox="319 695 535 859">Luncheon 11-3 Afternoon Tea 3.30-5.30</div> <div data-bbox="577 792 915 859">Between West and Boylston Streets</div>	
---	--	--

GEORGE H. KENT

University Bookstore Harvard Square

Fine Stationery

For Every Occasion

Playing Cards—Score Cards

For Whist Parties

Ask to see
our **Plain White Backed Cards**

FIFTH CONCERT OF THE ELLIS COURSE
MECHANICS HALL . . . WORCESTER

Thirty-first Season, 1911-1912

Boston Symphony Orchestra

MAX FIEDLER, Conductor

Programme of the Third and Last Concert

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE



TUESDAY EVENING, MARCH 5
AT 8.00

COPYRIGHT, 1911, BY C. A. ELLIS

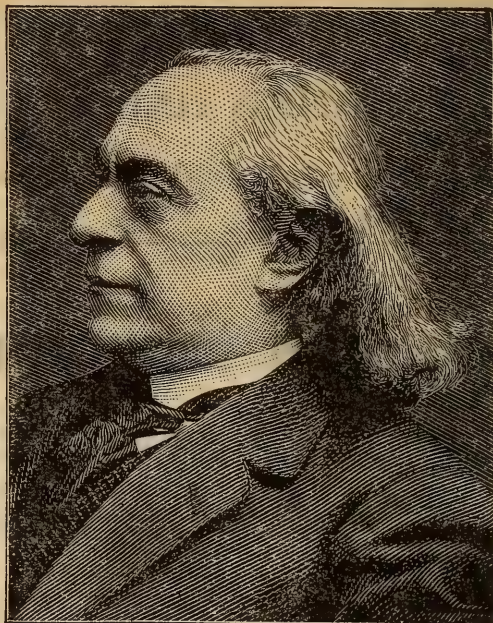
PUBLISHED BY C. A. ELLIS, MANAGER

Vladimir De Pachmann

*The Greatest Pianist
Of the 20th Century*

ON TOUR
IN THE
UNITED STATES

SEASON: 1911-1912



For generations the appearance of new stars on the musical firmament has been announced—then they came with a temporary glitter—soon to fade and to be forgotten.

De Pachmann has outlived them all. With each return he won additional resplendence and to-day he is acknowledged by the truly artistic public to be the greatest exponent of the piano of the twentieth century. As Arthur Symons, the eminent British critic, says:

"Pachmann is the Verlaine or Whistler of the Pianoforte the greatest player of the piano now living."

Pachmann, as before, uses the **BALDWIN PIANO** for the expression of his magic art, the instrument of which he himself says:

" It cries when I feel like crying, it sings joyfully when I feel like singing. It responds—like a human being—to every mood. I love the Baldwin Piano."

Every lover of the highest type of piano music will, of course, go to hear Pachmann—to revel in the beauty of his music and to marvel at it.

It is the beautiful tone quality, the voice which is music itself, and the wonderfully responsive action of the Baldwin Piano, by which Pachmann's miraculous hands reveal to you the thrill, the terror and the ecstasy of a beauty which you had never dreamed was hidden in sounds.

The Baldwin Company

8 EAST 34th STREET, NEW YORK

Pianos that Appeal to Musicians



OUR pianos have the very highest reputation with musical people, for every piano, from the highest-priced to the least expensive we offer, has not merely the essentials of tone and touch, but also exquisite refinements of quality which delight the musician.

We invite you to inspect our stocks, which are at once the largest, the most varied, and most interesting to be found in New England.

We call particular attention to the following pianos:

STEINWAY pianos, the instruments of highest prestige among music lovers everywhere—through their incomparable tone the choice of royalty and of all connoisseurs.

In all regular styles and also in special art cases exhibiting the perfection of artistry.

HUME pianos, the best made in New England—distinguished by wonderful richness and nobility of tone.

JEWETT pianos, the favorite pianos of New England, where more are sold each year than of any other make of equal cost.

THE PIANOLA PIANOS,—the complete line of five pianos.

The Steinway, the Weber, and the Steck Pianola Pianos are shown in both grand and upright forms.

M. STEINERT & SONS CO.

308 Main Street, Worcester

Stores in all Principal Cities of New England

OVERTURE TO THE OPERA "OBERON" . . CARL MARIA VON WEBER

(Born at Eutin, Oldenburg, December 18, 1786; died at London, June 5, 1826.)

"Oberon; or, the Elf-king's Oath," a romantic opera in three acts, book by James Robinson Plancé, music by Carl Maria von Weber, was first performed at Covent Garden, London, on April 12, 1826. Weber conducted the performance. The first performance in Boston was at Music Hall by the Parepa Rosa Company, May 23, 1870.

Weber was asked by Charles Kemble in 1824 to write an opera for Covent Garden. A sick and discouraged man, he buckled himself to the task of learning English, that he might know the exact meaning of the text. He therefore took one hundred and fifty-three lessons of an Englishman named Carey, and studied diligently, anxiously. Planché sent the libretto an act at a time. Weber made his first sketch on January 23, 1825. The autograph score contains this note at the end of the overture: "Finished April 9, 1826, in the morning, at a quarter of twelve, and with it the whole opera. *Soli Deo Gloria!!!*—C. M. V. Weber." This entry was made at London.

The overture is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettledrums, strings. The overture begins with an introduction (*Adagio sostenuto ed il tutto pianissimo possibile*, D major, 4-4). The horn of Oberon is answered by muted strings. The figure for flutes and clarinets is taken from the first scene of the opera (Oberon's palace; introduction and chorus of elves). After a *pianissimo* little march there is a short dreamy passage for strings, which ends in the violas. There is a full orchestral crashing chord, and the main body of the overture begins (*Allegro con fuoco* in D major, 4-4). The brilliant opening measures are taken from the accompaniment figure of the quartet, "Over the dark blue waters," sung by Rezia, Fatime, Huon, Scherasmin (act ii., scene x.). The horn of Oberon is heard again; it is answered by the skipping fairy figure. The second theme (A major, sung first by the clarinet, then by the first violins) is taken from the first measures of the second part of Huon's air (act i., No. 5). And then a theme taken from the peroration, *presto con fuoco*, of Rezia's air, "Ocean!

Worcester County Music School

DAY BUILDING, 4 WALNUT STREET

Elevators, 4 Walnut Street and 306 Main Street

Fortieth school year

BRANCHES AUGHT:

PIANOFORTE—ORGAN—VOICE—VIOLIN
HARMONY AND SIGHT READING

Pupils received at any time during school year, term beginning with first lesson.

The pupils have the benefit of a three-manual organ with full set of pedals and electric motor for lessons and practice. *Send for circular.*

For further information address

EDWARD L. SUMNER, Director,
Worcester, Mass.

Telephones: School, 5014; House, 1552-3

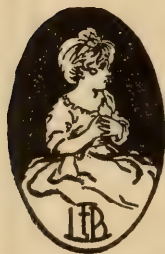
Thou mighty monster" (act ii., No. 13), is given as a conclusion to the violins. This theme ends the first part of the overture. The free fantasia begins with soft repeated chords in bassoons, horns, drums, basses. The first theme is worked out in short periods; a new theme is introduced and treated in fugato against a running contrapuntal counter-theme in the strings. The second theme is treated, but not elaborately; and then the Rezia motive brings the spirited end.

At the first performance of the opera the overture was repeated.

* * *

The first performance of "Oberon" in the United States was at New York, October 9, 1828, at the Park Theatre. Mrs. Austin was the heroine, and Horn the Sir Huon. (There was a performance of "Oberon," a musical romance, September 20, 1826; but it was not Weber's opera. It may have been Cooke's piece, which was produced at London early in that year.) This performance was "for the benefit of the beautiful Mrs. Austin." An admirer, whose name is now lost, spoke of her "liquid voice coming as softly on the sense of hearing as snow upon the waters or dew upon the flowers." White says that her voice was a mezzo-soprano of delicious quality. "She was very beautiful, in what is regarded as the typical Anglo-Saxon style of beauty,—'divinely fair,' with blue eyes softly bright, golden brown hair, and a well-rounded figure." She was praised lustily in print by a Mr. Berkeley, "a member of a noble English family, who accompanied her, and managed all her affairs with an ardent devotion far beyond that of an ordinary man of business. She visited Boston during the season of 1828-29, and she sang here in later years. White says that she was not appreciated at first in New York, because she had made her début at Philadelphia. "For already had the public of New York arrogated to themselves the exclusive right of deciding upon the merits of artists of any pretensions who visited the country professionally. And it is true that, if they received the approbation of New York, it was a favorable introduction to the public of other towns. Not so, however, with those who chose Philadelphia or Boston as the scene of their début. The selection was in itself regarded by the Manhattanese as a tacit acknowledgment of inferiority or as a slight to their pretensions as arbiters; and in such cases they were slow at bestowing their approval, however well it might be deserved."

I doubt whether "Oberon" was performed in New York exactly as Weber wrote it, for it was then the fashion to use the framework and



LOUIS FABIAN BACHRACH

*Photographs at home and
especially of children*

WORCESTER

1 Chatham Street

BOSTON

665 Boylston Street

some of the songs of an opera and to introduce popular airs and incongruous business. "Oberon" was in all probability first given in this country in 1870. Performances, however, have been few. There were some at San Francisco in December, 1882, when the part of Rezia was taken alternately by Miss Lester and Miss Leighton.

SYMPHONY NO. 6, IN B MINOR, "PATHETIC," OP. 74.

PETER TSCHAIKOWSKY

(Born at Votkinsk, in the government of Viatka, Russia, May 7;* 1840; died at St. Petersburg, November 6, 1893.)

This symphony is in four movements:—

- I. Adagio, B minor, 4-4.
Allegro non troppo, B minor, 4-4.
- II. Allegro con grazia, D major, 5-4.
- III. Allegro, molto vivace, G major, 4-4 (12-8).
- IV. Finale: Adagio lamentoso, B minor, 3-4.

Tschaikowsky embarked at New York in May, 1891, for Hamburg. The steamer was the "Fürst Bismarck." His diary tells us that on his voyage he made sketches for a sixth symphony. (The Fifth was first performed in 1888.) The next mention of this work is in a letter dated at Vichy, June 30, 1892, and addressed to W. Naprawnik: "After you left me, I still remained at Klin about a month, and sketched two movements of a symphony. Here I do absolutely nothing; I have neither inclination nor time. Head and heart are empty, and my mental faculties are concentrated wholly on my thoughts. I shall go home soon." He wrote his brother in July that he should finish this symphony in Klin. From Klin he wrote Serge Tanéieff, the same month, that before his last journey he had sketched the first

* Mrs. Newmarch, in her translation into English of Modest Tschaikowsky's life of his brother, gives the date of Peter's birth April 28 (May 10). Juon gives the date April 25 (May 7). As there are typographical and other errors in Mrs. Newmarch's version, interesting and valuable as it is, I prefer the date given by Juon, Hugo Riemann, Iwan Knorr, and Heinrich Stümcke.

G. SCHIRMER (Inc.), 3 East 43d Street, NEW YORK

JUST PUBLISHED

Advanced Exercises for the Violin
By FRANZ KNEISEL

Price, \$1.50 net

These exercises, the fruit of many years of ripe practical experience, have been designed by Mr. Kneisel, to furnish a logical technical preparation for the study of the Rode "Caprices," as well as to supply progressively arranged material to be employed in connection with the Vieuxtemps studies, Dont's "Gradus ad Parnassum," and Wieniawski's "École moderne." The pupil can begin the study of these advanced technical figurations as soon as Kreutzer has been thoroughly mastered, and intelligent work is sure to bring about the result they were written to secure—a correct position of the left hand, and grace and facility in the manipulation of the bow.

E. T. Slattery Co.

OPPOSITE BOSTON COMMON

154 and 155 TREMONT STREET

EXCLUSIVE STYLES IN

Suits, Gowns

Coats and Hats

For the Horse Show,
Opera and other social
functions.

MANY people of
refinement who
have ample means to pur-
chase abroad, prefer to
make their selections from
the already carefully
chosen assortments of
E. T. Slattery Company,
where they can be assured
of a perfect fit in any
garment.

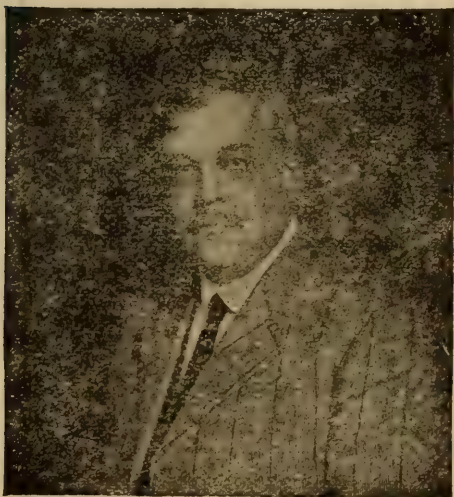


movement and the finale. "When I was away, I made no progress with it, and now there is no time." He was then working on the opera "Iolanthe" and the ballet "The Nut-cracker," performed for the first time at St. Petersburg, December 18,* 1892. He was reading the letters of Flaubert with the liveliest pleasure and admiration. In September he went to Vienna, and he visited Sophie Menter, the pianist, at her castle Itter in the Tyrol. He wrote from Klin in October: "I shall be in St. Petersburg the whole of November; I must devote December to the orchestration of my new symphony, which will be performed at St. Petersburg toward the end of January." But in December he travelled; he visited Berlin, Basle, Paris; and from Berlin he wrote to W. Davidoff (December 28):—

"To-day I gave myself up to weighty and important reflection. I examined carefully and objectively, as it were, my symphony, which fortunately is not yet scored and presented to the world. The impression was not a flattering one for me; that is to say, the symphony is only a work written by dint of sheer will on the part of the composer: it contains nothing that is interesting or sympathetic. It should be cast aside and forgotten. This determination on my part is admirable and irrevocable. Does it not consequently follow that I am generally dried up, exhausted? I have been thinking this over for three days. Perhaps there is still some subject that might awaken inspiration in me, but I do not dare to write any more absolute music,—that is, symphonic or chamber music. To live without work which would occupy all of one's time, thoughts, and strength,—that would be boresome. What shall I do? Hang composing upon a nail and forget it? The decision is most difficult. I think and think, and cannot make up my mind how to decide the matter. Anyway, the last three days were not gay. Otherwise I am very well."

On February 17, 1893, he wrote to his brother Modest from Klin: "Thank you heartily for your encouraging words concerning composition—we'll see! Meanwhile think over a libretto for me when you have time, something original and deeply emotional. Till then I shall

* Mrs. Newmarch, in her translation into English of Modest's life of his brother, gives December 17 as the date.



Edward B. Kinney

Vocal Specialist

780 WEST END AVENUE
S.E. Corner 98th STREET
NEW YORK

Phone, 1404 River

As organist and choirmaster of one of New York's large churches, and a producer of light operas, Mr. Kinney gives his pupils unusual chances.

He not only places the voice, but prepares the young artist for a career. His experience in caring for and restoring abused and apparently lost voices is invaluable. Examination by appointment.

for the sake of the money write little pieces and songs, then a new symphony, also an opera, and then I shall perhaps stop. The operatic subject must, however, move me profoundly. I have no special liking for 'The Merchant of Venice.'"

The symphony, then, was destroyed. The third pianoforte concerto, Op. 75, was based on the first movement of the rejected work; this concerto was played after the composer's death by Tanéïeff in St. Petersburg. Another work, posthumous, the Andante and Finale for pianoforte with orchestra, orchestrated by Tanéïeff and produced at St. Petersburg, February 20, 1896, was also based on the sketches for this symphony.

* * *

The Sixth Symphony was performed for the first time at St. Petersburg, October 28. The programme included an overture to an unfinished opera by Laroche, Tschaikowsky's B-flat minor Concerto for pianoforte, played by Miss Adele aus der Ohe, the dances from Mozart's "Idomeneo," and Liszt's Spanish Rhapsody for pianoforte. Tschaikowsky conducted. The symphony failed. "There was applause," says Modest, "and the composer was recalled, but with no more enthusiasm than on previous occasions. There was not the mighty overpowering impression made by the work when it was conducted by Naprawnik, November 18, 1893, and later, wherever it was played." The critics were decidedly cool.

* * *

The symphony is scored for three flutes (the third of which is interchangeable with piccolo), two oboes, two clarinets, two bassoons, four

MEHLIN PIANOS

always respond to the most exacting demands made upon them. For this reason they are preferred by musicians, in fact Mehlin Pianos are often called

"The Musicians' Ideal"

The Mehlin "Inverted Grand" is the only "Upright" built on the principle of the Grand. It has the Grand Scale, Sounding Board and Tone.

For Art Catalog and full particulars apply to

BOSTON STORE **DENHOLM & McKAY CO.**
(Piano Department) **Worcester, Mass.**

horns, two trumpets, three trombones, one bass tuba, a set of three kettledrums, gong, and strings.

The first performance in Boston was at a Boston Symphony Orchestra concert, December 29, 1894. Other performances at these concerts were on January 11, 1896, February 15, 1896, April 3, 1897, February 5, 1898, October 29, 1898, January 11, 1902, December 23, 1904, March 16, 1907.

The first performances in America were by the Symphony Society of New York, Mr. Walter Damrosch leader, on March 16, 17, 1894.

Mr. ALWIN SCHROEDER, violoncellist, was born at Neuahaldensleben, June 15, 1855. He at first studied the pianoforte with his father Karl, a conductor and a composer of operas (1823-89), and with his brother Hermann; afterward he took lessons of J. B. André. Later he took violin lessons of de Ahna in Berlin, and lessons in theory with Wilhelm Tappert. In 1871-72 he played viola in the Schroeder Quartet; his three brothers were the other members. He abandoned the violin for the violoncello, which he studied by himself. In 1875 he entered Liebig's Orchestra as first 'cellist. He was a member in like capacity of Fliege's Orchestra, of Laube's in Hamburg, and in 1880 he joined the Gewandhaus Orchestra, Leipsic, as the successor of his brother Karl, who went to Sondershausen as chief conductor. He was in Leipsic a member of the Petri Quartet, and he taught in the Leipsic Conservatory of Music.

A SHROPSHIRE LAD

SONG CYCLE FOR MEDIUM VOICE

By CHARLES FONTEYN MANNEY

Op. 22

Price, Postpaid, \$1.25

THE text of these songs is by A. E. Housman, the verses being subjectively connected in that they set forth a sequence of emotional experiences, as indicated by the titles:

1. Youth. 2. Heart Wounds. 3. Exile.
4. Home Longing. 5. Grief. 6. Disillusion.

These songs are of true concert character, varied in mood, modern in musical thought, spontaneous in melody, and will strongly appeal to artistic singers in search of a novel recital number.

OLIVER DITSON COMPANY, Boston

CHAS. H. DITSON & CO., NEW YORK

8-10-12 East 34th Street

Mr. Schroeder came to Boston as the solo violoncellist of the Boston Symphony Orchestra in the fall of 1891, and at the same time he joined the Kneisel Quartet. He resigned his position in the orchestra with his Quartet co-mates at the end of the season of 1902-03. With them he afterwards made New York his dwelling-place until the spring of 1907, when he resigned from the Quartet and moved to Frankfort-on-the-Main. His farewell concert in Boston was on April 25, 1907. Returning to the United States late in the summer of 1908, he was the violoncellist of the Hess-Schroeder Quartet until it was disbanded at the end of the season of 1909-10. He rejoined the Boston Symphony Orchestra in the fall of 1910.

Mr. Schroeder has played as solo violoncellist with the Symphony Orchestra in Boston:—

1891, October 24. Volkmann's Concerto in A minor, Op. 33.

1892, November 26. Davidoff's Concerto No. 3, one movement. (First time in Boston.)

1893, November 18. Brahms's Concerto in A minor, for violin and violoncello, Op. 102. (With Mr. Kneisel.)

1894, February 3. Loeffler's Fantastic Concerto. (MS. First time.)

1895, March 2. Dvořák's "Waldesruhe" and Julius Klengel's Capriccio, Op. 8.

1896, December 19. Dvořák's Concerto in B minor, Op. 104. (First time in Boston.)

1897, April 10. Brahms's Concerto in A minor, for violin and violoncello, Op. 102. (With Mr. Kneisel, at a concert in memory of Brahms.)

1898, February 12. Loeffler's Fantastic Concerto.

1898, November 19. Saint-Saëns's Concerto in A minor, Op. 33.

1900, January 6. Dvořák's Concerto in B minor, Op. 104.

1901, March 9. D'Albert's Concerto in C major, Op. 20. (First time in Boston.)

1902, February 1. Brahms's Concerto in A minor, for violin and violoncello, Op. 102. (With Mr. Kneisel.)

1903, January 10. Saint-Saëns's Concerto in A minor, Op. 33.

1908, October 31. Tschaiowsky's Variations on a Rococo Theme, Op. 33. (First time at these concerts.)

1910, January 22. Brahms's Concerto in A minor, for violin and violoncello, Op. 102. (With Mr. Hess.)

1910, October 8. Schumann's Concerto for violoncello, Op. 129. (100th anniversary of Schumann's birth.)

HOTEL PURITAN

COMMONWEALTH AVENUE

100 yards from Massachusetts Avenue car lines

The Distinctive Boston House

One of the most attractive Hotels in the World for Transient and Permanent Guests who demand the best. Several desirable rooms and suites at modest prices.

Afternoon tea daily, with music, in the Sun Parlor



VARIATIONS ON A ROCOCO* THEME FOR VIOLONCELLO WITH ORCHESTRAL ACCOMPANIMENT, OP. 33 PETER TSCHAIKOWSKY

(Born at Votkinsk, in the government of Viatka, Russia, May 7, 1840; died at St. Petersburg, November 6, 1893.)

These "Variations sur un Thème rococo" are dedicated to Wilhelm Fitzenhagen.† In Mr. Paul Juon's translation into German of Modest Tschaikowsky's life of his brother Peter, it is stated that the Variations were composed in December, 1876. Mrs. Newmarch's condensation and translation into English of this monumental work says, after the quotation of a short and dismal letter of Tschaikowsky to S. Tanéïeff, dated February 10, 1877: "In spite of the bitterness left by the comparative failure of 'Vakoula,' and the many other blows which his artistic ambitions had to suffer, Tschaikowsky, after his return to Moscow, did not lose his self-confidence, nor let his energy flag for a moment. On the contrary, although grieved at the fate of his 'favorite offspring,' 'Vakoula,'"—the opera "Vakoula the Smith" was produced at St. Petersburg, December 6, 1876, and on December 14 the composer heard that his orchestral "Romeo and Juliet" had been hissed in Vienna,—“and at his unlucky début as a composer in Vienna‡ and Paris, although suffering from a form of dyspepsia, he was not only interested in the propaganda of his works abroad, but composed his Variations on a Rococo Theme for violoncello, and corresponded with Stassov about an operatic libretto. The choice of the subject—'Othello'—emanated from Tschaikowsky himself. When Stassov tried to persuade him that this subject was not suitable to his tem-

* The Italian adjective "rococo" means "old-fashioned." The noun means "antiquated style."

Mr. E. Markham Lee in his Life of Tschaikowsky says with reference to this title: "The term Rococo, together with its companions Zopf and Baroque, refers to *manner*, and it is a term borrowed from architecture, where it refers to a highly ornamental period, denoting a certain impress deprived from the study of a school of thought foreign to that of the artist's own natural groove. One would therefore not expect the theme of this set of variations, although original, to be in Tschaikowsky's own distinctive style, nor is it really so, exhibiting rather a dainty Mozartean grace and simplicity together with a certain rhythmic charm."

"Rococo. The style of decoration into which that of the Louis Quinze period culminated, distinguished for a superfluity of confused and discordant detail." J. W. Mollett's "Dictionary of Words used in Art and Archæology."

Hence, according to the Standard Dictionary, "anything that is *quaint*, fantastic or tasteless in art or literature."

† Wilhelm Karl Friedrich Fitzenhagen was born at Seesen, Brunswick, September 15, 1848. He died at St. Petersburg, February 14, 1890. A distinguished violoncellist, he wrote much for his instrument. He was violoncello professor at the Moscow Conservatory and 'cello leader of the Imperial Russian Musical Society of the same city. Tschaikowsky's second quartet was first played at Nicolas Rubinstein's in Moscow early in 1874 by Laub, Hřimaly, Gerber, and Fitzenhagen.

‡ "Hans Richter, who conducted the Vienna performance of 'Romeo,' declared that the comparative failure of the work did not amount to a fiasco. Certainly at the concert itself a few hisses were heard, and Hanslick wrote an abusive criticism of it in the *Neue Freie Presse*, but at the same time much interest, even enthusiasm, was shown for the new Russian work." Mrs. Newmarch, Life of Tschaikowsky, p. 191.



THE LINEN STORE

MARK O. CARROLL

370 MAIN STREET, WORCESTER, MASS.

THE BEST IN TABLE DAMASKS

We show as complete, comprehensive, and varied assortments of Medium-Grade and Fine Table Damasks as can be found in any market. French, Irish, Scotch, German, and Moravian Makes in new and exclusive designs.

We execute the finest embroidering of initials, monograms, and crests, delivering these Handsome Damasks ready for use. Our prices will be found much lower than are usually charged for equal qualities.

perament, he refused to listen to arguments, and would only consider this particular play." His enthusiasm cooled in a few months.

According to Mr. Juon's translation, the Variations were composed in 1876, and during the season of 1876-77 Tschaikowsky also wrote his Slav March, Op. 31; the symphonic fantasia, "Francesca da Rimini," Op. 32; and the Valse Scherzo for violin and orchestra, Op. 34. He also sketched his fourth symphony and two-thirds of his opera, "Eugene Oniegin."

Modest Tschaikowsky is usually careful to give the dates of first performances of works by his brother. He does not give information concerning the first performance of the Variations, but he refers to a letter received by Peter from Fitzenhagen in June, 1879, in which the violoncellist told him of the great success of this work as played by him at a music festival at Wiesbaden. Liszt was present, and is reported to have said, "This is indeed music." At this same festival von Bülow played Tschaikowsky's first pianoforte concerto.

The Variations are scored for solo violoncello, two flutes, two oboes, two clarinets, two bassoons, two horns, and strings.

A few introductory measures, *Moderato quasi andante*, leads to the theme played by the violoncello, *moderato semplice*, A major, 2-4. There are seven variations, interspersed with numerous cadenzas for the solo instruments and separated by orchestral interludes. The first two variations are in the tempo of the theme. The third, *Andante sostenuto*, C major, 3-4, has a distinguished melody which is richly accompanied. The fourth is an *Andante grazioso*, 2-4; the fifth an *Allegro moderato*, 2-4; the sixth an *Andante*, D minor. The seventh, with coda, is of a brilliant nature.

* * *

The programme of Mr. Frank Van der Stucken's concert in Chickering Hall, New York, November 28, 1888, announced a theme and variations "from concerto for violoncello" by Tschaikowsky, "accompaniment for orchestra transcribed from the pianoforte arrangement by Mr. Herbert and Mr. J. Ch. Rietzel." Mr. Herbert was the violoncellist. Tschaikowsky never wrote a concerto for violoncello. He revised, however, the Theme and Variations after publication, and the second edition is the one known to-day. Is it possible that the title-page of the first edition made any reference to a "concerto"? No biographer of Tschaikowsky speaks of the composer's intention of writing a concerto for the violoncello.

VILLAGE FARM STORE

ICE-CREAM and CATERERS

Fresh Dairy Products from our farm at Tatnuck.
Bailey Spring Water, the purest table water known, from Bailey Heights, part of Village Farm.

Catering for Banquets, Lunches, Receptions, Socials, etc.
Ice-cream, all flavors, and fancy individual moulds for all occasions.

Estimates and suggestions upon request

STORE, 51 PLEASANT STREET

Phone 4604

SUNDAY DELIVERY

ENGLAND'S LACK OF GREAT MUSICIANS.

BY JOHN F. RUNCIMAN.

(From the *Saturday Review*.)

First of all, let me remark that no particular shame seems to me to attach to our being without a composer of the first or even of the fifth rank. Plenty of epochs have got on quite well without first-rate musicians. Men ate and drank, married, were happy or miserable, and died; and the old green world rolled on its way among the stars just as it did in the splendid period that opened with Bach and closed with Wagner. Yet, granting a musical giant to be highly desirable as a credit to a nation and the bringer of added joys to life, let me expound briefly why I think we will have to go without one. "Heine confessed," says Professor Edward Dowden, "that he was not one of the great poets, sound and integral, proper to an age of faith." The age of Heine was the dawn of our to-day: our age assuredly is not an age of faith. I do not mean religious faith; religion does not necessarily form any part of the faith that enables men to dream of art master-works and to realize their dreams. The sort of faith I mean is the faith of the Greeks,—the faith men hold in themselves as artists, faith in their artistic impulses and intuitions. The creative men of old, if they would not have gone cheerfully to the stake for the faith which was their art, certainly would have starved for it, and often did. The energy divine worked so fiercely in their souls that they had no choice but to let it loose in the shape of art. *Cui bono?* never occurred to them: they were the helpless, though not the unconscious, instruments of an instinct that amounted to a consuming passion.

Consider the case of Bach. He lived sixty-five years in obscure comfort. His reputation as a performer stood so high that he might have spent his days in brilliant luxury, the idol of dukes and duchesses and kings and queens; but his creative instinct was irresistible, and left him no option but to toil at his organ playing and teaching for a livelihood, pouring forth the while floods of glorious music, the bulk of which cannot have been appreciated at anything resembling its true value, since it was not published till after his death. Mozart almost forgot

C. E. STEERE

SHEET and OCTAVO MUSIC in great variety

MATHUSHEK AND SON } **PIANOS**
JACOB BROS.

Violins, Mandolins, Guitars. Strings and Fittings Church and Organ Music a Specialty
513-515 MAIN STREET, WORCESTER, MASS.

H. P. McALLISTER

Fire, Accident }
Automobile, Steam Boiler }

INSURANCE

{ Employers' Liability, Plate Glass
{ Teams Lia., Bonds

SLATER BUILDING, ROOMS 631-632, WORCESTER, MASS.

Telephones: Office, 4795; Residence, 1575

to earn his bread, so absorbed was he in composing music which many could not understand at all, and only a few knew to be of the highest order. Beethoven, one of the most successful of composers in the worldly sense, during his earlier years deliberately "took the new road," gave up writing the kind of music his patrons liked and paid for, and sent forth stuff that puzzled his most fervent admirers and outraged the tenderest feelings of many estimable musicians. Romberg stamped on the parts of his middle period quartets; and goodness only knows what he would have done to the posthumous ones. The London Philharmonic, in giving an order for a symphony, requested that it should be in his earlier manner, and Beethoven swore he had kicked the messenger downstairs. There was no earthly, or at any rate worldly, reason why Schubert should have written so much music which neither he nor his friends ever heard played. It seemed sheer madness for Wagner, after the striking success of "Rienzi," to proceed to the creation of music even harder to understand than the "Dutchman," which few could tolerate.

These facts are familiar enough to all the world; yet how many of us have drawn from them the lesson they teach,—preach in deed and shout aloud? The lesson is that in music those who would be great must be prepared to pay the price, and, to be prepared to pay the price, there must be absolute, unshakable confidence in one's genius and complete assurance regarding the preciousness of the fruits of that genius. With the exception of a few composers who had luck or business talent,—Handel, Weber, Haydn,—the mighty inventors have had to endure a degree of martyrdom of one kind or another.

To-day doubt seems to have entered into the souls of all the candidates for musical fame. They are not "sound and integral, proper to an age of faith." They are split, divided against themselves; doubt has paralyzed them. They lack the unwavering confidence in themselves that enabled their predecessors to go ahead in search of the new regardless of consequences. Those who pose as great composers want the reward of martyrdom without paying the price; or perhaps I might say they want their martyrdom with home comforts, on the painless dentistry principle. Strauss and Max Reger, on the Continent, seem to follow the market with close attention; and on Strauss's behalf

FAMOUS OPERA LIBRETTOS

Edited by **W. J. HENDERSON**

Author of "What is Good Music?" etc.

Of particular interest to the music-loving public is this series of novel and distinctive little books. Each volume contains the libretto of an opera in the original language; an excellent translation and an introduction, both biographical and critical, by W. J. HENDERSON, the well-known musical critic of the *New York Sun*.

"Ideals of what the opera libretto should be."—*N. Y. Sun*.

In the series:		Cloth	Limp Leather
Aida	Published in 1911	Net, \$0.50	Net, \$1.00
Carmen		Net, .50	Net, 1.00
Tristan and Isolde.	Added in 1912	Net, .60	Net, 1.00
Die Meistersinger	. . . . .	Net, .60	Net, 1.00

Postage, 6 cents per volume extra

Publishers, **DODD, MEAD AND COMPANY** - - New York

the press is worked in this country with consummate skill and amazing energy and pertinacity, not one newspaper is left untried, and in many of them, as I recently remarked in the *Saturday Review*, articles appear which ought to bear at the end the indication ["Advt."]. In England Elgar writes for the festivals, or, when he launches a violin concerto, he is aided and abetted by a very—and a deservedly—famous violinist; and Elgar has given us nothing truly new or, in my opinion, genuinely great. "Gerontius" is a fine failure, "The Apostles" a shabby failure, "The Kingdom" a miserable failure. Stanford need not be discussed. He is an old stager, and I think all serious musicians have made up their minds about him. Bantock, Delius, and Holbrooke are all startlingly clever, and all try to startle, but not one seems to have anything to say.

Now, if one art more than another demands that its creator shall have something to say, that art is music: without sincere and profound emotion nothing that is at once new and noble can be produced. It is to the lack of this emotion I point. Bach's emotion came from his religious mysticism; Beethoven's, from everything that happened to him,—from anything whatever, in fact, that happened to any one anywhere. Wagner's came out of his quaint blend of philosophies. Nothing seems to move any one profoundly to-day. We dwell in a sceptical age, when it seems so much of a toss-up whether life is futile or really worth going through with that men seem unable to work themselves up, over things that perhaps don't matter, into the spiritual state requisite for the production of great music. Our souls are more or less benumbed. Elgar is undoubtedly a seriously devout person: that his whole being is shaken like a harpstring by his religious feelings, so that, whether he wills it or not, it emits music, I must emphatically deny,—if it were, he would not fob off on us such incoherent twaddle as "The Apostles." The other composers do not even pretend to be deeply moved by life. They are simply trusting to their decorative invention to suggest to them the new. They forget that the only music that is great and endures comes from the heart and soul.

After all, I say, there is no shame in not possessing musical geniuses of the first rank; and, in fact, such geniuses as Beethoven paid a tremendous price for their achievement. To be eternally miserable over

FAELTEN PIANOFORTE SCHOOL

The FULL COURSE embraces every detail of correct playing, interpretation, technic, memory culture, and concert repertoire, discourages aimless study, and prepares each student for a definite musical career.

CARL FAELTEN, Director
30 Huntington Avenue, Boston



Telephone 444 Main Street

BOUND COPIES of the Boston Symphony Orchestra's PROGRAMME BOOKS

Containing Mr. Philip Hale's analytical and descriptive notes on all works performed during the season ("musically speaking, the greatest art annual of to-day,"—W. J. Henderson, New York Sun)
May be obtained by addressing

C. A. ELLIS
Price \$3.00
SYMPHONY HALL

trivialities, or, like Bach, to pass one's life in constant fear and trembling about the fate of one's soul,—such are the prices the big composers have paid. Just now civilized humanity is in the trough of the sea. We do not believe, as Carlyle remarked, even in a devil. In due season things will alter, earnestness about life will again be possible, and then, depend upon it, great music will again be written. Even England may have her great musician.

SCIENCE AND SINGING.

(From the *London Times*, July 29, 1911.)

Some twenty years ago M. Maurel, a dramatic singer of great intellectual subtlety, brought forward a theory which puzzled a good many musical critics and "professors," though it was intelligible enough to educated singers. His object was to place singing on a scientific basis by analyzing the process, discovering the physical cause of difficulties, and so arriving at the means of overcoming them. Most "systems" of teaching profess to do this except the "old Italian method," which is purely empirical; but the "science" generally consists of a few anatomical details which merely mystify the pupil, not to mention the teacher, like the hocus-pocus of an alchemist. M. Maurel did not follow that line: he approached the subject from the standpoint of the singer, of whose difficulties his own experience made him conscious, and he evolved one fruitful idea.

Every vocal sound, he said, has three qualities or properties: (1) the pitch, or note; (2) the intensity, or loudness; (3) the *timbre*, or vowel sound. The secret of singing lies in the relations between them. Each involves a certain position or adjustment of the vocal organs, so that any given sound requires a combination of three positions, one for the pitch, a second for the degree of loudness, and a third for the vowel. Every modification of any of the three involves a change of position and a readjustment of parts. But sometimes the combination required is physically impossible: the position demanded by one of the factors

HOTEL LENOX

2 minutes from Back Bay Stations

Fireproof Modern Convenient

250 Rooms; 125 with Private Bath

Superior Cuisine and Service

**Boylston and Exeter Streets
BOSTON**

is incompatible with that required by the others. Hence the "holes" in the voice, of which almost every singer is more or less conscious. Certain vowels will not go with certain notes in the scale; they sound weak and bad; or they may be sung soft, but not loud, or loud, but not soft. Singers differ enormously in this respect, and there are some exceptional individuals whose voices are sonorous and brilliant throughout and who can sing almost any combination. But this is exceedingly rare: most voices have sundry holes which the owners learn by degrees to dodge, so that the defect is not perceived by hearers. That is one reason why it takes a lifetime to master the art. Maurel's idea was that, if the physiological cause were scientifically understood, a scientific treatment could be applied in training by careful adjustment of the three elements.

Dr. Aikin has in his book on Phonology * made a considerable advance along very similar lines, though he may have never heard of Maurel's ideas. Following up Helmholtz's researches on vocal resonance, he has worked out the discovery that each vowel sound has its own natural note on the scale or its own pitch, which gives it the greatest degree of sonority. This is ascertained, and may be easily verified, by whispering the various vowel sounds. In whispering, the vocal cords are not used, and the sound is produced by the vibration of air in the vocal chambers, which automatically dispose themselves to give resonance to the particular vowel uttered; they are, so to speak, acoustically tuned to it. Dr. Aikin has analyzed the vowel sounds with great minuteness and care, starting with "ah"; he has determined the pitch proper to each and constructed what he calls a "resonator scale," which consists of twelve or thirteen simple vowels on as many notes, arranged in ascending order from "oo" to "ee." Apparently, the relation of these vowels to each other on the scale is constant or nearly so, but the actual pitch on which they fall—determined by the rapidity of the vibrations—varies with individuals according to the size of the resonant cavities. The reason why the natural pitch varies with the vowel is that the formation of the several sounds is accomplished by changing the shape of the resonant chamber, which

* "The Voice: An Introduction to Practical Phonology," by W. A. Aikin, M.D. (Longmans. 7s. 6d. net.)

A Most Effectual Throat Relief

Hoarseness, coughs, inflammation of the throat, bronchial and asthmatic troubles are relieved promptly by the use of

BROWN'S BRONCHIAL TROCHES

For over half a century recognized throughout the world as the staple throat remedy. Especially convenient to carry in purse or pocket ready for use whenever required to check a cough or give relief in any throat trouble.

Entirely free from opiates in any form. Fine for singers and speakers to clear the voice. Sold everywhere in boxes—never in bulk.

Price 25c, 50c and \$1.00
Sample sent free on request

JOHN I. BROWN & SON, BOSTON, MASS.

BROWN'S

CAMPHORATED
SAPONACEOUS

DENTIFRICE

is an article of superior merit. Used daily, will keep the teeth sound, prevent accumulation of tartar, and give firmness to the gums. It leaves a particularly clean and pleasant feeling in the mouth.

For sale by druggists and dealers in toilet articles, or sent on receipt of price, 25 cents. Sample sent on request.

Manufactured by JOHN I. BROWN & SON

CURTIS & BROWN
MFG. CO., Ltd.

NEW YORK, N.Y.

causes modification of its size. The movements involved and the changes produced are stated in detail by Dr. Aikin. They are effected mainly by the lips and tongue; but associated with the movements of these organs, which govern the shape and size of the upper part of the sounding chamber,—namely, the mouth,—are automatic changes in the lower part, or the throat.

Dr. Aikin's study of the relations between these two cavities forms one of the most interesting and illuminating points in his researches. He regards them as distinct, though continuous, sounding chambers, and observes the existence of a "nodal point" where they meet. At this point the vibrations, tested by a tuning fork, are strongly reinforced. The behavior of the two cavities in relation to the resonator scale is curious. On the six lower notes of the scale, which are occupied by the round vowels, they sound the same note in unison (though possibly an octave apart); but when we go on to the "a" and "e" sounds, while the pitch rises in the mouth or upper cavity, it falls in the throat. There is a contrary movement. Thus on the vowel "eh" the upper resonance is an octave above the lower, and on "ee," which occupies the highest note in the scale, the interval is a twelfth. Dr. Aikin points out that these are the simplest possible relations, representing 1-2 and 1-3 respectively, and suggests that this accounts for the prevalence of those vowels in all languages.

The establishment of these natural relations between pitch and vowel and between the upper and lower sounding chambers throws a good deal of light on various phenomena observed in singing. It helps to explain some familiar difficulties, and shows the futility of trying to overcome them by exerting force. Dr. Aikin has opened up a genuine and promising line of investigation into the working of the vocal apparatus. From the practical point of view there is no doubt that the acoustic properties of the sounding chambers as revealed by the whispered resonance are the right starting-point. This is the key to natural production and pure tone. In simple whispering no force or pressure is applied, and the parts spontaneously assume that free, loose, and natural position the maintenance of which is essential to good singing and the object of every competent teacher. Mr. Shakespeare lays great stress upon it, and advocates the use of whispered production in his excellent treatise which he has rewritten and just issued in a new edition.* This is a practical work by a highly experi-

* "The Art of Singing," by William Shakespeare. (Metzler. 6s. net.)

CHARLES ANTHONY

STEINERT HALL, BOSTON

MONDAYS, WEDNESDAYS, and THURSDAYS

Telephone, Oxford 1330

enced teacher who is at the same time a cultivated singer and a thorough musician. He approaches the subject from quite a different point of view, which makes his virtual agreement with Dr. Aikin all the more interesting. Dr. Aikin has, in fact, supplied a scientific foundation, or the beginnings of one, for the best empirical or traditional teaching. The anatomical and physiological details, which are taken from medical text-books and paraded as the scientific basis of innumerable singing "methods," form a mere preliminary introduction to the real science of the thing. To establish any connection between them and the conventional exercises that follow, it is necessary to traverse a region full of obscure and complicated problems of which next to nothing is known. Dr. Aikin would be the last to claim that he has mastered them; but he has thrown light on the darkness. He has not stopped at the points explained above, but has accurately analyzed the compound vowels and the consonants, tackled to some extent the complications introduced when the vocal cords (and the voice) are brought into play, and has even worked out an elaborate table of the harmonics accompanying the notes of a bass voice.

All this is interesting, but the resonator scale is the main thing. He has based upon it a series of simple exercises intended to cultivate the emission of pure sounds, strengthen their resonance, and impart ease in vocalizing them. Pure sound, with control of the breath, he considers the essential thing, and the same principles are applicable to the speaking and declaiming voice. They are the principles of what he calls Phonology, and should be studied by all teachers who have to superintend the use of the voice, whether for speech or song. His book is pre-eminently for teachers, but it has also important lessons for composers, who, with some notable exceptions, constantly and obstinately run their heads against nature in writing for the voice. It is not nature which suffers from the encounter, but the voice, and consequently the music, not to mention the audience. Composers too often assume that because certain notes lie within the compass of a given voice it does not matter how often they occur and in what juxtaposition or on what syllables they fall. Dr. Aikin has invented an extremely ingenious method of analyzing the "lie" of a composition and representing it graphically by means of a diagram, which shows

ANNOUNCEMENT of M. H. HANSON

437 FIFTH AVENUE, NEW YORK

For Spring, 1912. Available among others

MARGARETE MATZENAUER	} Metropol- itan Opera House	LUDWIG HESS, Famous Tenor
MARIE RAPPOLD		HENRI SCOTT, Basso, Chicago Opera
BERNICE DE PASQUALI		BORIS HAMBOURG, 'Cellist
HENRIETTE WAKEFIELD		GEORGE HARRIS, Jr., Tenor
		W. DALTON-BAKER, Baritone

For 1912-13

GEORGE HENSCHEL, Recitals to his own accompaniment

LEON RAINS, Basso

GOTTFRIED GALSTON, the sensational Munich pianist

LOUIS PERSINGER, American Violin Virtuoso of European fame

MAX PAUER, Pianist

All the above artists, and others to be announced

at a glance how much work falls on each note in the register. Composers who do not sing themselves or have no instinctive feeling for the voice would do well to study this chapter if they wish to write vocal music with success.

The direct influence of scientific study of the voice upon singers is another matter. It is a great help to teachers to know not only what they are doing, but why they are doing it, and to understand the physical conditions governing the processes they are directing. But to draw the attention of learners to these details is a mistake. A knowledge of the respiratory and vocal mechanism is no more help to breathing and emitting the voice than a knowledge of the anatomy of the forearm would be to playing the piano or the violin. On the contrary, by withdrawing attention from the end and fixing it on the means it embarrasses the pupil, increases self-consciousness, and conduces to that very condition of constraint, constriction, and unnatural movement which is the particular enemy of the right use of the voice. Dr. Aikin draws a distinction between the action of the vocal cords on the one hand and the respiratory and sounding mechanisms on the other. He says the former is unconscious and cannot be directed, whereas the latter can be; so he lets the one alone, and gives elaborate directions for the others. Mr. Shakespeare does the same so far as breathing is concerned, but in regard to the formation of sounds he leaves more to the natural instinct. This distinction involves some confusion of ideas. All movements are effected by muscles, but the conscious will has no direct control over any muscle. It demands the result, and the order is transmitted through an unconscious co-ordinating centre which picks out the right muscles. What we are conscious of is the result, and we are just as conscious of the vibration of the vocal cords as of the ingoing and outgoing breath or of the sounds formed in the throat and mouth. We are just as unconscious, save by an indirect reasoning process, of the particular muscles employed. Practice in breathing increases the lung capacity and gives control of expiration, but the less the learner thinks about the mechanism the better. And just the same with the vowel sounds. Attempts at conscious regulation of the muscles are merely confusing. A billiard player who tried to make

WILFRIED KLAMROTH

TEACHER of SINGING IN ALL OF ITS BRANCHES

RICCARDO MARTIN'S OPINION:

"He has the real secret and knows how to teach it."

Studio, 11 1-2 West 37th Street . . . NEW YORK

The Elinor Comstock Music School

A resident and day school. Leschetizky method. Piano teachers all Leschetizky pupils. Vocal, Harmony, Ensemble playing, Sight reading, Lectures on current operas and concerts. Classes arranged in French, Classic Dancing, Literature and History of Art. Catalogues.

Miss ELINOR COMSTOCK, 1000 Madison Ave., New York City

a stroke by bringing into action, say, the *extensor communis* and checking the *supinator longus* would never make it at all. Even hard-and-fast rules about positions are unwise, because individuals are built so differently. Dr. Aikin recommends practising with the teeth an inch apart. Mr. Shakespeare prefers a thumb's breadth, which is about three-quarters of an inch. But it all depends on the individual. M. de Soria, whose enunciation was a lesson to all who heard it, hardly opened his mouth at all. His singing is well described in "Trilby." The only criterion is the result. In other words, singing is an art in the practice of which full play must be given to individuality. M. Maurel's notion that the patient attention given to individual pupils in former days, when singers were few, can be replaced by general rules derived from science, is only susceptible of a limited realization. But science can give some practical guidance, and when that coincides in effect with experience, as Dr. Aikin's views with Mr. Shakespeare's, it is a valuable aid.

PRELUDE TO THE OPERA "LOHENGRIN" RICHARD WAGNER

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

"Lohengrin," an opera in three acts, was performed for the first time at the Court Theatre, Weimar, August 28, 1850. The cast was as follows: Lohengrin, Beck; Telramund, Milde; King Henry, Höfer; The Herald, Pätisch; Ortrud, Miss Fastlinger; Elsa, Miss Agthe. Liszt conducted.

The tenor Beck found the first part of "Lohengrin's narrative" so exhausting that he was unable to sing the second; and, to quote Mr. Henry T. Finck's words, "Wagner, judging that this would probably be the case with most tenors, cancelled this passage altogether." The five additional verses are printed in the original orchestral score, but

<p>ARDELIA E. FARNUM, D.S.T.</p> <p>PSYCHOTHERAPIST</p> <p>Demonstrator of suggestive Therapeutics</p> <p>All diseases successfully treated without drugs or surgery. Examination Free.</p> <p>Office Hours: 11-12, 4-6 306 MAIN STREET</p> <p>Excepting Sundays, or 417 DAY BUILDING</p> <p>By Appointment Phone, 2810</p>	<p>THE HERMANN LÜCKE CO.</p> <p>Incorporated</p> <p>DIAMONDS</p> <p>WATCHES AND JEWELRY</p> <p>WORCESTER, MASSACHUSETTS</p>
--	--

Music teaches most exquisitely the art of development.—D'ISRAELI

MUSIC EDUCATION

CALVIN B. CADY. Studios { Boston, 900 Beacon Street
 { New York, 15 Claremont Avenue
Pianoforte, Harmony, etc., and Normal Courses

Address Teachers College, Columbia University, New York, for Syllabus of Course in Music Education.
Address Clayton F. Summy Co., Chicago, Ill., for Poetic Folk Dances, Books I. and II., Folk Songs for Ten Fingers, First Home Studies, Music Education, An Outline, Books I. and II.
Summer Normal, Portland, Oregon, in July

The Refinements of Our Work



Are most apparent when compared with the work of ordinary cleaners. Unexcelled facilities up-to-the-minute equipment and years of experience in



Cleansing and Dyeing

make our work distinctive in its thoroughness

ARTICLES RETURNED IN A SHORT TIME

CURTAINS
BLANKETS
DRAPERIES

GOWNS
WAISTS
SASHES

MENS CLOTHES
OVERCOATS
SUITS GLOVES

Carefully cleansed properly finished and inspected before returning

LEWANDOS

Worcester Shop

Number 3 Pleasant Street

Telephone 1622

New York City
Albany
Rochester

Roxbury
Cambridge
Boston

Philadelphia
Baltimore
Washington

Watertown
South Boston
Portland

Springfield
Newport
Providence

Hartford
Bridgeport
New Haven

Salem
Lynn

Bundles called for and delivered by our own teams and motors

EXECUTIVE OFFICES 286 BOYLSTON STREET BOSTON U S A

not in the score for voices and pianoforte, nor in the libretto. The whole narrative was sung at the Munich performance in 1869 with Nachbaur as Lohengrin. Some of Wagner's friends almost persuaded him to change the plot, and permit Lohengrin to remain with Elsa, just as Dickens was persuaded for the sake of "a happy ending" to change, and ruin in the changing, the final chapter of "Great Expectations." Beck, by the way, who, according to Richard Pohl, was wholly unable to do justice to the part, left the stage not many years after the first performance.*

It was at Marienbad in the summer of 1845 that Wagner laid out the scheme of "Lohengrin." He wrote the libretto in the following winter, and conceived some of the melodic ideas. He began the actual composition of the opera with this narrative of Lohengrin, "because the monologue contained the most significant musical germs in the whole score." In the original version, after the words "and Lohengrin my name," the orchestra intoned the Grail theme, the chorus treated the theme in the same manner as in the first act when the knight appears, and then the recitation continued in a manner analogous to first section. The third act of "Lohengrin" was composed at Grossgraufen between September 9, 1846, and March 5, 1847; the first act between May 12 and June 8, 1847; the second act between June 18 and August 2 of the same year. The Prelude was completed on August 28, 1847, and the instrumentation was made during the following winter and spring. The score was not published for several years,—to quote from Mr. W. J. Henderson's "Richard Wagner" (New York, 1901),—"because Meser, who had printed the previous works of the composer, had lost money by the ventures. Breitkopf & Härtel subsequently secured the score at a small price, not because they were niggardly in offering, but because Wagner's works had no large market value at

* Wagner, in a letter to Louis Schindelmeisser, written in 1853, declared frankly that Beck was "atrocious." Yet the Princess Sayn-Wittgenstein, who heard him a few years after the first performance, was hysterical in praise of the tenor. Wagner wished his Lohengrin to be "young and radiant." He wrote with reference to one unhappy Lohengrin: "I had always fancied that people must be glad whenever Lohengrin but tread the stage: on the contrary, it seems they were gladder when he left it." For much entertaining matter concerning the first performance of "Lohengrin" see W. A. Ellis's *Life of Wagner*: the indices of the volumes are commendably full.



OPERA THEATRE BALL SOCIETY HAIR DRESSING

40 All Expert Operators

Largest Parlor in N. E.

HAIR GOODS

Grey and Pure White
Hair Our Specialty

Phone 22325-22279 Oxford

Dr. RUDOLPH MERTIN, Inc.

564 Washington St., Opp. Adams House, Boston

Send for Free Circulars and Price List of our Toilet Preparations

the time, and he was anxious to sell, being in his chronic condition of financial embarrassment."

The first performance of the Prelude in concert was on January 17, 1853, in the Gewandhaus, Leipsic, at a concert for the benefit of the Orchestral Pension Fund. Julius Rietz conducted from manuscript.

The first performance of "Lohengrin" (in German) in the United States was at the Stadt Theatre, New York, April 3, 1871. Adolf Neuendorff conducted. The cast was as follows: Lohengrin, Habelmann; Telramund, Vierling; King Henry, Franosch; the Herald, W. Formes; Ortrud, Mme. Frederici; Elsa, Mme. Lichtmay. The first performance in Italian was at the Academy of Music, March 23, 1874: Lohengrin, Campanini; Telramund, del Puente; King Henry, Nannetti; the Herald, Blum; Ortrud, Miss Cary; Elsa, Miss Nilsson.

* * *

The Prelude is the development and working out of the Sangreal motive. Berlioz described the composition as a gradual crescendo leading to a shorter decrescendo. "Like the hero's career in the opera," says Mr. Apthorp, "it begins, as it were, in the clouds, then gradually descends farther and farther until it embraces all the lowest tones of the orchestra, and then returns to the clouds again. Its single theme is developed in free polyphony by various successive groups of instruments, each of which groups proceeds with free counter-thematic work as the next group enters with the theme. First we have the violins piano in their higher register; then come the flutes, oboes and clarinets; then the violas, cellos, horns, bassoons, and double-basses; lastly the trumpets, trombones, and tuba fortissimo; then comes the decrescendo, ending pianissimo in the high violins and flutes."

The Prelude is scored for three flutes, two oboes, English horn, two clarinets, bass clarinet, three bassoons, four horns, three trumpets, three trombones, bass tuba, a set of three kettledrums, cymbals, four solo violins, and the usual strings.

ARTHUR L. LAWRASON

PROMINENT STUDENTS

REGINA VICARINO, Phenomenal Colorature

SALLIE FISHER

LINA ABARBANELL

322 W. 57th Street

Columbus 8945

NEW YORK

**"CURTIS, THE
BOND MAN"**
SLATER BUILDING

CHARLES M. THAYER, Resident Vice-President

J. HARVEY CURTIS, Resident Assistant Secretary

"We bond more people than any other Company
in the world"

NATIONAL SURETY COMPANY of N. Y.

"America's leading Surety Company"

The Worcester office is the largest in the State
outside of Boston

W. C. MELLISH, Resident Vice-President

OVERTURE TO THE OPERA "TANNHÄUSER" . . . RICHARD WAGNER

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

"Tannhäuser und der Sängerkrieg auf Wartburg," romantic opera in three acts, book and music by Richard Wagner, was first performed at the Royal Opera House in Dresden, under the direction of the composer, on October 19, 1845. The cast was as follows: Hermann, Dettmer; Tannhäuser, Tichatschek; Wolfram, Mitterwurzer; Walther, Schloss; Biterolf, Wächter; Heinrich, Gurth; Reimar, Risse; Elisabeth, Johanna Wagner; Venus, Schroeder-Devrient; a young shepherd, Miss Thiele.

The first performance in the United States was at the Stadt Theatre, New York, April 4, 1859, and the cast was as follows: Hermann, Graff; Tannhäuser, Pickaneser; Wolfram, Lehmann; Walther, Lotti; Biterolf, Urchs; Heinrich, Bolten; Reimar, Brandt; Elisabeth, Mrs. Siedenburger; Venus, Mrs. Pickaneser. Carl Bergmann conducted. The New York *Evening Post* said that the part of Tannhäuser was beyond the abilities of Mr. Pickaneser: "The lady singers have but little to do in the opera, and did that little respectably."

* *

The coda of the overture was cut out, and the overture was connected with a new version of the first scene of the opera for the performance of the work in a translation by Charles Nuitter into French at the Opéra, Paris, March 13, 1861. Some consider therefore the overture in its original shape as a concert overture, one no longer authentically connected with the opera.

The overture is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, bass tuba, kettledrums, cymbals, triangle, tambourine, strings.

It begins with a slow introduction, Andante maestoso, E major,

CLARA TIPPETT

Teacher of Singing

Assistant, GRACE R. HORNE

312 Pierce Building
Copley Square, Boston

3-4, in which the pilgrims' chorus, "Beglückt darf nun dich, o Heimath, ich schauen," from the third act, is heard, at first played piano by lower wood-wind instruments and horns with the melody in the trombones against a persistent figure in the violins, then sinking to a pianissimo (clarinets and bassoons). They that delight in tagging motives so that there may be no mistake in recognition call the first melody the "Religious Motive" or "The Motive of Faith." The ascending phrase given to the violoncellos is named the "Motive of Contrition," and the persistent violin figure the "Motive of Rejoicing."

The main body of the overture, Allegro, E major, 4-4, begins even before the completion of the pilgrims' song with an ascending first theme (violas), "the typical motive of the Venus Mountain."

"Inside the Horsel here the air is hot;
Right little peace one hath for it, God wot;
The scented dusty daylight burns the air,
And my heart chokes me till I hear it not."

The first period of the movement is taken up wholly with bacchanalian music from the opening scene in the Venus Mountain; and the motive that answers the ascending typical figure, the motive for violins, flutes, oboes, then oboes and clarinets, is known as the theme of the bacchanal, "the drunkenness of the Venus Mountain." This period is followed by a subsidiary theme in the same key, a passionate figure in the violins against ascending chromatic passages in the 'cellos. The second theme, B major, is Tannhäuser's song to Venus, "Dir töne Lob!" The bacchanal music returns, wilder than before. A pianissimo episode follows, in which the clarinet sings the appeal of Venus to Tannhäuser, "Geliebter, komm, sieh' dort die Grotte," the typical phrase of the goddess. This episode takes the place of the free fantasia. The third part begins with the passionate subsidiary theme, which leads as before to the second theme, Tannhäuser's song, which is now in E major. Again the bacchanalian music, still more frenetic. There is stormy development; the violin figure which accompanied the pilgrims' chant returns, and the coda begins, in which this chant is repeated. The violin figure grows swifter and swifter as the fortissimo chant is thundered out by trombones and trumpets to full harmony in the rest of the orchestra.

WORCESTER MUSICAL INSTRUCTION

VIOLIN INSTRUCTION

Miss MARGARITE McQUAID

Pupil of Hilf, Leipsic, César Thomson, Brussels,
and Prof. Sevcik, Prague

Sevcik Method taught

413 DAY BUILDING

Wednesdays

WORCESTER MUSICAL INSTRUCTION

Mrs. VELNER COXON BEMIS

Teacher of Pianoforte and Harmony

At the Studio

Daily 12.30 to 6.00 p.m., Mondays 12.30 to 9.00 p.m.
Saturdays 8.00 a.m. to 6.00 p.m.

Studio at 18 Tufts Street

'Phone 4915

Residence at 11 Woodbine Street

'Phone 2218-6

WORCESTER, MASS.

Mrs. JENNIE NEWCOMB BERRY

**TEACHER OF
PIANOFORTE**

Telephone

923 MAIN STREET

Miss EMILIA WHITE

**Teacher of Singing and
Interpretation**

The Lamperti Method

28 LINCOLN SQUARE

Miss NELLIE L. INGRAHAM

TEACHER of PIANOFORTE

2 Woodbine Street - WORCESTER

TELEPHONE

MISS KATHARINE J. FISH

Teacher of

Violin and Harmony

STUDIO, 49 INSTITUTE ROAD

TELEPHONE

Miss WILHELMINA BALDWIN

**TEACHING VOICE CULTURE AND
ART OF SINGING**

In Worcester, Mondays and Wednesdays
Room 444, Day Building

Residence, Studio Address,

201 Clarendon Street, Boston, Mass.

RAYMOND C. ROBINSON

PIANIST and ORGANIST

Teacher of Piano, Organ, and Harmony

518 Main Street, WORCESTER

6 Newbury Street, BOSTON

At Worcester Studio Tuesday p.m. and Wednesday
p.m. after 4.30

LESTER S. BUTLER

Teacher of Singing and Harmony

Vocal Technique a Specialty

WORCESTER, Room 441, Day Building

BOSTON, Studio 30, 162 Boylston Street

Instructive booklet on request

Worcester School of Elocution

11 Foster Street, Worcester, Mass.

Miss ELIZABETH T. WEIR, Principal

Courses of Study

READING

ELOCUTION

VOICE CULTURE

DRAMATIC ART

PHYSICAL CULTURE

DEFECTIVE SPEECH

DEEP BREATHING

DANIEL SILVESTER

(Musical Director, Worcester Theatre)

TEACHER of VIOLIN

RESIDENCE, 18 PAPINEAU AVE.

STUDIO, 513 MAIN STREET

(Telephone Connection)

OSCAR MESSLER

HIGH GRADE PIANOS

Pupils received. Pianos Tuned and Moved

44 Front Street, Room 38, FOURTH FLOOR

WALTER STANLEY KNOWLES

TEACHER OF SINGING

12 Queen Street

WORCESTER

TELEPHONE

FREDERICK LAMB

TEACHER of SINGING

**506 Pierce Building, Copley Square
BOSTON**

JOSEPH H. UDELL

VIOLIN

41 PLEASANT STREET

344 DAY BUILDING, TUESDAYS

ALICE BATES RICE

Soprano Soloist

Teacher of Singing

LANG STUDIOS, 6 NEWBURY STREET

House Address, 9 Colliston Road, Brookline

ADELAIDE ESTES LYFORD

Musical Kindergarten

From 9 a.m. to 12 a.m. daily

WORCESTER, MASSACHUSETTS

MUSICAL INSTRUCTION

Miss CLARA E. MUNGER

TEACHER OF SINGING

Century Building

177 Huntington Avenue, Boston

Miss PRISCILLA WHITE

TEACHER OF SINGING

602 Pierce Building

Copley Square, BOSTON

Miss KATHERINE LINCOLN

SOPRANO

Management, Mrs. PAUL SUTORIUS

1 West 34th Street, New York

TEACHER OF SINGING

514 Pierce Building

Copley Square, BOSTON

Saturdays and Mondays in New York
Representing Miss Clara E. Munger

Studio, 56 East 34th Street, New York City

BERTHA CUSHING CHILD

67 MOUNT VERNON STREET

TEACHING AT

LANG STUDIOS

6 NEWBURY STREET, BOSTON

FREDERICK N. WATERMAN

BARITONE SOLOIST

and TEACHER OF SINGING

NEW CENTURY BUILDING

177 HUNTINGTON AVENUE • BOSTON
Room 10

WILLIAM ALDEN PAUL

TEACHER OF SINGING

312 PIERCE BUILDING, COPLEY SQUARE, BOSTON

Monday and Thursday P.M. and by appointment

Address, Instructor in Music, Episcopal Theological School

Telephone, 2816 R Cambridge

Howell School of Lyric and
Dramatic Art

CAROLINE WOODS-HOWELL, Directress

De Reszke Method of SINGING

30 Huntington Avenue, Boston

518 Main Street, Worcester

At Boston Studio, Tuesday, Friday, Saturday
At Worcester Studio, Monday, Wednesday, Thursday

Miss ANNA MILLER WOOD

Mezzo-Contralto, Soloist and Teacher

Soloist; Boston Symphony Orchestra
Chicago Symphony Orchestra
Kneisel Quartet, etc.

Studio, Pierce Building, Copley Square, Boston

ELLA BACKUS-BEHR

PIANIST

Sixty-nine West Eighty-eighth Street
NEW YORK

As Vocal Coach refers to
Mme. Louise Homer Mr. Bechtal Alcock and
Mrs. Merle Tillotson-Alcock Mr. Frederic Martin

AMERICAN INSTITUTE OF APPLIED MUSIC

METROPOLITAN COLLEGE OF MUSIC
212 West 59th Street, New York City

Thorough instruction in all branches of music.
Personal attention to individual pupils.
Twenty-sixth year began October 2, 1911.

KATE S. CHITTENDEN, Dean of the Faculty

FRANCIS ROGERS

Management, LOUDON CHARLTON
868 Carnegie Hall, New York

B A R I T O N E

RECITAL, ORATORIO, CONCERT

Also a limited number of pupils in the art of singing
There is the real stuff in this singer.—PHILIP HALE.
Mr. Rogers is a true artist.—W. J. HENDERSON
(N. Y. Sun).

Address, 563 PARK AVENUE, NEW YORK

VIRGIL

Piano School and Conservatory

42 West 76th Street, New York

THE SCHOOL THAT MAKES
PLAYERS

RESULTS TELL

Catalogue on request

E. SHEFFIELD MARSH

T E N O R

Tone production and preparation for
public work

Studio, 815 Carnegie Hall . New York City

LIONEL ROBSARTE

Former Opera Tenor Voice Specialist

A. de Trabadelo, Paris, teacher of Melba, Gardén, Farrar, Eames, Carasa, Gayarre, etc., says:
"I sincerely believe Mr. Robsarte has no equal among
American instructors."

Voices tried gratis by appointment

From tone work to artistic finish. Traditions and action of full opera repertoire—Concert and oratorio. Teacher of Mme. Jungman, Prima Donna Contralto, Hofopera, Vienna; Mlle. Lillian Grenville, Prima Donna Soprano, Milan, St. Petersburg, Nice, Chicago Opera Co.; Signor Jacoletti, now singing in Naples; Miss Helene Travis, Mascagni Opera Co.

Residence Studio - Hotel Woodward, N.Y.

'PHONE, 5000 COLUMBUS

SIGHT PLAYING FOR PIANISTS

If you are a poor Sight Reader and have difficulty in reading

NEW MUSIC AT FIRST SIGHT

write for Booklet giving full particulars of our complete correspondence course
A Professor of Music in one of the largest Colleges in the United States, to whom reference is permitted, says: "Your COURSE IS WORTH THE PRICE TO ME EVERY WEEK IN THE AMOUNT OF TIME IT SAVES ME ALONE"

Address NEW YORK COLLEGE OF APPLIED MUSIC
9208 METROPOLITAN TOWER NEW YORK CITY

MUSICAL INSTRUCTION

Claude Maitland Griffeth

PIANO INSTRUCTION

Studio, 133 Carnegie Hall, New York

Mon. and Thurs. Afternoons

Pouch Gallery, Brooklyn

SEND FOR CIRCULAR

PERRY AVERILL

BARITONE

Prepares Singers for the profession

Studio, 220 West 59th Street, New York

'Phone 1097 Col.

ARTHUR D. WOODRUFF

TEACHER OF SINGING

5 West 38th Street

NEW YORK CITY

Miss M. GRACE DASCHBACH

In charge of Vocal Department Teachers
College, Columbia University

SOPRANO

TEACHER OF SINGING

401 Carnegie Hall . New York City

GEORGE HARRIS, Jr.

TENOR

Soloist with Boston Symphony Orchestra
Cecilia Society
and with New York Symphony Orchestra
Management:

M. H. HANSON, 437 5th Avenue, New York

MASTER MUSIC STUDIOS

2789 Broadway, New York

Mrs. M. DUBLE-SCHEELE

Apply to Secretary, Master Music Studios

CATALOG

Telephone Connection

STEINWAY PIANO USED

SUMMER CENTER

SCHLOSS ORT, GUMUNDEN, AUSTRIA

Study of music is optional

CARL E. DUFFT

BASSO

Vocal Instruction

1 East 40th Street . New York City

LESLEY MARTIN

Bel Canto

Studio: 1425 Broadway, New York

SINGERS—Suzanne Baker Watson, Cora Cross, Nellie Hart, Willette Kershaw, Gertrude Hutcheson, Ivy Scott, Marion Stanley, Estelle Ward, Mabel Wilbur, Flora Zabelle, Edward Foley, George Gilbert, John Hendricks, Andrew Mack, Dr. Eugene Walton Marshall, Fiske O'Hara, Umberto Sacchetti, Ellis Rhodes, Albert Wallerstedt, and many other singers now before the public in operatic and church work

NEW BEDFORD THEATRE, NEW BEDFORD

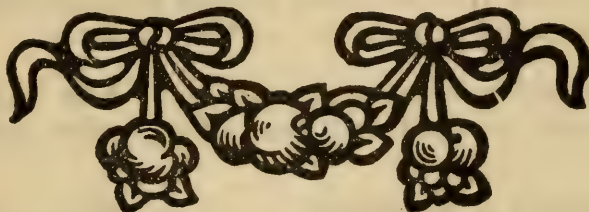
Thirty-first Season, 1911-1912

Boston Symphony Orchestra

MAX FIEDLER, Conductor

Programme of the Third and Last Concert

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE



TUESDAY EVENING, MARCH 12

AT 8.15

COPYRIGHT, 1911, BY C. A. ELLIS

PUBLISHED BY C. A. ELLIS, MANAGER

Pianos that Appeal to Musicians



OUR pianos have the very highest reputation with musical people, for every piano, from the highest-priced to the least expensive we offer, has not merely the essentials of tone and touch, but also exquisite refinements of quality which delight the musician.

We invite you to inspect our stocks, which are at once the largest, the most varied, and most interesting to be found in New England.

We call particular attention to the following pianos:

STEINWAY pianos, the instruments of highest prestige among music lovers everywhere—through their incomparable tone the choice of royalty and of all connoisseurs.

In all regular styles and also in special art cases exhibiting the perfection of artistry.

HUME pianos, the best made in New England—distinguished by wonderful richness and nobility of tone.

JEWETT pianos, the favorite pianos of New England, where more are sold each year than of any other make of equal cost.

THE PIANOLA PIANOS,—the complete line of five pianos. The Steinway, the Weber, and the Steck Pianola Pianos are shown in both grand and upright forms.

M. STEINERT & SONS CO.

109 William Street, New Bedford, Mass.

Stores in all Principal Cities of New England

Boston Symphony Orchestra

Thirty-first Season, 1911-1912

MAX FIEDLER, Conductor

THIRD AND LAST CONCERT
TUESDAY EVENING, MARCH 12
AT 8.15

PROGRAMME

Beethoven Overture, "Leonora," No. 3, Op. 72

Beethoven Concerto for Pianoforte, No. 5, in E-flat major, Op. 73

- I. Allegro.
- II. Adagio un poco moto.
- III. Rondo: Allegro ma non troppo.

Wagner Overture to "The Flying Dutchman"

Wagner Prelude and "Liebestod" from "Tristan and Isolde"

Wagner Prelude to "The Mastersingers of Nuremberg"

SOLOIST

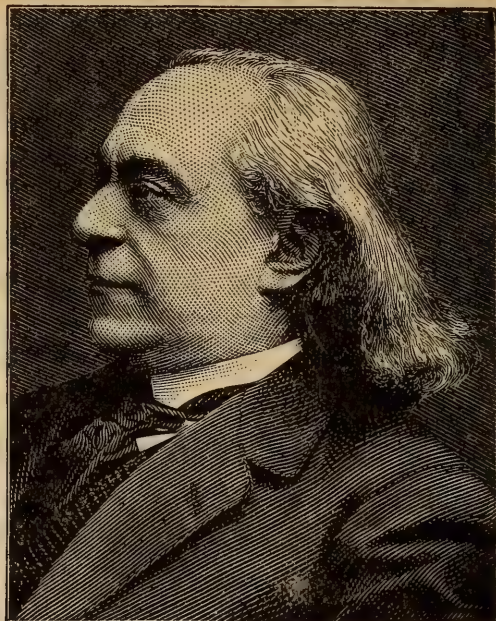
ELIZABETH K. HOWLAND

Steinway Piano used

Vladimir De Pachmann

*The Greatest Pianist
Of the 20th Century*

ON TOUR
IN THE
UNITED STATES



SEASON: 1911-1912

For generations the appearance of new stars on the musical firmament has been announced—then they came with a temporary glitter—soon to fade and to be forgotten.

De Pachmann has outlived them all. With each return he won additional resplendence and to-day he is acknowledged by the truly artistic public to be the greatest exponent of the piano of the twentieth century. As Arthur Symonds, the eminent British critic, says:

"Pachmann is the Verlaine or Whistler of the Pianoforte the greatest player of the piano now living."

Pachmann, as before, uses the **BALDWIN PIANO** for the expression of his magic art, the instrument of which he himself says:

" It cries when I feel like crying, it sings joyfully when I feel like singing. It responds—like a human being—to every mood. I love the Baldwin Piano."

Every lover of the highest type of piano music will, of course, go to hear Pachmann—to revel in the beauty of his music and to marvel at it.

It is the beautiful tone quality, the voice which is music itself, and the wonderfully responsive action of the Baldwin Piano, by which Pachmann's miraculous hands reveal to you the thrill, the terror and the ecstasy of a beauty which you had never dreamed was hidden in sounds.

The Baldwin Company

8 EAST 34th STREET, NEW YORK

OVERTURE TO "LEONORA" NO. 3, OP. 72. LUDWIG VAN BEETHOVEN

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827.)

Beethoven's opera, "Fidelio, oder die eheliche Liebe," with text adapted freely by Joseph Sonnleithner from the French of Bouilly ("Léonore; ou, l'Amour Conjugal," a "fait historique" in two acts and in prose, music by Gaveaux, Opéra-Comique, Paris, February 19, 1798), was first performed at Vienna, November 20, 1805, with Anna Pauline Milder,* afterward Mrs. Hauptmann, as the heroine. The first performance in Boston was on April 1, 1857, with Mrs. Johannsen, Miss Berkiel, Beutler,† Neumann, Oehlin, and Weinlich as the chief singers.

"Leonore" No. 2 was the overture played at the first performance in Vienna. The opera was withdrawn, revised, and produced again on March 29, 1806, when "Leonore" No. 3, a remodelled form of No. 2, was played as the overture. The opera was performed twice, and then withdrawn. There was talk of a performance at Prague in 1807, and Beethoven wrote for it a new overture, in which he retained the theme drawn from Florestan's air, "In des Lebens Frühlingstagen," but none of the other material used in Nos. 2 and 3. The opera was not performed, and the autograph of the overture disappeared. "Fidelio" was revived at Vienna in 1814, and for this performance Beethoven wrote the "Fidelio" overture. We know from his diary that he "rewrote and bettered" the opera by work from March to May 15 of that year.

The dress rehearsal was on May 22, but the promised overture was not ready. On the 20th or 21st Beethoven was dining at a tavern with his friend Bartolini. After the meal was over, Beethoven took a bill-of-fare, drew lines on the back of it, and began to write. "Come,

* Pauline Anna Milder was born at Constantinople, December 13, 1785. She died at Berlin, May 29, 1838. The daughter of an Austrian courier, or, as some say, a pastry cook to the Austrian ambassador at Constantinople, and afterward interpreter to Prince Maurojani, she had a most adventurous childhood. (The story is told at length in von Ledebur's "Tonkünstler-Lexicon Berlin's.") Back in Austria, she studied three years with Sigismund Neukomm. Schikaneder heard her and brought her out in Vienna in 1803, as Juno in Süsmayer's "Der Spiegel von Arkadien." She soon became famous, and she was engaged at the court opera, where she created the part of Leonora in "Fidelio." In 1810 she married a jeweller, Hauptmann. She sang as guest at many opera-houses and was offered brilliant engagements, and in 1816 she became a member of the Berlin Royal Opera House at a yearly salary of four thousand thalers and a vacation of three months. She retired with a pension in 1831, after having sung in three hundred and eighty operatic performances. She was also famous in Berlin as an oratorio singer. She appeared again in Berlin in 1834, but her voice was sadly worn, yet she sang as a guest in Copenhagen and St. Petersburg. Her funeral was conducted with pomp and ceremony, and it is said that the "Iphigenia in Tauris," "Alceste," and "Armide," her favorite operas, were put into her coffin,—a favor she asked shortly before her death.

† Mr. Beutler sang that night for the last time. He had a cold, and the physician warned him against singing, but the audience filled the theatre, and he was persuaded. He became hoarse immediately after the performance, and, as his vocal chords were paralyzed, he never sang again. Mendelssohn, who had given him musical instruction, praised his voice, but urged him not to use it in opera, as it would not stand the wear and tear. Beutler then gave up the ambition of his life, but in the Revolution of 1848 he and other students at Heidelberg were obliged to leave the country. He came to the United States, and yielded to the temptation of a good offer from an opera manager. He became an understudy of Mario, then the misfortune befell him. I am indebted for these facts to Beutler's daughter, Mrs. Clara Tippet, of Boston.

LOUISE F. RITCHIE

Teacher of Violin

83 MILL STREET

Refers by permission to Miss Lillian Shattuck, Boston, Mass.; Pierce Building

E. T. Slattery Co.

OPPOSITE BOSTON COMMON

154 and 155 TREMONT STREET

EXCLUSIVE STYLES IN

Suits, Gowns

Coats and Hats

For the Horse Show,
Opera and other social
functions.

MANY people of
refinement who
have ample means to pur-
chase abroad, prefer to
make their selections from
the already carefully
chosen assortments of
E. T. Slattery Company,
where they can be assured
of a perfect fit in any
garment.



let us go," said Bartolini. "No, wait awhile: I have the scheme of my overture," answered Beethoven, and he sat until he had finished his sketches. Nor was he at the dress rehearsal. They waited for him a long time, then went to his lodgings. He was fast asleep in bed. A cup and wine and biscuits were near him, and sheets of the overture were on the bed and the floor. The candle was burnt out. It was impossible to use the new overture, which was not even finished. Schindler said a "Leonore" overture was played. According to Seyfried the overture used was that to "The Ruins of Athens," and his view is now accepted, although Treitsche asserted that the "Prometheus" overture was the one chosen. After Beethoven's death a score of an overture in C was found among his manuscripts. It was not dated, but a first violin part bore the words in the composer's handwriting: "Overtura in C, charakteristische Ouverture. Violino I." This work was played at Vienna in 1828, at a concert, as a "grand characteristic overture" by Beethoven. It was identified later, and circumstances point to 1807 as the date of composition.

The order, then, of these overtures, according to the time of composition, is now supposed to be "Leonore" No. 2, "Leonore" No. 3, "Leonore" No. 1, "Fidelio." It may here be added that Beethoven wished, and for a long time insisted, that the title of his opera should be "Leonore"; and he ascribed the early failures to the substitution of the title "Fidelio." But the manager of the theatre and friends of Beethoven insisted with equal force on "Fidelio," because the same story had been used by Gaveaux ("Léonore," Opéra-Comique, Paris, 1798) and Paër ("Leonora," Dresden, 1805).

It is said that "Leonore" No. 2 was rewritten because certain passages given to the wood-wind troubled the players. Others say it was too difficult for the strings and too long. In No. 2, as well as in No. 3, the chief dramatic stroke is the trumpet signal, which announces the arrival of the Minister of Justice, confounds Pizarro, and saves Florestan and Leonore.

The "Fidelio" overture is the one generally played before performances of the opera in Germany, although Weingartner has tried earnestly to restore "Leonore" No. 2 to that position. "Leonore" No. 3

G. SCHIRMER (Inc.), 3 East 43d Street, NEW YORK

JUST PUBLISHED

Advanced Exercises for the Violin **By FRANZ KNEISEL**

Price, \$1.50 net

These exercises, the fruit of many years of ripe practical experience, have been designed by Mr. Kneisel, to furnish a logical technical preparation for the study of the Rode "Caprices," as well as to supply progressively arranged material to be employed in connection with the Vieuxtemps studies, Dont's "Gradus ad Parnassum," and Wieniawski's "École moderne." The pupil can begin the study of these advanced technical figurations as soon as Kreutzer has been thoroughly mastered, and intelligent work is sure to bring about the result they were written to secure—a correct position of the left hand, and grace and facility in the manipulation of the bow.

is sometimes played between the acts. "Leonore" No. 1 is not often heard either in theatre or in concert-room. Marx wrote much in favor of it, and asserted that it was a "musical delineation of the heroine of the story, as she appears before the clouds of misfortune have settled down upon her."

The "Leonore" No. 2 was Beethoven's first grand overture; and in general scope and in the richness of development it was far in advance of its time. There is still more pronounced dramatic development in the No. 3. The exceedingly long free fantasia of No. 2 is shortened, and its character is changed. In No. 2, between the trumpet-calls, there is a return to certain developments of the chief theme. This does not appear in No. 3, but there are some measures from the "Song of Thanksgiving" in the scene in the opera where these trumpet-calls are heard, and the return to the first theme occurs only after the episode is over. The thematic material of Nos. 2 and 3 is practically the same, but the differences in treatment are great and many.

"Leonore" No. 2 begins with a slow introduction, adagio, C major, 3-4. There are bold changes of tonality. Clarinets, bassoons, and horns enter with a slow cantilena from Florestan's air in the prison scene. The main portion of the overture, allegro, C major, 2-2, begins pianissimo, with an announcement of the first theme, which is not taken from the opera itself. The second theme, in oboe and 'cellos against arpeggios in violins and violas, is borrowed, though altered, from the Florestan melody heard in the introduction. In the free fantasia there is first a working-out of the first theme in imitative counterpoint. Then the second theme enters in F major, then in C

MEHLIN PIANOS

always respond to the most exacting demands made upon them. For this reason they are preferred by musicians, in fact Mehlin Pianos are often called

"The Musicians' Ideal"

The Mehlin "Inverted Grand" is the only "Upright" built on the principle of the Grand. It has the Grand Scale, Sounding Board and Tone.

For Art Catalog and full particulars apply to

The Chas. F. Wing Co. - New Bedford, Mass.
(Piano Department)

minor; and the work on the first theme is pursued at length, until the climax rushes to the celebrated trumpet-call, which is different in tonality and in other respects from the one in No. 3. The second call is followed by strange harmonies in the strings. There are a few measures, adagio, in which the Florestan melody returns. This melody is not finished, but the violins take up the last figure of wood-wind instruments, and develop it into the hurry of strings that precedes the coda. This well-known passage is one-half as long as the like passage in No. 3. The coda, presto, in C major (2-2), begins in double fortissimo on a diminution of the first theme; and that which follows is about the same as in No. 3, although there is no ascending chromatic crescendo with the new and brilliant appearance of the first theme, nor is there the concluding roll of kettledrums.

This overture and No. 3 are both scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, a pair of kettledrums, strings.

The No. 3 begins, to quote Mr. Apthorp, "with one of Beethoven's most daring harmonic subtleties. The key is C major; the strings, trumpets, and kettledrums strike a short fortissimo G (the dominant of the key), which is held and diminished by the wood-wind and horns, then taken up again piano by all the strings in octaves. From this G the strings, with the flute, clarinets, and first bassoons, now pass step by step down the scale of C major, through the compass of an octave, landing on a mysterious F-sharp, which the strings thrice swell and diminish, and against which the bassoons complete the chord of the dominant seventh and at last of the tonic of the key of B minor. From

A SHROPSHIRE LAD

SONG CYCLE FOR MEDIUM VOICE

By CHARLES FONTEYN MANNEY

Op. 22

Price, Postpaid, \$1.25

THE text of these songs is by A. E. Housman, the verses being subjectively connected in that they set forth a sequence of emotional experiences, as indicated by the titles:

1. Youth. 2. Heart Wounds. 3. Exile.
4. Home Longing. 5. Grief. 6. Disillusion.

These songs are of true concert character, varied in mood, modern in musical thought, spontaneous in melody, and will strongly appeal to artistic singers in search of a novel recital number.

OLIVER DITSON COMPANY, Boston

CHAS. H. DITSON & CO., NEW YORK

8-10-12 East 34th Street

this chord of B minor the strings jump immediately back to G (dominant of C major), and pass, by a deceptive cadence, through the chord of the dominant seventh and minor ninth to the chord of A-flat major. Here we have in the short space of nine measures a succession of keys—C major, B minor, A-flat major—such as few men before Beethoven would have dared to write; but such is the art with which this extraordinary succession is managed that all sounds perfectly unforced and natural." After the key of A-flat major is reached, clarinets and bassoons, supported by strings and two sustained notes for trombones, play the opening measures of Florestan's air, "In des Lebens Frühlingstagen" (act ii. of the opera). The buoyant theme of the Allegro, C major, begins pianissimo in first violins and 'cellos, and grows in strength until the whole orchestra treats it impetuously. The second theme has been described as "woven out of sobs and pitying sighs." The working-out consists almost wholly in alternating a pathetic figure, taken from the second theme and played by the wood-wind over a nervous string accompaniment, with furious outbursts from the whole orchestra. Then comes the trumpet-call behind the stage. The twice repeated call is answered in each instance by the short song of thanksgiving from the same scene: Leonore's words are, "Ach! du bist gerettet! Grosser Gott!" A gradual transition leads from this to the return of the first theme at the beginning of the third part (flute solo). This third part is developed in general as the first, and leads to a wildly jubilant coda.

The overture "Leonore" No. 3 was first played in Boston at a concert of the Musical Fund Society on December 7, 1850. Mr. G. J. Webb was the conductor. The score and the parts were borrowed, for the programme of a concert by the society on January 24, 1852, states that the overture was then "presented by C. C. Perkins, Esq."

HOTEL LENOX

2 minutes from Back Bay Stations

Fireproof Modern Convenient

250 Rooms; 125 with Private Bath

Superior Cuisine and Service

Boylston and Exeter Streets

BOSTON

CONCERTO No. 5, E-FLAT, FOR PIANOFORTE AND ORCHESTRA, OP. 73.

LUDWIG VAN BEETHOVEN

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827.)

Beethoven wrote this concerto in 1809 at Vienna. The town was occupied by the French from May 12 to October 14. Other works of the year were the String Quartet in E-flat, Op. 74, the Sonata in E-flat, Op. 81 *a*, Sonata, F-sharp major, Op. 78, a march for a military band, some pianoforte pieces, and songs. And it was in 1809 that Joseph Haydn died.

The autograph bears this inscription: "Klavier Konzert 1809 von LvBthvn." The concerto was published in February, 1811, and the title read as follows: "Grand concerto pour le Pianoforte avec accompagnement de l'orchestre composé et dédié à Son Altesse Impériale Roudolphe Archi-Duc d'Autriche, etc., par L. v. Beethoven Œuv. 73."

It is said that the first public performance of which there is any record was at Leipsic on November 28, 1811. The pianist was Friedrich Schneider.* The *Allgemeine Musik Zeitung* described the concerto as "without doubt one of the most original, imaginative, effective, but most difficult of all existing concertos." Schneider, it seems, played "with soul" as well as force, and the orchestra accompanied remarkably, for "it respected and admired composer, composition and pianist."

The first performance with which Beethoven was concerned was at Vienna on February 12, 1812, when Karl Czerny (1791-1857) was the pianist. The occasion was a singular sort of entertainment. Theodor Körner, who had been a looker-on in Vienna only for a short time, wrote home on February 15: "Wednesday there took place for the benefit of the Charitable Society of Noble Ladies† a concert and a representation of three pictures after Raphael, Poussin, and Troyes, as Goethe describes them in his 'Elective Affinities.' A new concerto by Beethoven for the

* Johann Christian Friedrich Schneider, organist, pianist, composer, teacher (1786-1853). He was busy as organist, pianist, and conductor at Leipsic from 1807 to 1821, when he settled at Dessau, where he died.

† The title of this society was "Gesellschaft adelicher Frauen zur Beförderung des Guten und Nützlichen."

A Most Effectual Throat Relief

Hoarseness, coughs, inflammation of the throat, bronchial and asthmatic troubles are relieved promptly by the use of

BROWN'S BRONCHIAL TROCHES

For over half a century recognized throughout the world as the staple throat remedy. Especially convenient to carry in purse or pocket ready for use whenever required to check a cough or give relief in any throat trouble.

Entirely free from opiates in any form. Fine for singers and speakers to clear the voice. Sold everywhere in boxes—never in bulk.

Price 25c, 50c and \$1.00
Sample sent free on request

JOHN I. BROWN & SON, BOSTON, MASS.

BROWN'S

CAMPHORATED
SAPONACEOUS

DENTIFRICE

is an article of superior merit. Used daily, will keep the teeth sound, prevent accumulation of tartar, and give firmness to the gums. It leaves a particularly clean and pleasant feeling in the mouth.

For sale by druggists and dealers in toilet articles, or sent on receipt of price, 25 cents. Sample sent on request.

Manufactured by JOHN I. BROWN & SON

CURTIS & BROWN
MFG. CO., Ltd.

NEW YORK, N.Y.

pianoforte did not succeed." Castelli's "Thalia" gave as the reason of this failure the unwillingness of Beethoven, "full of proud self-confidence," to write for the crowd. "He can be understood and appreciated only by the connoisseurs, and one cannot reckon on their being in a majority at such an affair."

The concerto was, no doubt, as Mr. Apthorp says, called the "Emperor" "from its grand dimensions and intrinsic splendor." The orchestral part is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, and strings.

The first movement, Allegro, in E-flat, 4-4, opens with a strong chord for full orchestra, which is followed by a cadenza for the solo instrument.

The first theme is given out by the strings, and afterward taken up by the clarinets. The second theme soon follows, first in E-flat minor softly and staccato by the strings, then legato and in E-flat major by the horns. It was usual at that time for the pianist to extemporize his cadenza, but Beethoven inserted his own with the remark, "Non si fa una cadenza ma s' attacca subito il seguente" (that is to say, "Do not insert a cadenza, but attack the following immediately"); and he then went so far as to accompany with the orchestra the latter portion of his cadenza.

The second movement, Adagio un poco moto, in B major, 2-2, is in the form of "quasi-variations," developed chiefly from the theme given at the beginning by muted strings. This movement goes with a suggestion hinted by the pianoforte of the coming first theme of the Rondo, into the Rondo, the Finale, Allegro, in E-flat, 6-8. Both the themes are announced by the pianoforte and developed elaborately. The end of the coda is distinguished by a descending long series of pianoforte chords which steadily diminish in force, while the kettledrums keep marking the rhythm of the opening theme.

OVERTURE TO "THE FLYING DUTCHMAN" . . . RICHARD WAGNER

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

The overture is scored for one piccolo, two flutes, two oboes, one English horn, two clarinets, four horns, two bassoons, two trumpets, three trombones, one bass tuba, kettledrums, harp, strings.

It was sketched at Mendon near Paris in September, 1841, and completed and scored at Paris in November of that year. In 1852 Wagner changed the ending. In 1860 he wrote another ending for the Paris concerts.

It opens Allegro con brio in D minor, 6-4, with an empty fifth, against which horns and bassoons give out the Flying Dutchman motive.

WILFRIED KLAMROTH

TEACHER of SINGING IN ALL OF ITS
BRANCHES

RICCARDO MARTIN'S OPINION:

"He has the real secret and knows how to teach it."

Studio, 11 1-2 West 37th Street . . . NEW YORK

There is a stormy development, through which this motive is kept sounding in the brass. There is a hint at the first theme of the main body of the overture, an arpeggio figure in the strings, taken from the accompaniment of one of the movements in the Dutchman's first air in act i. This storm section over, there is an episodic Andante in F major in which wind instruments give out phrases from Senta's Ballad of the Flying Dutchman (act ii.). The episode leads directly to the main body of the overture, Allegro con brio in D minor, 6-4, which begins with the first theme. This theme is developed at great length with chromatic passages taken from Senta's Ballad. The Flying Dutchman theme comes in episodically in the brass from time to time. The subsidiary theme in F major is taken from the sailors' chorus, "Steuer-mann, lass' die Wacht!" (act iii.). The second theme, the phrase from Senta's Ballad already heard in the Andante episode, enters *ff* in the full orchestra, F major, and is worked up brilliantly with fragments of the first theme. The Flying Dutchman motive reappears *ff* in the trombones. The coda begins in D major, 2-2. A few rising arpeggio measures in the violins lead to the second theme, proclaimed with the full force of the orchestra. The theme is now in the shape found in the Allegro peroration of Senta's Ballad, and it is worked up with great energy.

* *

Wagner wrote in "A Communication to my Friends" that before he began to work on the whole opera "The Flying Dutchman" he drafted the words and the music of Senta's ballad. Mr. Ellis says that he wrote this ballad while he was in the thick of the composition of "Rienzi." The ballad is the thematic germ of the whole opera, and it should be remembered that Wagner felt inclined to call the opera itself a dramatic ballad.

"Der fliegende Holländer," opera in three acts, was performed for the first time at the Court Opera House, Dresden, January 2, 1843. The cast was as follows: Senta, Mme. Schroeder-Devrient; the Dutchman, Michael Wächter; Daland, Karl Risse; Erik, Reinhold; Mary, Mrs. Wächter; the steersman, Bielezizky. Wagner conducted

The first performance in America was in Italian, "Il Vascello Fantasma," at Philadelphia, November 8, 1876, by Mme. Pappenheim's Company.

The first performance in Boston was in English at the Globe Theatre, March 14, 1877: Senta, Clara Louise Kellogg; Eric, Joseph Maas; Daland, George A. Conly; the steersman, C. H. Turner; Mary, Marie Lancaster; Vanderdecken, the Dutchman, William Carleton.



OPERA THEATRE BALL SOCIETY HAIR DRESSING

40 All Expert Operators

Largest Parlor in N.E.

HAIR GOODS

Grey and Pure White
Hair Our Specialty

Phone 22325-22279 Oxford

Dr. RUDOLPH MERTIN, Inc.

564 Washington St., Opp. Adams House, Boston

Send for Free Circulars and Price List of our Toilet Preparations

It was undoubtedly due to the dramatic genius of Mme. Wilhelmine Schröder-Devrient (1804-60) that a poor performance was turned the first night into an apparent triumph. It is said that in the part of Senta she surpassed herself in originality; but Wagner wrote to Fischer in 1852 that this performance was a bad one. "When I recall what an extremely clumsy and wooden setting of 'The Flying Dutchman' the imaginative Dresden machinist Hänel gave on his magnificent stage, I am seized even now with an after-attack of rage. Messrs. Wächter's and Risse's genial and energetic efforts are also faithfully stored up in my memory."

Wagner wished Senta to be portrayed as "an altogether robust Northern maid, thoroughly naïve in her apparent sentimentality." He wrote: "Only in the heart of an entirely naïve girl surrounded by the idiosyncrasies of Northern nature could impressions such as those of the ballad of the 'Flying Dutchman' and the picture of the pallid seaman call forth so wondrous strong a bent as the impulse to redeem the doomed: with her this takes the outward form of an active monomania such, indeed, as can only be found in quite naïve natures. We have been told of Norwegian maids of such a force of feeling that death has come upon them through a sudden *rigor* of the heart. Much in this wise may it go, with the seeming 'morbidness' of pallid Senta."

Wagner revised the score in 1852. "Only where it was purely superfluous have I struck out some of the brass, here and there given a somewhat more human tone, and only thoroughly overhauled the coda of the overture. I remember that it was just this coda which always annoyed me at the performances; now I think it will answer to my original intention." In another letter he says that he "*considerably* remodelled the overture (especially the concluding section)."

Wagner's contract with Holtei, the manager of the Riga Theatre, expired in the spring of 1839. He was without employment; he was in debt. He determined to go to Paris, but on account of his debts he could not get a passport. His wife went across the border disguised as a lumberman's wife. Wagner himself was hid in an empty sentry-box till he could sneak through the pickets on the frontier line. Composer, wife, and dog met at Pillau, where they embarked on a sailing-vessel bound for London. The voyage was violently stormy, and it lasted three and a half weeks. Once the captain was compelled to put into a Norwegian haven. At Riga Wagner had become acquainted with Heine's version of the Flying Dutchman legend. The voyage, the wild Norwegian scenery, and the tale, as he heard it from the sailors, exerted a still greater influence.

In Paris Wagner became acquainted with Heine, and they talked

The Elinor Comstock Music School

A resident and day school. Leschetizky method. Piano teachers all Leschetizky pupils. Vocal, Harmony, Ensemble playing, Sight reading, Lectures on current operas and concerts. Classes arranged in French, Classic Dancing, Literature and History of Art. Catalogues.

Miss ELINOR COMSTOCK, 1000 Madison Ave., New York City

together concerning an opera founded on the legend. The opera was written at Meudon in the spring of 1841. All of it except the overture was completed in seven months. Präger says that the work was composed at the piano. "This incident is of importance, since for several months he had not written a note, and knew not whether he still possessed the power of composing."

How a French libretto was made for the production of the work at the Paris Opéra, how Wagner suspected treachery and sold the scenario for 500 francs, how "*Le Vaisseau Fantôme*, paroles de Paul Foucher, musique de Diestch," was produced at the Opéra, November 9, 1842, and failed—there were eleven performances—all this has been told in programme books of these concerts. Music was set by Ernst Lebrecht Tschirch (1819-52) to Wagner's libretto about 1852. Clément and Larousse say that this work was performed at Stettin in 1852; Riemann says it was not performed.

* *

Heine's "*Aus den Memoiren des Herrn von Schnabelewopski*" was published in 1833. The story of the play seen by Schnabelewopski is in chapter vii. I here use the translation by Mr. Charles Godfrey Leland:—

"My old grand-aunt had told me many tales of the sea, which now rose to new life in my memory. I could sit for hours on the deck, recalling the old stories, and when the waves murmured it seemed as if I had heard my grand-aunt's voice. And when I closed my eyes I could see her before me, as she twitched her lips and told the legend of the Flying Dutchman. . . . Once by night I saw a great ship with outspread blood-red sails go by, so that it seemed like a dark giant in a scarlet cloak. Was that 'the Flying Dutchman'? But in Amsterdam, where I soon arrived,"—Herr von Schnabelewopski sailed from Hamburg,—"*I saw the grim Mynheer bodily, and that on the stage.*

"You certainly know the fable of the Flying Dutchman. It is the story of an enchanted ship which can never arrive in port, and which, since time immemorial, has been sailing about the sea. When it meets a vessel, some of the unearthly sailors come in a boat and beg the others to take a packet of letters home for them. These letters must be nailed

FAELTEN PIANOFORTE S C H O O L

The FULL COURSE embraces every detail of correct playing, interpretation, technic, memory culture, and concert repertoire, discourages aimless study, and prepares each student for a definite musical career.

CARL FAELTEN, Director
30 Huntington Avenue, Boston

BOUND COPIES of the **Boston Symphony Orchestra's** PROGRAMME BOOKS

Containing Mr. Philip Hale's analytical and descriptive notes on all works performed during the season ("musically speaking, the greatest art annual of to-day,"—W. J. Henderson, *New York Sun*)
May be obtained by addressing

Price \$3.00

C. A. ELLIS
SYMPHONY HALL

to the mast, else some misfortune will happen to the ship, above all if no Bible be on board, and no horse-shoe nailed to the foremast. The letters are always addressed to people whom no one knows, and who have long been dead, so that some late descendant gets a letter addressed to a far-away great-great-grandmother, who has slept for centuries in her grave. That timber spectre, that grim gray ship, is so called from the captain, a Hollander, who once swore by all the devils that he would get round a certain mountain, whose name has escaped me in spite of a fearful storm, though he should sail till the Day of Judgment. The devil took him at his word; therefore he must sail forever, until set free by a woman's truth.* The devil, in his stupidity, has no faith in female truth, and allowed the enchanted captain to land once in seven years and get married, and so find opportunities to save his soul. Poor Dutchman! He is often only too glad to be saved from his marriage and his wife-saviour, and get again on board.

"The play which I saw in Amsterdam was based on this legend. Another seven years have passed; the poor Hollander is more weary than ever of his endless wandering; he lands, becomes intimate with a Scottish nobleman, to whom he sells diamonds for a mere song, and, when he hears that his customer has a beautiful daughter, he asks that he may wed her. This bargain also is agreed to. Next we see the Scottish home; the maiden with anxious heart awaits the bridegroom. She often looks with strange sorrow at a great, time-worn picture which hangs in the hall, and represents a handsome man in the Netherlandish Spanish garb. It is an old heirloom, and according to a legend of her grandmother is a true portrait of the Flying Dutchman as he was seen in Scotland a hundred years before, in the time of William of Orange. And with this has come down a warning that the women of the family must beware of the original. This has naturally enough had the result of deeply impressing the features of the picture on the heart of the romantic girl. Therefore when the man himself makes his appearance, she is startled, but not with fear. He too is moved at beholding the portrait. But when he is informed whose likeness it is, he with tact and easy conversation turns aside all suspicion, jests at the legend, laughs at the Flying Dutchman, the Wandering Jew of the Ocean, and yet, as if moved by the thought, passes into a pathetic mood, depicting how terrible the life must be of one condemned to endure unheard-of tortures on a wild waste of waters,—how his body itself is his living coffin, wherein his soul is terribly imprisoned—how life and death alike reject him, like an empty cask scornfully thrown by the sea on the shore, and as contemptuously repulsed again into the sea—how his agony is as deep as the sea on which he sails—his ship without anchor, and his heart without hope.

* In the legend as originally told there was no salvation for Vanderdecken, who had tried to make the Cape of Good Hope in a storm, and had sworn with horrid oaths that he would weather Table Bay though he should beat about till the Day of Judgment.—P. H.

Music teaches most exquisitely the art of development.—D'ISRAELI

MUSIC EDUCATION

CALVIN B. CADY. Studios { Boston, 900 Beacon Street
New York, 15 Claremont Avenue
Pianoforte, Harmony, etc., and Normal Courses

Address Teachers College, Columbia University, New York, for Syllabus of Course in Music Education.

Address Clayton F. Summy Co., Chicago, Ill., for Poetic Folk Dances, Books I. and II., Folk Songs for Ten Fingers, First Home Studies, Music Education, An Outline, Books I. and II.

Summer Normal, Portland, Oregon, in July

"I believe that these were nearly the words with which the bridegroom ends. The bride regards him with deep earnestness, casting glances meanwhile at his portrait. It seems as if she had penetrated his secret; and when he afterwards asks: 'Katherine, wilt thou be true to me?' she answers: 'True to death.'"

And then the attention of Herr von Schnabelewopski was diverted by an extraordinary amatory adventure.

"When I re-entered the theatre, I came in time to see the last scenes of the play, where the wife of the Flying Dutchman on a high cliff wrings her hands in despair, while her unhappy husband is seen on the deck of his unearthly ship, tossing on the waves. He loves her, and will leave her lest she be lost with him, and he tells her all his dreadful destiny, and the cruel curse which hangs above his head. But she cries aloud, 'I was ever true to thee, and I know how to be ever true unto death!'

"Saying this, she throws herself into the waves, and then the enchantment is ended. The Flying Dutchman is saved, and we see the ghostly ship slowly sinking into the abyss of the sea.

"The moral of the play is that women should never marry a Flying Dutchman, while we men may learn from it that one can through women go down and perish—under favorable circumstances!"

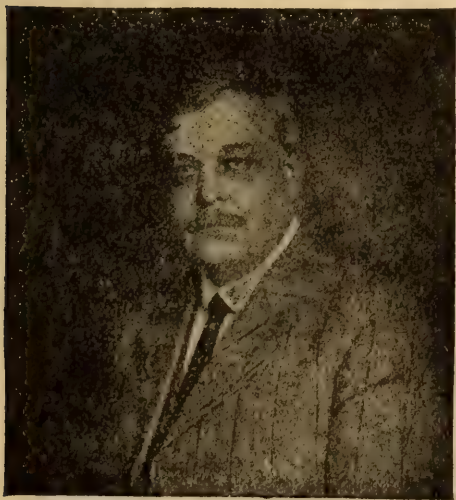
Was Heine moved to write his fantastic story by Fitzball's foolish play?

PRELUDE AND "LOVE DEATH," FROM "TRISTAN AND ISOLDE."

RICHARD WAGNER

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

The thought of "Tristan and Isolde" was first mentioned by Wagner in a letter to Liszt in the latter part of 1854; the poem was written at Zürich in the summer of 1857, and finished in September of that year; the composition of the first act was completed at Zürich, December 31, 1857 (some say, only in the sketch); the second act was completed at



Edward B. Kinney

Vocal Specialist

780 WEST END AVENUE
S.E. Corner 98th STREET
NEW YORK

Phone, 1404 River

As organist and choirmaster of one of New York's large churches, and a producer of light operas, Mr. Kinney gives his pupils unusual chances.

He not only places the voice, but prepares the young artist for a career. His experience in caring for and restoring abused and apparently lost voices is invaluable. Examination by appointment.

Venice in March, 1859; the third act at Lucerne in August, 1859. The "action in three acts" was performed for the first time at the Royal Court Theatre, Munich, June 10, 1865; * the first performance in America was at the Metropolitan Theatre, New York, December 1, 1886; † the first performance in Boston was at the Boston Theatre, April 1, 1895.‡

Both the Prelude and the Love Death were performed in concerts before the production of the opera at Munich. The Prelude was played for the first time at Prague, March 12, 1859, and von Bülow, who conducted, composed a close for concert purposes. It was stated on the programme that the Prelude was performed "through the favor of the composer." The Prelude was also played at Leipsic, June 1, 1859. Yet, when Johann Herbeck asked later in the year permission to perform it in Vienna, Wagner wrote him from Paris that the performance at Leipsic was against his wish, and that, as soon as Herbeck knew the piece, he would understand why Wagner considered it unsuitable for concert purposes. And then Wagner put the Prelude on the programme of his concert given in Paris, January 25, 1860.

Wagner himself frequently conducted the Prelude and Love Death, arranged by him for orchestra alone, in the concerts given by him in 1863.

* * *

The Prelude, *Langsam und schmachtend* (slow and languishingly), in A minor, 6-8, is a gradual and long-continued crescendo to a most sonorous fortissimo; a shorter decrescendo leads back to pianissimo. It is free in form and of continuous development. There are two chief themes: the first phrase, sung by 'cellos, is combined in the third measure with a phrase ascending chromatically and given to the oboes.

* The cast at Munich was as follows: Tristan, Ludwig Schnorr von Carolsfeld; Kurvenal, Mitterwurzer; Melot, Heinrich; Marie, Zottmayer; Isolde, Mrs. Schnorr von Carolsfeld; Brängane, Miss Deinet. Hans von Bülow conducted.

† The cast at the first performance in New York was as follows: Tristan, Albert Niemann; Kurvenal, Adolph Robinson; Melot, Rudolph von Milde; Marke, Emil Fischer; Isolde, Lilli Lehmann; Brängane, Marianne Brandt; Ein Hirt, Otto Kemnitz; Steuermann, Emil Sänger; Seemann, Max Alvary. Anton Seidl conducted.

‡ The cast at the first performance in Boston was: Tristan, Max Alvary; Kurvenal, Franz Schwarz; Melot, Jas. F. Thomson; Marke, Emil Fischer; Seemann, Mr. Zdanow; Isolde, Rosa Sucher; Brängane, Marie Brema. Walter Damrosch conducted.

FAMOUS OPERA LIBRETTOS

Edited by W. J. HENDERSON

Author of "What is Good Music?" etc.

Of particular interest to the music-loving public is this series of novel and distinctive little books. Each volume contains the libretto of an opera in the original language; an excellent translation and an introduction, both biographical and critical, by W. J. HENDERSON, the well-known musical critic of the *New York Sun*.

"Ideals of what the opera libretto should be."—*N. Y. Sun*.

In the series:		Cloth	Limp Leather
Aida	Published in 1911	Net, \$0.50	Net, \$1.00
Carmen		Net, .50	Net, 1.00
Tristan and Isolde.	Added in 1912	Net, .60	Net, 1.00
Die Meistersinger		Net, .60	Net, 1.00

Postage, 6 cents per volume extra

Publishers, DODD, MEAD AND COMPANY - - New York

These phrases form a theme known as the Love Potion motive, or the motive of Longing; for commentators are not yet agreed even as to the terminology. The second theme, again sung by the 'cellos, a voluptuous theme, is entitled Tristan's Love Glance.

The Prelude is scored for three flutes (one interchangeable with piccolo), two oboes, cor anglais, two clarinets, bass clarinet, three bassoons, four horns, three trumpets, three trombones, tuba, kettle-drums, strings.

Isolde's Love Death is the title given, as some say, by Liszt to the music of Isolde dying over Tristan's body. The title is also given to the orchestral part of the scene played as concert music without the voice part. The music is scored for the same orchestra as the Prelude with the addition of a harp.

The text of "Isoldens Liebestod" is as follows:—

ORIGINAL GERMAN.

Mild und leise
wie er lächelt,
wie das Auge
hold er öffnet:
seht ihr's Freunde,
sah't ihr's nicht?
Immer lichter
wie er leuchtet,
Stern-umstrahlet
hoch sich hebt:
seht ihr's nicht?
Wie das Herz ihm
muthig schwillt,
voll und hehr
im Busen quillt,
wie den Lippen
wonnig mild
süßer Athem
sanft entweht:—
Freunde, seht,—
fühlt und seht ihr's nicht?—
Höre ich nur
diese Weise,

ENGLISH PROSE TRANSLATION.*

How gently he smiles and softly, how
he sweetly opens his eyes: see ye it,
friends, can ye not see it? How he
shines ever brighter, raises himself on
high amid the radiant stars: do ye not
see it? How bravely his heart swells
and gushes full and sublime in his
bosom, how sweet breath is gently
wafted from his lips, ecstatically
tender—Friends, look,—feel ye and
see ye it not?—Do I alone hear this
lay which so wondrously and softly,
ecstatically complaining, all-saying,
gently reconciling, sounds forth from
him and penetrates me, soars aloft,
and sweetly ringing sounds around
me? As it sounds clearer, billowing
about me, is it waves of gentle breezes?
Is it clouds of ecstatic perfume? As
they swell and roar around me, shall
I breathe? shall I hearken? Shall
I sip, dive under, sweetly exhale my—

* This prose translation is by Mr. W. F. Apthorp.

ANNOUNCEMENT of M. H. HANSON

437 FIFTH AVENUE, NEW YORK

For Spring, 1912. Available among others

MARGARETE MATZENAUER	} Metropo- itan Opera House	LUDWIG HESS, Famous Tenor
MARIE RAPPOLD		HENRI SCOTT, Basso, Chicago Opera
BERNICE DE PASQUALI		BORIS HAMBOURG, 'Cellist
HENRIETTE WAKEFIELD		GEORGE HARRIS, Jr., Tenor
		W. DALTON-BAKER, Baritone

For 1912-13

GEORGE HENSCHEL, Recitals to his own accompaniment
LEON RAINS, Basso
GOTTFRIED GALSTON, the sensational Munich pianist
LOUIS PERSINGER, American Violin Virtuoso of European fame
MAX PAUER, Pianist
All the above artists, and others to be announced

die so wunder-
voll und leise,
Wonne klagend,
Alles sagend,
mild versöhnend
aus ihm tönend,
in mich dringet,
auf sich schwinget,
hold erhallend
um mich klinget?
Heller schallend,
mich umwallend,
sind es Wellen
sanfter Lüfte?
sind es Wolken
wonniger Düfte?
Wie sie schwellen,
mich umrauschen,
soll ich athmen,
soll ich lauschen?
Soll ich schlürfen,
untertauchen,
süss in Düften
mich verhauchen?

In dem wogenden Schwall,
in dem tönenden Schall,
in des Welt-Athems
wehenden All—
ertrinken—
versinken—
unbewusst—
höchste Lust!

self away in odors? In the billowing
surge, in the resounding echo, in the
World-breath's waving All—to drown
—to sink—unconscious—highest joy!

[Isolde sinkt, wie verklärt, in
Brängane's Armen sanft auf Tristan's
Leiche. Grosse Rührung und Ent-
rückheit unter den Umstehenden.]

[Isolde sinks, as if transfigured, in
Brängane's arms gently upon Tristan's
dead body. Great emotion in all pres-
ent.]

* *

Mr. Richard Le Gallienne translated Wagner's text into verse:—

Oh, how gently
He is smiling,
See his eyelids
Open softly,
See how brightly
He is shining!
See, you, friends—
Oh, see you not?

Mark you how he
Rises radiant,
Lifts himself,
All clothed in starlight!
See, you, friends—

Oh, see you not?
How his mighty heart
Is swelling,
Calm, and happy
In his breast!
From his lips
How sweet an incense
Softly breathes!
Oh, hearken, friends—
Hear ye nothing,
Feel ye naught!
It is I alone
That listen
To this music

ARTHUR L. LAWRASON

PROMINENT STUDENTS

REGINA VICARINO, Phenomenal Colorature

SALLIE FISHER

LINA ABARBANELL

322 W. 57th Street

Columbus 8945

NEW YORK

Strangely gentle,
Love-persuading,
Saying all things
To this music
From him coming,
Through me like
A trumpet thrilling,
Round me like
An ocean surging,
O'er me like
An ocean flowing!

Are these waves
About me breezes?
Are these odors
Fragrant billows?

How they gleam
And sing about me!
Shall I breathe,
Oh, shall I listen?
Shall I drink,
Oh, shall I dive,
Deep beneath them—
Breathe my last?
In the billows,
In the music,
In the world's
Great whirlwind—lost
Sinking,
Drowning,
Dreamless,
Blest.

*
*
*

Wagner wrote, after telling the legend of Tristan and Isolde down to the drinking of the philter: "The musician who chose this theme for the prelude to his love drama, as he felt that he was now in the boundless realm of the very element of music, could only have one care: how he should set bounds to his fancy, for the exhaustion of the theme was impossible. Thus he took, once for all, this insatiable desire. In long-drawn accents it surges up from its first timid confession, its softest attraction, through sobbing sighs, hope and pain, laments and wishes, delight and torment, up to the mightiest onslaught, the most powerful endeavor to find the breach which shall open to the heart the path to the ocean of the endless joy of love. In vain! Its power spent, the heart sinks back to thirst with desire, with desire unfulfilled, as each fruition only brings forth seeds of fresh desire, till, at last, in the depths of its exhaustion, the starting eye sees the glimmering of the highest bliss of attainment. It is the ecstasy of dying, of the surrender of being, of the final redemption into that wondrous realm from which we wander farthest when we strive to take it by force. Shall we call this Death? Is it not rather the wonder-world of night, out of which, so says the story, the ivy and the vine sprang forth in tight embrace o'er the tomb of Tristan and Isolde?"

HOTEL PURITAN

COMMONWEALTH AVENUE

100 yards from Massachusetts Avenue car lines



The Distinctive Boston House

One of the most attractive Hotels in the World for Transient and Permanent Guests who demand the best. Several desirable rooms and suites at modest prices.

Afternoon tea daily, with music, in the Sun Parlor

The Refinements of Our Work



Are most apparent when compared with the work of ordinary cleaners Unexcelled facilities up-to-the-minute equipment and years of experience in



Cleansing and Dyeing

make our work distinctive in its thoroughness

ARTICLES RETURNED IN A SHORT TIME

CURTAINS
BLANKETS
DRAPERIES

GOWNS
WAISTS
SASHES

MENS CLOTHES
OVERCOATS
SUITS GLOVES

Carefully cleansed properly finished and inspected before returning

LEWANDOS

BOSTON SHOPS

284 Boylston Street 17 Temple Place

Roxbury 2206 Washington Street

Cambridge 1274 Massachusetts Avenue

Watertown 1 Galen Street (Delivery in the Newtons)

South Boston 469 A Broadway

Salem 187 Essex Street

Lynn 70 Market Street

New York City
Albany
Rochester

Philadelphia
Baltimore
Washington

Worcester
Newport
Providence

Hartford
Bridgeport
New Haven

Springfield

Portland

Bundles called for and delivered by our own teams and motors

Telephones Connecting all Departments { 3900 Back Bay
555 Oxford 300 Newton North

EXECUTIVE OFFICES 286 BOYLSTON STREET BOSTON U S A

PRELUDE TO "THE MASTERSINGERS OF NUREMBERG."

RICHARD WAGNER

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

The Vorspiel to "Die Meistersinger von Nürnberg" was performed for the first time at Leipsic, November 1, 1862. The opera was first performed at Munich, June 21, 1868.

The idea of the opera occurred to Wagner at Marienbad in 1845, and he then sketched a scenario, which differed widely from the one finally adopted. It is possible that certain scenes were written while he was composing "Lohengrin," and there is a legend that the quintet was finished in 1845. Some add to the quintet the different songs of Sachs and Walther. Wagner wrote a friend, March 12, 1862: "To-morrow I at least hope to begin the composition of 'Die Meistersinger.'" The libretto was completed at Paris in 1861. He worked at Biebrich in 1862 on the music. In the fall of that year he wished the public to hear fragments of his new works, as yet not performed nor published,—fragments of "Siegfried," "Tristan," "Die Walküre,"—and he himself added to these the overture to "Die Meistersinger," the entrance of the mastersingers, and Pogner's address, from the same opera.

His friend, Wendelin Weissheimer (born 1838), opera conductor at Würzburg and Mainz, composer, teacher, essayist, organized a concert at Leipsic for the production of certain works. Von Bülow was interested in the scheme, and the concert was given in the hall of the Gewandhaus, November 1, 1862, as stated above.

The programme was as follows:—

PART I.

Prelude to "Die Meistersinger zu Nürnberg" (new)	Wagner
"Das Grab im Busento," Ballade for Bass, Male Chorus, and Orchestra	Weissheimer
Sung by Mr. RÜBSAMEN.	
Concerto in A major (No. 2) for Piano	Liszt
Mr. v. BÜLOW.	
"O lieb' so lang du lieben kannst," Cantata for Mixed Chorus, Solo, and Orchestra	Weissheimer

PART II.

"Ritter Toggenburg," Symphony in one movement (five sections)	Weissheimer
Chorus, "Trocknet nicht"	Weissheimer
"Chorus, "Frühlingslied"	Weissheimer
The duet sung by Miss LESSIAK and Mr. JOHN.	
Overture to the opera "Tannhäuser"	Wagner

Wagner conducted the two overtures. The hall was nearly empty, and the concert was given at a pecuniary loss. This was naturally a sore disappointment to Wagner, who had written to Weissheimer, October 12, 1862: "Good! 'Tannhäuser' overture, then! That's all right for me. For what I now have in mind is to make an out-and-out sensation, so as to make money." Wagner had proposed to add the prelude and finale of "Tristan" to the prelude to "Die Meistersinger"; but his friends in Leipsic advised the substitution of the overture to "Tannhäuser." There was not the faintest applause when Wagner appeared to conduct. Yet the prelude to "Die Meistersinger" was received then with such favor that it was immediately played a second time.

I give in condensed and paraphrased form Mr. Maurice Kufferath's analysis of this overture.*

This Vorspiel, or prelude, is in reality a broadly developed overture in the classic form. It may be divided into four distinct parts, which are closely knit together.

1. An initial period, *moderato*, in the form of a march built on four chief themes, combined in various ways. The tonality of C major is well maintained.

2. A second period, in E major, of frankly lyrical character, fully developed, and in a way the centre of the composition.

3. An intermediate episode after the fashion of a scherzo, developed from the initial theme, treated in diminution and in fugued style.

4. A revival of the lyric theme, combined this time simultaneously with the two chief themes of the first period, which leads to a coda wherein the initial phrase is introduced in the manner of a *stretto*.

The opening energetic march theme serves throughout the work to characterize the mastersingers. As Wagner said, "The German is angular and awkward when he wishes to show his good manners, but he is noble and superior to all when he takes fire." The theme might characterize the German bourgeoisie. (Compare Elgar's theme of "London Citizenship," in "Cockaigne.") Secondary figures are formed from disintegrated portions of this theme, and there is a peculiarly appropriate scholastic, pedantic polyphony. Note also how from the beginning a cunning use of the *ritardando* contributes to the archaic color of the work.

The exposition of the initial theme, with the first developments, leads to a second theme of wholly different character. It is essentially lyrical, and, given at first to the flute, hints at the growing love of Walther for Eva. Oboe, clarinet, and horn are associated with the flute, and alternate with it in the development.

A Weberish flourish of violins leads to a third theme, intoned by the brass, sustained by harp. It is a kind of fanfare. The theme seems to have been borrowed by Wagner from the "crowned Tone" of Heinrich M \ddot{u} gling.† This pompous theme may be called the fanfare of the corporation, the theme of the guild, or the theme of the banner,

*See "Les Maîtres Chanteurs de Nuremberg," by Maurice Kufferath (Paris and Brussels, 1908), pp. 200-210.

†See "Der Meistergesang in Geschichte und Kunst," by Curt Mey (Carlsruhe, 1892, pp. 56, 57).

CLARA TIPPETT

Teacher of Singing

Assistant, GRACE R. HORNE

312 Pierce Building
Copley Square, Boston

the emblem of the corporation. It is soon combined with the theme of the mastersingers, and at the conclusion the whole orchestra is used. There is in this brilliant passage an interesting chromatic walk of trumpets and trombones, supported by violas and 'cellos.

A short and nervous episode of eight measures introduces a series of modulations, which lead to a sweet yet broadly extended melody,—the theme that characterizes in general the love of Walther and Eva. And here begins the second part of the overture. The love theme after development is combined with a more passionate figure, which is used in the opera in many ways,—as when Sachs sings of the spring; as when it is used as an expression of Walther's ardor in the accompaniment to his trial song in the first act.

The tonality of the first period is C major, that of the love music is E major. And now there is an allegretto. The oboe, in staccato notes, traces in double diminution the theme of the initial march; while the clarinet and the bassoon supply ironical counterpoint. The theme of youthful ardor enters in contention; but irony triumphs, and there is a parody (in E-flat) of the solemn March of the Mastersingers, with a new subject in counterpoint in the basses. The counter-theme in the 'cellos is the theme which goes from mouth to mouth in the crowd when Beckmesser appears and begins his Prize Song,—“What? He? Does he dare? *Scheint mir nicht der Rechtel*” “He's not the fellow to do it.” And this mocking theme has importance in the overture; for it changes position with the subject, and takes in turn the lead.

After a return to the short and nervous episode there is a thunderous explosion. The theme of the mastersingers is sounded by the brass with hurried violin figures, at first alone, then combined simultaneously with the love theme, and with the fanfare of the corporation played scherzando by the second violins, violas, and a portion of the woodwind. This is the culmination of the overture. The melodious phrase is developed with superb breadth. It is now and then traversed by the ironical theme of the flouted Beckmesser, while the basses give a martial rhythm until again breaks forth from the brass the theme of the corporation. The fanfare leads to a last and sonorous affirmation of the mastersinger theme, which serves at last as a song of apotheosis.

NEW BEDFORD MUSICAL INSTRUCTION

WILLIAM ANDROS

Teacher of Pianoforte and Harmony
8 EIGHTH STREET. THURSDAYS
NEW BEDFORD

Mr. Andros has made a special study of piano teaching under Philipp (Paris Conservatoire) and Leschetizky in Vienna.

SARAH BARNES HAWES

TEACHER OF PIANO

Inquire No. 7 Park Place

Special attention given to beginners

MUSICAL INSTRUCTION

TEACHER OF SINGING

Miss CLARA E. MUNGER

Century Building

177 Huntington Avenue, Boston

TEACHER OF SINGING

Miss PRISCILLA WHITE

602 Pierce Building

Copley Square, BOSTON

Miss KATHERINE LINCOLN

SOPRANO

Management, Mrs. PAUL SUTORIUS

1 West 34th Street, New York

TEACHER OF SINGING

514 Pierce Building

Copley Square, BOSTON

Saturdays and Mondays in New York
Representing Miss Clara E. Munger

Studio, 56 East 34th Street, New York City

BERTHA CUSHING CHILD

67 MOUNT VERNON STREET

TEACHING AT

LANG STUDIOS

6 NEWBURY STREET, BOSTON

WILLIAM ALDEN PAUL

TEACHER OF SINGING

312 PIERCE BUILDING, COPLEY SQUARE, BOSTON

Monday and Thursday P.M. and by appointment

Address, Instructor in Music, Episcopal Theological School

Telephone, 2816 R Cambridge

BARITONE SOLOIST

and TEACHER OF SINGING

NEW CENTURY BUILDING

177 HUNTINGTON AVENUE - BOSTON

Room 10

FREDERICK N. WATERMAN

Howell School of Lyric and
Dramatic Art

CAROLINE WOODS-HOWELL, Directress

De Reszke Method of
SINGING

30 Huntington Avenue, Boston

518 Main Street, Worcester

At Boston Studio, Tuesday, Friday, Saturday
At Worcester Studio, Monday, Wednesday, Thursday

MUSICAL INSTRUCTION

ELLA BACKUS-BEHR

PIANIST

**Sixty-nine West Eighty-eighth Street
NEW YORK**

As Vocal Coach refers to
 Mme. Louise Homer Mr. Bechtal Alcock and
 Mrs. Merle Tillotson-Alcock Mr. Frederic Martin

AMERICAN INSTITUTE OF APPLIED MUSIC

METROPOLITAN COLLEGE OF MUSIC
212 West 59th Street, New York City

Thorough instruction in all branches of music.
Personal attention to individual pupils.
Twenty-sixth year began October 2, 1911.

KATE S. CHITTENDEN, Dean of the Faculty

FRANCIS ROGERS

Management, LOUDON CHARLTON
868 Carnegie Hall, New York

BARITONE

RECITAL, ORATORIO, CONCERT

Also a limited number of pupils in the art of singing. There is the real stuff in this singer.—PHILIP HALE. Mr. Rogers is a true artist.—W. J. HENDERSON (*N. Y. Sun*).

Address, 563 PARK AVENUE, NEW YORK

VIRGIL

Piano School and Conservatory

42 West 76th Street, New York

THE SCHOOL THAT MAKES PLAYERS

RESULTS TELL

Catalogue on request

E. SHEFFIELD MARSH

TENOR

Tone production and preparation for public work

Studio, 815 Carnegie Hall . New York City

LIONEL ROBSARTE
HAYES

Former Opera Tenor Voice Specialist
A. de Trabadelo, Paris, teacher of Melba, Garden, Farrar, Eames, Carasa, Gayarre, etc., says:
"I sincerely believe Mr. Robsartie has no equal among American instructors."

Voices tried gratis by appointment

From tone work to artistic finish. Traditions and action of full opera repertoire—Concert and oratorio. Teacher of Mme. Jungman, Prima Donna Contralto, Hofopera, Vienna; Mlle. Lillian Grenville, Prima Donna Soprano, Milan, St. Petersburg, Nice, Chicago Opera Co.; Signor Jacoletti, now singing in Naples; Miss Helene Travis, Mascagni Opera Co.

Residence Studio - Hotel Woodward, N.Y.
'PHONE. 5000 COLUMBUS

SIGHT PLAYING FOR PIANISTS

If you are a poor Sight Reader and have difficulty in reading

NEW MUSIC AT FIRST SIGHT

write for Booklet giving full particulars of our complete correspondence course
A Professor of Music in one of the largest Colleges in the United States, to whom reference is
permitted, says: "YOUR COURSE IS WORTH THE PRICE TO ME EVERY WEEK IN THE AMOUNT OF
TIME IT SAVES ME ALONE"

Address NEW YORK COLLEGE OF APPLIED MUSIC
9208 METROPOLITAN TOWER NEW YORK CITY

MUSICAL INSTRUCTION

Claude Maitland Griffeth

PIANO INSTRUCTION

Studio, 133 Carnegie Hall, New York

Mon. and Thurs. Afternoons

Pouch Gallery, Brooklyn

SEND FOR CIRCULAR

PERRY AVERILL

BARITONE

Prepares Singers for the profession

Studio, 220 West 59th Street, New York

'Phone 1097 Col.

ARTHUR D. WOODRUFF

TEACHER OF SINGING

5 West 38th Street

NEW YORK CITY

Miss M. GRACE DASCHBACH

In charge of Vocal Department Teachers
College, Columbia University

SOPRANO

TEACHER OF SINGING

401 Carnegie Hall . New York City

GEORGE HARRIS, Jr.

TENOR

Soloist with Boston Symphony Orchestra
Cecilia Society
and with New York Symphony Orchestra
Management:

M. H. HANSON, 437 5th Avenue, New York

MASTER MUSIC STUDIOS

2789 Broadway, New York

Mrs. M. DUBLE-SCHEELE

Apply to Secretary, Master Music Studios

CATALOG

Telephone Connection

STEINWAY PIANO USED

SUMMER CENTER

SCHLOSS ORT, GMUNDEN, AUSTRIA

Study of music is optional

CARL E. DUFFT

BASSO

Vocal Instruction

1 East 40th Street . New York City

LESLEY MARTIN

Bel Canto

Studio: 1425 Broadway, New York

SINGERS—Suzanne Baker Watson, Cora Cross, Nellie Hart, Willette Kershaw, Gertrude Hutcheson, Ivy Scott, Marion Stanley, Estelle Ward, Mabel Wilbur, Flora Zabelle, Edward Foley, George Gilbert, John Hendricks, Andrew Mack, Dr. Eugene Walton Marshall, Fiske O'Hara, Umberto Sacchetti, Ellis Rhodes, Albert Wallerstedt, and many other singers now before the public in operatic and church work

ACADEMY OF MUSIC, PHILADELPHIA

Twenty-seventh Season in Philadelphia

Boston Symphony Orchestra

MAX FIEDLER, Conductor

Programme of the Fifth and Last Concert

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE



MONDAY EVENING, MARCH 18

AT 8.15

COPYRIGHT, 1911, BY C. A. ELLIS

PUBLISHED BY C. A. ELLIS, MANAGER

HEPPE-VICTORS

The Talking Machine You Want
is to be found at Heppe's



Whether it be an ordinary Victor or a superb Victrola, every artistic possibility of the Talking Machine is assured when it comes from Heppe's.

Experts adjust every machine that leaves our establishment and our service is best because we are both wholesale and retail distributors.

LOWEST FACTORY PRICES GUARANTEED, WHETHER
YOU BUY FOR CASH OR ON TIME

Victors, \$10 to \$60

Victrolas, \$50 to \$200

C. J. HEPPE & SON

1117-1119 Chestnut Street, 6th and Thompson Streets

Wholesale and Retail, Victor and Edison

Boston Symphony Orchestra

PERSONNEL

Thirty-first Season, 1911-1912

MAX FIEDLER, Conductor

VIOLINS.

Witek, A., <i>Concert-master.</i>	Roth, O.	Hoffmann, J.	Theodorowicz, J.
Noack, S.	Kuntz, D.	Krafft, F. W.	Mahn, F.
Strube, G.	Rissland, K.	Ribarsch, A.	Traupe, W.
Eichheim, H.	Bak, A.	Mullaly, J.	Goldstein, H.
Barleben, K.	Akeroyd, J.	Fiedler, B.	Berger, H.
Fiumara, P.	Currier, F.	Marble, E.	Eichler, J.
Tischer-Zeitz, H.	Kurth, R.	Fabrizio, C.	
Goldstein, S.	Werner, H.	Grünberg, M.	

VIOLAS.

Ferir, E.	Spoor, S.	Pauer, O. H.	Kolster, A.	VanWynbergen, C.
Gietzen, A.	Hoyer, H.	Kluge, M.	Forster, E.	Kautzenbach, W.

VIOLONCELLOS.

Schroeder, A.	Keller, J.	Barth, C.	Belinski, M.	Warnke, J.
Warnke, H.	Nagel, R.	Nast, L.	Hadley, A.	Smalley, R.

BASSES.

Kunze, M.	Agnesy, K.	Seydel, T.	Ludwig, O.
Gerhardt, G.	Jaeger, A.	Huber, E.	Schurig, R.

FLUTES.

Maquarre, A.
Brooke, A.
Battles, A.
Fox, P.

OBOES.

Longy, G.
Lenom, C.
Sautet, A.

CLARINETS.

Grisez, G.
Mimart, P.
Vannini, A.

BASSOONS.

Sadony, P.
Mueller, E.
Regestein, E.

ENGLISH HORN.

Mueller, F.

BASS CLARINET.

Stumpf, K.

CONTRA-BASSOON.

Mosbach, J.

HORNS.

Hess, M.
Lorbeer, H.
Hain, F.
Phair, J.

HORNS.

Wendler, G.
Gebhardt, W.
Hackebarth, A.
Schumann, C.

TRUMPETS.

Kloepfel, L.
Mann, J.
Heim, G.
Merrill, C.

TROMBONES.

Hampe, C.
Alloo, M.
Mäusebach, A.
Kenfield, L.

TUBA.

Lorenz, O.

HARP.

Schuecker, H.

TYMPANI.

Neumann, S.
Kandler, F.

PERCUSSION.

Rettberg, A.
Zahn, F.
Senia, T.
Burkhardt, H.

ORGAN.

Marshall, J. P.

LIBRARIAN.

Sauerquell, J.

Vladimir De Pachmann

*The Greatest Pianist
Of the 20th Century*

ON TOUR
IN THE
UNITED STATES

SEASON: 1911-1912



For generations the appearance of new stars on the musical firmament has been announced—then they came with a temporary glitter—soon to fade and to be forgotten.

De Pachmann has outlived them all. With each return he won additional resplendence and to-day he is acknowledged by the truly artistic public to be the greatest exponent of the piano of the twentieth century. As Arthur Symons, the eminent British critic, says:

"Pachmann is the Verlaine or Whistler of the Pianoforte the greatest player of the piano now living."

Pachmann, as before, uses the **BALDWIN PIANO** for the expression of his magic art, the instrument of which he himself says:

" It cries when I feel like crying, it sings joyfully when I feel like singing. It responds—like a human being—to every mood. I love the Baldwin Piano."

Every lover of the highest type of piano music will, of course, go to hear Pachmann—to revel in the beauty of his music and to marvel at it.

It is the beautiful tone quality, the voice which is music itself, and the wonderfully responsive action of the Baldwin Piano, by which Pachmann's miraculous hands reveal to you the thrill, the terror and the ecstasy of a beauty which you had never dreamed was hidden in sounds.

Sole Representatives

H. WEYMANN & SON

1010 CHESTNUT STREET - PHILADELPHIA, PA.

Twenty-seventh Season in Philadelphia

Boston Symphony Orchestra

Thirty-first Season, 1911-1912

MAX FIEDLER, Conductor

FIFTH AND LAST CONCERT

MONDAY EVENING, MARCH 18

AT 8.15

MAX FIEDLER'S FAREWELL APPEARANCE

PROGRAMME

Weber Overture to the Opera "Der Freischütz"

Strauss Symphonia Domestica in one movement, Op. 53

Liszt "The Loreley"

Wagner "A Siegfried Idyl"

Debussy Recitative and Aria of Lia, from "L'Enfant Prodigue"

Beethoven Overture, "Leonora," No. 3, Op. 72

SOLOIST

Madame LOUISE HOMER

There will be an intermission of ten minutes after the Symphonia Domestica

A SYMPHONY ORCHESTRA IN YOUR HOME

Music lovers may have operatic selections or the great Symphonies always at their command when an **ESTEY ORCHESTRAL PIPE ORGAN** is a part of the music-room equipment.

No matter how difficult the composition or how varied the treatment, the original creation of the composer is correctly and artistically presented by this instrument with all the technique and finished detail of a symphony orchestra directed by an inspired leader.

Have you ever listened to its rendition of favorite classics?

Gladly will we, at any time, show you what is accomplished by use of the automatic attachment, no longer spoken of as "mechanical," because its value and ability are recognized by musical critics.

Come and hear the Orchestral Pipe Organ at

ESTEY HALL

WALNUT STREET AT SEVENTEENTH

OVERTURE, "DER FREISCHÜTZ" CARL MARIA VON WEBER

(Born at Eutin, Oldenburg, December 18, 1786; died at London, June 5, 1826.)

"Der Freischütz," a romantic opera in three acts, book by Friedrich Kind, music by Weber, was first performed at Berlin, June 18, 1821. The cast was as follows: Agathe, Caroline Seidler; Aennchen, Johanna Eunike; Brautjungfer, Henriette Reinwald; Max, Heinrich Stümer; Ottaker, Gottlieb Rebenstein; Kuno, Carl Wauer; Caspar, Heinrich Blume; Eremit, Georg Gern; Kilian, August Wiedemann; Samiel, Hillebrand. It was the first opera performed in the new theatre, Schauspielhaus, erected by Schinkel in 1819-21, to replace the original building, which was burned down in 1817. Weber wrote in his diary that the opera was received with "incredible enthusiasm; Overture and Folk-song were encored; fourteen out of seventeen music-pieces were stormily applauded. Everything went exceedingly well, and was sung *con amore*. I was called before the curtain and took Mad. [*sic*] Seidler and Mlle. [*sic*] Eunike with me, as I could not get hold of the others. Verses and wreaths came flying. '*Soli Deo Gloria.*'" Some of these verses were malicious, and reflected on Spontini, much to Weber's distress.

Weber began work on the overture February 22, 1820; and May 13 he noted in his diary: "Overture of 'Die Jägersbraut' finished, and with it the whole opera. God be praised, and to Him alone be the glory." ("Die Jägersbraut" was the original title of the opera, and it was kept until into the year 1820, when Weber changed it to "Der Freischütz" at the advice of Count Bruhl, Intendant of the Berlin Court theatres.) Weber heard the music for the first time at a rehearsal of the Dresden orchestra, June 10, 1820, and this was the first music of the opera that he heard.

The first public performance of the overture was at Copenhagen, October 8, 1820. Weber was making a tour through North Germany and Denmark. The second performance was at Brunswick, October 31, 1820. And, before the performance of the opera itself, the overture was played for the third time at Dresden, December 18, 1820, at a concert given by Weber's friend, Heinrich Joseph Bärmann, the brilliant

LEEFSOHN-HILLE CONSERVATORY OF MUSIC

1524 CHESTNUT STREET (Weightman Building)

808 SOUTH 49th STREET - PHILADELPHIA

FACULTY

MAURITS LEEFSOHN

JULIUS LEEFSOHN

HERMAN KUMME

JOHN THOMPSON

Miss ELSIE STEWART HAND

Miss LILLIAN COPE

Miss ADELE SUTOR

Miss CLARA DAVIS WOOD

Miss CLAIRE RING

Miss CHARLOTTE MUENCH

HENRY SUCH

ISADORE SHAPIRO

Miss GLADYS MINTON

ROBERT SCHURIG

EMIL SIMON

FREDERICK MAXSON

DR. WALLACE W. GILCHRIST

EDMUND ROELOFSMA

Miss MARIE MYERS

Miss EMMA SCHUBERT

PAUL RAHMIG

clarinetist and the grandfather of Mr. Carl Baermann, of Boston. The performance at Brunswick inspired a favorable review published in the leading music journal of Leipsic. The overture was therein described as "a most important work of art, which displays the fantasy and genius of a bold speaker of the prologue." Max von Weber tells us that his father's overture brought Bärmann money, but no glory; for the attention of the audience was fixed on the new work, and the virtuoso was applauded as by absent-minded hearers, although he blew in most artistic fashion. He also says that the themes of the overture were not readily grasped, that the novelty of the orchestration disconcerted the conservative and elderly of the audience, and that applause at the end was without heart on account of the surprise and perplexity of those who were well disposed toward the composer. F. W. Jähns, on the other hand, says the applause was so great that the overture was played the second time. And here it may be stated that Max von Weber speaks as though this performance were the first and does not mention those at Copenhagen and Brunswick. But see "Carl Maria von Weber in seinen Werken," by F. W. Jähns (Berlin, 1871, pp. 318, 319).

We have mentioned the success of this overture at Berlin, when it was played as the prelude to the opera and under Weber's direction, a success that dumfounded the followers of Spontini, and settled the future of German opera in the capital. And so, wherever the overture was played, the effect was overwhelming,—as in London, where the opera was first performed in English, July 22 (?), 1824, at the English opera-house. W. T. Parke wrote: "The music of this opera is such a continued display of science, taste, and melody as to justify any praises bestowed on it. The overture embraces most of the subjects of the airs in the opera, ingeniously interwoven with each other, and is quite original. The grandeur of some passages and the finely contrasted simplicity of others produced an effect which was irresistible. It was vehemently encored."

Two hundred and nineteen of the three hundred and forty-two measures of this overture are in the opera itself, and yet there is no thought of patchwork. As Mr. Mees has well said: "Weber's overture,

HYPERION SCHOOL OF MUSIC

1505 Arch Street

Branch, 57 East Penn Street, Germantown

FACULTY

JOHN W. POMMER, JR.	CARL KNEISEL	BYRON A. RATH
F. EDMUND EDMUNDS	RUDOLPH ENGEL	HELEN A. CHEW
RICHARD L. WEAVER	FRITZ DIETERICH	MILDRED S. MOORE
CLEMENTI BARONE	ANNA G. MUKENFUS	EDITH HOUSTON
FRANKLIN E. CRESSON	LUCIUS COLE	Mrs. SARA P. GARDNER

FRANKLIN E. CRESSON

JOHN W. POMMER, Jr.

Directors

far from being a kaleidoscopic series of tunes, is absolutely symmetrical in form, in that it comprises an exposition of the melodies utilized, a section in which they are worked out, and a climacteric coda."

Although the originality of the music is striking, Weber did not escape the charge of plagiarism; and this charge has been repeated by some who evidently did not take the trouble to investigate for themselves. Weber was accused of appropriating a theme from the piano concerto in D major, Op. 8, of J. L. Böhner (1787-1860), the singular being who was supposed to have sat to Hoffmann for his portrait of Johannes Kreisler. This theme was used by Weber, they say, in measures 12, 13, 14, of the Allegro of Agathe's grand aria, as well as at the beginning of the second, chief, and the last theme of the overture, the theme that also occurs at the end of the opera.

The arrangements of the overture are numberless, and some are curious. Moscheles made a version for three pianos, twelve hands, which was played in Paris, April 13, 1825, by Mendelssohn, Herz, Pixis, C. Pleyel, Schunke, and the arranger. There are arrangements for one, two, three, and four flutes; for flute, violin, and guitar; for flute and guitar; for violin and guitar; for two clarinets; for cornet.

* * *

The overture begins adagio, C major, 4-4. After eight measures of introduction there is a part-song for four horns. This section of the overture is not connected in any way with subsequent stage action. After the quartet the Samiel motive appears, and there is the thought of Max and his temptation. The main body of the overture is *molto vivace*, C minor, 2-2. The sinister music rises to a climax, which is repeated during the casting of the seventh bullet in the Wolf's Glen. In the next episode, E-flat major, themes associated with Max (clarinet) and Agathe (first violins and clarinet) appear. The climax of the first section reappears, now in major, and there is use of Agathe's theme. There is repetition of the demoniac music that introduces the allegro, and Samiel's motive dominates the modulation to the coda, C major, fortissimo, which is the apotheosis of Agathe.

It is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettledrums, and strings.

Mr. Apthorp wrote in his notes to a Programme Book (January 7, 1899): "I believe there is no other word in any other language that corresponds accurately to the German *Freischütz*. The literal English translation 'Free Marksman' does not in the least convey its meaning. The same may be said of the Italian '*Franco arciero*'—under which misleading title the opera was given at Covent Garden—and the French '*Franc archer*.' Grove has it that the opera was given under this last title at the production under Berlioz in Paris; but Berlioz himself says nothing of this in the account of the production in question he

THADDEUS RICH - Violin
KARL SCHNEIDER - Vocal
ITALIAN METHOD
1705 CHESTNUT STREET - PHILADELPHIA

gives in his *Mémoires*, and Wagner reports distinctly that it was then given as 'Le Freischütz.'*

"The word *Freischütz* (literally 'free marksman') means a *Schütz* or marksman, who uses *Freikugeln*—that is 'free bullets,' or charmed bullets which fly to the mark of themselves without depending upon the marksman's aim, and are therefore aptly termed 'free.'"

SYMPHONIA DOMESTICA, OP. 53 RICHARD STRAUSS

(Born at Munich, June 11, 1864; now living in Berlin.)

When Richard Strauss was sojourning in London late in 1902, he said to a reporter of the *Musical Times* of that city: "My next tone poem will illustrate 'a day in my family life.' It will be partly lyrical, partly humorous,—a triple fugue, the three subjects representing papa, mamma, and the baby."†

The symphony was composed in 1903. On the last page of the score is this note: "Charlottenburg, December 31, 1903." The score was published in 1904. It is said that Strauss received from the publisher a sum equivalent to nine thousand dollars for it.

It was performed for the first time at the last concert of the Richard Strauss Festival in Carnegie Hall, New York, March 21, 1904, by Wetzler's Orchestra, and the composer was the conductor. The concert began with a performance of Strauss's "Don Juan," and closed with a performance of his "Also sprach Zarathustra."

The first performance of the *Symphonia Domestica* in Europe was at the Fortieth Festival of the Allgemeiner Deutscher Musikverein at Frankfort-on-the-Main, June 1, 1904. The composer conducted.

The dedication of the symphony reads: "Meiner lieben Frau und unserm Jungen" ("To my dear wife and our boy").

*This production, with music for the recitatives by Berlioz, was at the Théâtre de l'Opéra, Paris, June 7, 1841, and the opera was then entitled "Le Freyschutz" (see De Lajarte's "Bibliothèque Musicale du Théâtre de l'Opéra," vol. ii. p. 166, Paris, 1878). The absurd version of Castil-Blaze was first performed in Paris at the Odéon, December 7, 1824, and the opera was then entitled "Robin des Bois." The error in Grove's Dictionary, to which Mr. Apthorp refers, is retained, with many other errors, in the revised and enlarged edition edited by Mr. Fuller-Maitland.—Ed.

† See the *Musical Times*, January 1, 1903, p. 14.

G. SCHIRMER (Inc.), 3 East 43d Street, NEW YORK

JUST PUBLISHED

OLD ENGLISH COMPOSERS for the VIOLIN

Arranged for Violin and Piano by **ALFRED MOFFAT**
(Schirmer's Library, No. 1088). Price \$1.50

John Collet. Largo cantabile

Matthew Dubourg. Jigg and Menuet

Henry Eccles. Adagio and Corrente

John George Freake. Intermedio

Joseph Jackson. Tambourin

Richard Jones. Corrente

James Oswald. Lento affettuoso and Giga

John Ravenscroft. Two Hornpipes a l' Inglese

John Stanley. Gavot and Menuet

Robert Valentine. Allegro vivace

This group of ten arrangements from the figured basses of olden manuscripts covers a period extending from 1670 to 1786, and comprises some of the most characteristic pieces written by the 17th and 18th century English composers of fiddle music. The numbers selected show much variety of form style, and interest in the handling of their ingenuous yet none the less pleasing themes. Violinists will find them all well adapted for performance.

For sale in Boston by **THE BOSTON MUSIC COMPANY**

The symphony is scored for one piccolo, three flutes, two oboes, one oboe d' amore,* one English horn, one clarinet in D, one clarinet in A, two clarinets in B-flat, one bass clarinet, four bassoons, one double-bassoon, eight horns, four trumpets, three trombones, one bass tuba, four saxophones *ad lib.*,† four kettledrums, bass drum, cymbals, triangle, tambourine, Glockenspiel, sixteen first violins, sixteen second violins, twelve violas, ten violoncellos, eight double-basses, two harps.

When Dr. Strauss was in New York, he wished that no programme of this symphony should be set forth in advance of the performance. As Mr. Richard Aldrich wrote, in the *New York Times* of March 6, 1904: "He wishes it to be taken as music, for what it is, and not as the elaboration of the specific details of a scheme of things. The symphony, he declares, is sufficiently explained by its title, and is to be listened to as the symphonic development of its themes. It is of interest to quote the title, as he wishes it to stand. It is 'Symphonia Domestica' (meiner lieben Frau und unserm Jungen gewidmet), Op. 53, which is, interpreted, 'Domestic Symphony, dedicated to my dear Wife and our Boy, Op. 53.' It bears the descriptive subtitle, 'In einem Satze und drei Unterabteilungen: (a) Einleitung und Scherzo; (b) Adagio; (c) Doppelfuge und Finale.' (In one movement and three subdivisions: (a) Introduction and Scherzo; (b) Adagio; (c) Double Fugue and Finale.) It is highly significant that the composer desires these movements to be listened to as the three movements of a composition, substantially, as he declares, in the old symphonic form. He believes, and has expressed his belief, that the anxious search on the part of the public for the exactly corresponding passages in the music and the programme, the guessing as to the significance of this or that, the distraction of following a train of thought exterior to the music, are destructive to the musical enjoyment. Hence he has forbidden the publication of any description of what he has sought to express till after the concert.

* The *hautbois d'amour*, *oboe d' amore*, was invented about 1720. It was an oboe a minor third lower in pitch than the ordinary oboe. "The tone was softer and somewhat more veiled than that of the usual instrument, being intermediate in quality, as well as in pitch, between the oboe and the English horn." This instrument fell out of use after Bach's death, but it has been reconstructed by the house of C. Mahillon, of Brussels.

† Strauss says, "only in cases of extreme necessity *ad libitum*."

MEN'S, WOMEN'S AND CHILDREN'S FINE SHOES



H A N A N & S O N
1318 Chestnut Street, Philadelphia

“‘This time,’ says Dr. Strauss, ‘I wish my music to be listened to purely as music.’”

The themes of the Husband are exposed at once. The violoncellos begin the “easy-going” theme (F major, 2-4) without accompaniment. A horn and the bassoons are added. The oboe sings the “dreamy” theme, and, as it ends it, clarinets and bass clarinet have a melodic thought designated by the composer as “ill-tempered.” As I have said, this motive is unimportant. The third significant theme (“fiery”) of the Husband is given to violins (E major). The mood of ill-temper recurs for a moment, but is interrupted by a trumpet shout. The “easy-going” theme reappears (F major).

The most important theme of the Wife enters (B major, “very lively,” violins, flutes, oboes). This capricious motive is followed by a gentle, melodic theme, “tenderly affectionate” (solo violin, flute, clarinet), but the capricious theme interrupts, and it is now characterized as “wrathful,” and a chattering passage for violins and clarinets appears later, slightly changed, as the expression of “Contrary Assertion.” There is a return to F major and the first tempo, with the Husband’s first theme transformed and over a pedal F. These themes are used in close conjunction until after a cadence in F major the theme of the Child is introduced.

The Child’s theme is introduced with mysterious preparation, while the other themes have been exposed frankly. Second violins, tremulous, sound gently the chord of D minor. The oboe *d’ amore* hints at the theme in minor. There is a change in mode. There are chords of a strange nature, now for solo violins and violas, now for bassoon and horns. The first figure of the Wife’s theme is heard, and then the

MEHLIN PIANOS

always respond to the most exacting demands made upon them. For this reason they are preferred by musicians, in fact Mehlin Pianos are often called

“The Musicians’ Ideal”

The Mehlin “Inverted Grand” is the only “Upright” built on the principle of the Grand. It has the Grand Scale, Sounding Board and Tone.

For Art Catalog and full particulars apply to

G. HERZBERG & SON

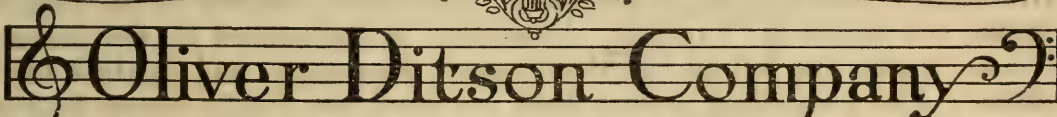
**1717 Chestnut Street
PHILADELPHIA, PA.**

Child's theme is sung in D major, 2-2, by the oboe d' amore. A gay episode serves as a coda. And here Strauss introduces one of his little jokes, for himself and a few friends, that apparently give keen annoyance to the symphonically sedate. A short, incisive ascending figure is played by clarinets and muted trumpets. This is answered by a descending and equally incisive figure for oboes, muted horns, and trombone. According to a note in the score the ascending figure portrays: "The Aunts: 'Just like his papa!'" The descending figure represents: "The Uncles: 'Just like his mamma!'"

Two transitional measures lead to the second division of the symphony, the Scherzo (D major, 3-8).

The Child's theme, transformed, is played by the oboe d' amore; fragments from the motives of Husband and Wife are also employed in this section, "Child's Play, Parents' Happiness." After a broad crescendo the climax comes in twenty-five measures of tutti, with a combination of alla breve and 6-8 rhythms. The 3-8 rhythm reappears, and with it the second section of the Scherzo begins: "The Baby is tired, and the tender Mother wishes it to rest" (solo violin). The Child's motive now appears for the first time in the very concise and sturdy form which later plays an important part. The episode of putting-to-bed is characterized by Mr. Klatte, of Berlin, to whom I am indebted for some of these analytical notes, as abounding with "drastic details of tone-painting."

Two clarinets sing a cradle-song (G minor, 6-8), to which the Child falls asleep. The clock strikes seven and the Scherzo is at an end.




Oliver Ditson Company

BOSTON
150 Tremont Street

NEW YORK
8-10-12 East 34th Street

A NEW MUSIC STUDENTS LIBRARY VOLUME



SOUND AND ITS RELATION TO MUSIC

CLARENCE G. HAMILTON, A.M.

Price postpaid, bound in cloth

. . .

\$1.25

STUDENTS of music greatly need a handbook of acoustics as relating to music, one that has been brought in line with the latest discoveries and theories. The books now in the market are no longer dependable, the result being that this element in a course of music study is generally lacking. The author has presented the essential facts together with many interesting experiments and helpful figures and diagrams to make the principles clear. A good text-book for schools and colleges.

Remarkable for its clearness and conciseness. I will always have it on my desk for reference.—ARTHUR FOOTE.

BOSTON

NEW YORK

An Intermezzo of about forty measures follows, restful and peaceful music. The "dreamy" section of the Husband's motive is played in turn by oboe, flute, violin, and an inverted form of it, which is much used later, is joined to it. The strings have a passage "that is as the Confirmation of Happiness."

The Adagio is divided into two sections, to which a species of coda is added. The first section, "Doing and Thinking," or "Creation and Inspection," is developed out of the Husband's themes. The "dreamy" motive is carried to its furthest extent, and, appearing in its inverted form with the theme of the "Confirmation of Happiness," it leads to a new melodic thought. The chief theme of the Wife is played passionately by violins, and with its gentler companion theme is most prominent. Then enter the motives of the Husband, and the themes of the two rise through a powerful crescendo to a climax in F-sharp major. This is the "Love Scene." After a short diminuendo the theme of happiness brings the end of this portion of the Adagio. The second portion, "Dreams and Cares," is music of twilight tones. The title "Sleep-chasings," invented by Walt Whitman for one of his early poems, would here not be inappropriate. The cares flee away, for the Child's theme is heard, and the tender melody of the caring Mother follows. The dreams fade with the harp notes and the tremolo of the violins. It is morning. The clock strikes seven and the cry of the Child ("a trill on the F-sharp major 6-4 chord, muted trumpets and wood-wind") arouses everything into life.

The Finale is divided into two sections. The first is entitled "Awakening and Merry Strife." The bassoons give out a fugue subject, which is the Child's theme in a self-mocking version. This is the theme of "Assertion," and it is developed by wind instruments. The third trombone brings it in augmentation. The second subject of the double fugue, the theme of "Contrary Assertion," is introduced by the violins. These voices are led in merriest mood, separately and against each other. The preceding themes that are used are chiefly those typical of the Wife, though the Husband's trumpet cry is introduced. The climax of this portion of the Finale is a tutti *fff* of over thirty measures on an organ-point on C. "The Child seems to have hurt himself in boisterous play. The mother cares for him (theme given in the Scherzo to solo violin), and the father also has a soothing word." A folk-song (F major, 2-4). The second section of the Finale, "Joyous Decision," begins with a calmly flowing theme, given at first to the violoncello and led over an organ-point of forty-odd measures on F. The preced-

HOTEL PURITAN

COMMONWEALTH AVENUE

100 yards from Massachusetts Avenue car lines



The Distinctive Boston House

One of the most attractive Hotels in the World for Transient and Permanent Guests who demand the best. Several desirable rooms and suites at modest prices.

Afternoon tea daily, with music, in the Sun Parlor



SOME hats have more style than quality—some the reverse. The best combination of both style and quality is found in the world famous **STETSON** hats. Our spring "Stetsons" are beauties. Whether it is a derby or soft hat, style and grace are worked into every line and curve. We have them in various new styles.

ing themes, typical of the "easy-going" character of the Husband and of the gentler side of the Wife, are brought in. The capricious theme of the Wife is suddenly heard. The struggle begins again, but now the "dreamy" theme of the Husband, with a highly pathetic emphasis, dominates until it makes way for the Child's theme (horns and trombones). After a cadence in D major the "easy-going" theme is thundered by trombones, tuba, bassoons. It then goes into F major. Now the Child's theme and other chief motives appear in their original form, but amusingly rhythmed. The gently expressive theme from the first section of the Adagio introduces a diminuendo. There is a joyous ending (F major).

SONG, "THE LORELEY," WITH ORCHESTRAL ACCOMPANIMENT.

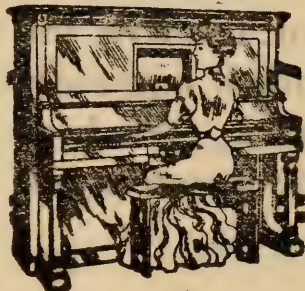
FRANZ LISZT

(Born at Raiding, near Odenburg (Hungary), October 22, 1811; died at Bayreuth, July 31, 1886.)

"Die Loreley," a song for mezzo-soprano or tenor, with pianoforte accompaniment, was composed by Liszt in 1841, when he was living with the Princess Carolyn Sayn-Wittgenstein and her children on the Rhine isle Nonnenwerth. The songs and superstitions of the Rhine moved him to compose music. "Loreley" was followed in the same year by "Mignon," "Am Rhein im schönen Strome," "Der du von dem Himmel bist," "Der König von Thule," all with pianoforte accompaniment; "Rheinweinlied," "Studentenlied," and "Reiterlied" for male quartet; and "Was ist des deutschen Vaterland?" for solo voices and male chorus. "Die Loreley" was published in 1843 as a separate song; it was published in 1860 in a volume with six other songs by Heine, with music by Liszt. The composer wrote to the Princess December 18, 1860: "I have decided to orchestrate half a dozen of Schubert's songs and also three of mine,—'Mignon,' 'Loreley,' and the 'Drei Zigeuner.' Don't scold me too severely, I beg of you, most infinitely dear one, for these exhibitions of idleness. You know the habergeon is made link by link." In a letter written to von Bülow from

When You Buy a Painter & Ewing

Buy
Pianos
Where
They
Are
Made



PIANO

every dollar you pay is for the instrument itself.

Nothing added for high rents because they are sold direct from the factory to you at a saving of \$100 or more.

A Better Piano for Less Money

Send for catalog

PAINTER & EWING

Factory and Salesroom, 1105-1107 SPRING GARDEN STREET

WITHERSPOON HALL

Juniper and Walnut Streets

FRIDAY EVENING, APRIL 12th, 1912, 8 o'clock



FREDERICK HAHN

VIOLIN RECITAL

PROGRAM

SONATA, C minor	-	-	-	-	-	-	Grieg
							Violin and Piano
SYMPHONIE ESPAGNOLE	-	-	-	-	-	-	Lalo
ADAGIO (from Concerto)	-	-	-	-	-	-	Spohr
HUNGARIAN DANCE	-	-	-	-	-	-	Brahms-Joachim
MON DÉsir	}						
MENUET NO. I							
CHANT SANS PAROLES		-	-	-	-	-	Frederick Hahn
MENUET							
MAZURKA (Ripogenus)							
ARIA	-	-	-	-	-	-	Bach-Wilhelmj
HUMORESQUE	-	-	-	-	-	-	Dvorák
ELFENTANZ	-	-	-	-	-	-	Popper-Halir

GREGORY KANNERSTEIN at the Piano

TICKETS AT WITHERSPOON BOX OFFICE

Rome, Liszt characterized the little scores of "Mignon" and "Loreley" as "toys." "Mignon" and "Die Loreley" were published in 1862, and Schubert's "Die junge Nonne," "Gretchen am Spinnrad," "Lied der Mignon," "Erlkönig," orchestrated in 1860, were published in 1863. Schubert's "Doppelgänger" and Abschied," also orchestrated in 1860, were not published. The score of "Die drei Zigeuner" was published in 1871.

Heinrich Heine's poem "Lorelei," written in 1823, was first published in *Gesellschafter*, 1824, No. 49:—

Ich weiss nicht, was soll es bedeuten,
Dass ich so traurig bin;
Ein Märchen aus alten Zeiten,
Das kommt mir nicht aus dem Sinn.

Die Luft ist kühl, und es dunkelt,
Und ruhig fliesst der Rhein;
Der Gipfel des Berges funkelt
Im Abendsonnenschein.

Die schönste Jungfrau sitzet
Dort oben wunderbar,
Ihr goldnes Geschmeide blitzet,
Sie kämmt ihr goldenes Haar.

Sie kämmt es mit goldenem Kamme
Und singt ein Lied dabei,
Das hat eine wundersame,
Gewaltige Melodei.

Den Schiffer im kleinen Schiffe
Ergreift es mit wildem Weh;
Er schaut nicht die Felsenriffe,
Er schaut nur hinauf in die Höh.

Ich glaube, die Wellen verschlingen
Am Ende Schiffer und Kahn;
Und das hat mit ihrem Singen
Die Lorelei gethan.

A Most Effectual Throat Relief

Hoarseness, coughs, inflammation of the throat, bronchial and asthmatic troubles are relieved promptly by the use of

BROWN'S BRONCHIAL TROCHES

For over half a century recognized throughout the world as the staple throat remedy. Especially convenient to carry in purse or pocket ready for use whenever required to check a cough or give relief in any throat trouble.

Entirely free from opiates in any form. Fine for singers and speakers to clear the voice. Sold everywhere in boxes—never in bulk.

Price 25c, 50c and \$1.00
Sample sent free on request

JOHN I. BROWN & SON, BOSTON, MASS.

BROWN'S

CAMPHORATED
SAPONACEOUS

DENTIFRICE

is an article of superior merit. Used daily, will keep the teeth sound, prevent accumulation of tartar, and give firmness to the gums. It leaves a particularly clean and pleasant feeling in the mouth.

For sale by druggists and dealers in toilet articles, or sent on receipt of price, 25 cents. Sample sent on request.

Manufactured by JOHN I. BROWN & SON

CURTIS & BROWN
MFG. CO., Ltd.

NEW YORK, N.Y.

The following English version is by Charles Godfrey Leland:—

I know not what sorrow is o'er me,
What spell is upon my heart;
But a tale of old times is before me—
A legend that will not depart.

Night falls as I linger, dreaming,
And calmly flows the Rhine;
The peaks of the hills are gleaming
In the golden sunset-shine.

A wondrous lovely maiden
Sits high in glory there;
Her robe with gems is laden,
And she combs her golden hair.

And she spreads out the golden treasure,
Still singing in harmony;
And the song has a mystical measure
And a wonderful melody.

The boatman, when once she has bound him,
Is lost in a wild, sad love;
He sees not the rocks around him,
He sees but the beauty above.

I believe that the billows springing
The boat and the boatman drown;
And all that with her magical singing
The Loré-lay has done.

The story of the Loreley may be said to have been invented by Clemens Brentano, who in 1802 wrote a legend which may be paraphrased in English prose as follows:—

An enchantress lived at Bacharach, near the Rhine; she was beautiful and tender and she drew all hearts toward her. Many men in all the country round about were destroyed through love for her; there was no safeguard against her spells and chains.

The Bishop summoned her before the holy tribunal. Her beauty was such that he gave her absolution.

FAELTEN PIANOFORTE S C H O O L

The FULL COURSE embraces every detail of correct playing, interpretation, technic, memory culture, and concert repertoire, discourages aimless study, and prepares each student for a definite musical career.

CARL FAELTEN, Director
30 Huntington Avenue, Boston

DE MERITTE SCHOOL

815 BOYLSTON STREET, BOSTON
Twelfth Year

A preparatory school for boys who want an education.

The **Upper Grade** prepares for college and the scientific schools.

The **Lower Grade** gives to boys from ten to fourteen years of age a careful training for the work of the upper grade.

EDWIN DE MERITTE, A. B., Prin.

BOUND COPIES of the Boston Symphony Orchestra's PROGRAMME BOOKS

Containing Mr. Philip Hale's analytical and descriptive notes on all works performed during the season ("musically speaking, the greatest art annual of to-day,"—W. J. Henderson, New York Sun)
May be obtained by addressing

Price \$3.00

C. A. ELLIS
SYMPHONY HALL

Deeply moved, he said to her, "Poor Lorelei, who led you into the practice of black magic?"

"Put me to death, O my Lord Bishop; for I am tired of life. Alas! all men that look on me are lost. My eyes are two flames; my arm is a magic wand. Throw me into the flames; strike me with the rod of justice."

"But I cannot sentence you until you tell me why now my heart is burning, set on fire by you; nor can I beat you with the rod of justice, O fair Lorelei, because I should thus break my own poor heart."

"My Lord Bishop, do not wickedly mock me, a wretched woman. Beg God to pardon me. I cannot longer live; I love no one; I wish to die; in search of death I came to you. My beloved has deceived me; he has turned away from me; he has gone to a far distant country. Eyes now tender and now wild, cheeks red and white, gentle and modest words—in these is my magic circle. I ought to perish. Ah, I am so heartsick! When I see my own face, grieving, I fain would die. Mete out justice, that I may die a Christian death. Since he has left me, there is nothing left."

The Bishop orders three knights to come before him: "Take her to the convent! Go, Lore! May God have pity on your folly! You should be a nun, a little nun all white and black, to learn on earth the way of the last journey."

The three knights ride toward the convent, and the beautiful Lorelei is with them. "Let me go up this rock, O knights; I wish to see for the last time the castle of my beloved; I wish to see once more the deep Rhine; then I'll go to the convent and become God's maiden."

The rock is very steep, but she climbs it and is soon at the top. The poor girl says: "A boat is on the river; the boatman should be my beloved! O gladsome heart! He surely is my love!"

She bends over very low and falls into the Rhine.

* * *

Geibel wrote an opera libretto, "Lorelei," for Mendelssohn, who wrote only the music of the finale of the first act, an Ave Maria, and a vineyard chorus. Geibel then gave the libretto to Max Bruch, who wrote his opera without the use of the Mendelssohnian fragments: "Lorelei," Mannheim, 1863 (revised and performed at Leipsic, September 9, 1887, and revived during the season of 1895-96). Other operas based on the legend are: * "Lurserie, or the Revolt of the Najades," three acts, J. S. Dalrymple, published in London without date; "Loreley, die Fee am Rhein," romantic opera with ballet, three acts, G. A. Heinze, Breslau, December 23, 1845 (Riemmann says January, 1846);

* This list is founded on that given by Dr. Hermann Seesiger in his "Die Loreleysage in Dichtung und Musik" (Leipsic, 1898).

HENRY F. MILLER

Lyric Grands

\$650

Appeal where space is a consideration. Though smaller, their volume and power are stronger than in the ordinary, full-size Grands.

Henry F. Miller & Sons Piano Co.
1105 CHESTNUT STREET



"Loreley, die Fee am Rhein," romantic opera with ballet, four acts, Ignaz Lachner, Munich, September 6, 1846; "Die Loreley," music by Mendessohn, 1847 (unfinished); "Die Loreley," Fr. von Kornatzky, Berlin, 1852 (unpublished); "Loreley," one act, E. A. W. Siboni, composed in 1859 (not performed); "Lurline," three acts, W. V. Wallace, London, February 25, 1860; "Loreley," Fr. Mücke (composed in 1860, MS.); "Loreley," C. A. Fischer (about 1870, not performed); "Lorhelias von Calvi," Falchi, Rome, December 4, 1878; "Loreley," P. Hillemacher, Paris, December 14, 1882; "Loreley," five acts, A. Mohr, Breslau, November 9, 1884; "Loreley," two acts with intermezzo, F. Mögele, Kronstadt in Siebenbürgen, February 22, 1886; "Loreley," four acts, Otto Fiebach, Dantzic, March 31, 1886; "Loreley," two acts, F. Pacius, Helsingfors, April 28, 1887; "Loreley," Joh. Bartholdi, Copenhagen, 1887; "Loreley," E. Naumann, Berlin, April 9, 1889; "Loreley," A. Catalani, Turin, February 16, 1890; "Loreley," three acts, Hans Sommer, Brunswick, April 12, 1891; "Johannisnacht," three acts, W. Freudenberg.

Gounod shortly before his death contemplated writing a "Loreley," and so did Victor Nessler.

Ballets: by H. Wernthal, 1840; Cost. dall' Argine, Milan, 1877.

Operetta: "Lorenzino," P. Lanzini, Naples, 1888.

"Loreley," dramatic tale with music by Jos. Neswadba, about 1870, an "orchestral paraphrase," was once a favorite concert piece. Cantatas by F. Hiller, Op. 70, Aug. Reissmann, Ed. Sobolewski, Mohr, Rudnig. Overtures by E. Naumann, Fr. von Holstein, J. F. Dupont, K. Schindelmesser. Dramatic scene by J. Brambach, Op. 70 (Wiesbaden, 1891).

Of the Loreley art-songs, text by Heine, that by Liszt is the most celebrated, but the familiar setting of music by Friedrich Silcher (1789-1860) has become a true German folk-song. Other composers are Angermann, Becker, I. von Bronsart, C. D. von Bruyk, J. Bürde, Ehlert, Ellissen, Fiebach, Gade, Grill, Grimmer, Hiller (for mixed chorus), Hoven, Kern, Klein, Klitzsch, Kücken, F. Lachner, Lübbert, Maltzan, Mangold, J. Mathieux, C. T. W. Müller, E. Naumann, Oberthür, Proch, Raff, Rungenhagen, Schlottmann, F. A. Schultz, H.

HOTEL LENOX

2 minutes from Back Bay Stations

Fireproof Modern Convenient

250 Rooms; 125 with Private Bath

Superior Cuisine and Service

Boylston and Exeter Streets

BOSTON

Sommer, Steinkühler (with accompaniment of clarinet, violoncello, and pianoforte), Stern, Steiffensand, Tiehsen, Tottmann, Urspruch, Werner, Wiedemann, Wöhler, Wilhelmy.

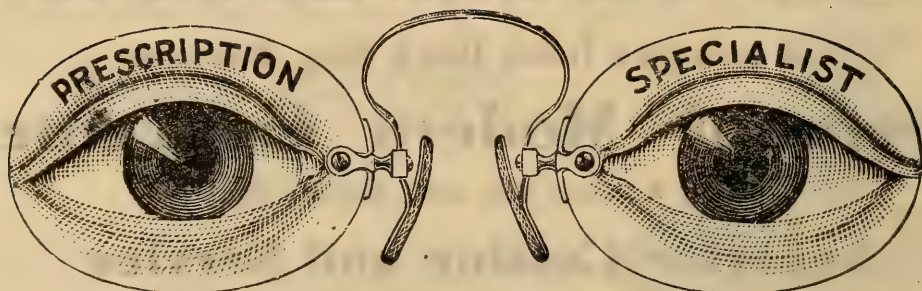
Music has been set to Eichendorff's verses by Alberti, Gleich, Jensen, E. Kaufmann, Lindner, Mayrberger, Nathusius, E. Naumann, F. Schultz, Schumann, H. Sommer, Steiffensand, Thrun, Weber, Wöhler. Poem by W. Lorenz, music by Schumann and G. Hasse. Ballad by Brentano, music by Riehl; another melody in Thümmel and Roquette's "Lieder im Volkston," vol. ii., No. 6. Ballad by Förster, music by K. J. Bischoff and Reissiger. Neefs wrote music for Stolterfoth's "Lurleyfischer," and Neuland for a poem by Darby. Fr. Hoebel wrote music for Savyer's ballad. Poem by Janitschka, music by J. Netzer, for two male voices with accompaniment of piano and clarinet (or horn). Other Loreley songs: music by Bauer, J. Plag, Titl, Stümer, von Holstein, Krigar, Lessmann, R. Ludwig, M. Mayer-Olbersleben, Schumacher, associated with Julius Wolff's "Lurlei."

Songs: poem by Heinrich Steinheuer, music by Alexander Winterberger; poem by Gedeon von der Heide (real name Joh. Bapt. Berger), music by A. Blumberger; poem by Ignatz Mappes, music by G. Rabe; ballad by Seidler, music by Fr. Gretscher; piano piece by Seeling with interlinear text by Louise Freiin von Sell; poem by Carmen Sylva, music by Aug. Bungert; poem by E. Geibel, music by Stöckhardt; poem by Wilhelmine Lorenz, music by Schumann, Op. 52, No. 3, and G. Hasse, Op. 25, No. 5.

Pianoforte pieces: "Loreley," by Liszt, H. Seeling, G. Satter, J. Raff (Op. 21), J. Fabian (with violin).

R. Genée's overture "Rheinsage," the second movement "Am Lurley-felsen" in Heinrich Hofmann's suite "Am Rhein," and the second movement of Paul Lorberg's symphony "Loreleysage" may also be mentioned here.

FRANK MÜLLER



MANUFACTURING OPTICIAN

Invisible Bifocal Lenses

Opera Glasses and Lorgnettes

1631 Chestnut Street

"A SIEGFRIED IDYL" RICHARD WAGNER

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

Cosima Liszt, daughter of Franz Liszt and the Comtesse d'Agoult, was married to Hans von Bülow at Berlin, August 18, 1857. They were divorced in the fall of 1869.

Richard Wagner married Minna Planer, November 24, 1836, at Königsberg. They separated in August, 1861, and she died at Dresden, January 25, 1866.

Wagner and Cosima Liszt, divorced wife of von Bülow, were married at Lucerne, August 25, 1870. Siegfried Wagner, their son, was born at Tribschen, near Lucerne, June 6, 1869.

Wagner wrote, November 11, 1870, to Ferdinand Präger: "My house, too, is full of children, the children of my wife, but besides there blooms for me a splendid son, strong and beautiful, whom I dare call Siegfried Richard Wagner. Now think what I must feel, that this at last has fallen to my share. I am fifty-seven years old." On the 25th of the month he wrote to Präger: "My son is Helferich Siegfried Richard. My son! Oh, what that says to me!"

But these were not the first references to the son. In a letter written to Mrs. Wille, June 25, 1870, Wagner wrote: "Certainly we shall come, for you are to be the first to whom we shall present ourselves as man and wife. She has defied every disapprobation and taken upon herself every condemnation. She has borne to me a wonderfully beautiful and vigorous boy, whom I could boldly call 'Siegfried': he is now growing, together with my work, and gives me a new, long life, which at last has attained a meaning. Thus we get along without the world, from which we have retired entirely. . . . But now listen; you will, I trust, approve of the sentiment which leads us to postpone our visit until I can introduce to you the mother of my son as my wedded wife" (Finck's Wagner, vol. ii. p. 246).

The "Siegfried Idyl" was a birthday gift to the composer's wife. It was first performed as a morning serenade, December 24,* 1871, on the

* Ramann says that Cosima Liszt was born at Bellagio, "at Christmas," 1837. Chamberlain and Dannreuther give 1870 as the year of composition of the Idyl; but see Richard Pohl's statement in the *Musikalisches Wochenblatt* of 1877 (p. 245).

The West End Stables and Riding Academy



21st St., above Chestnut

Philadelphia, Pa.

JOHN J. SHORT & BROTHER

steps of the villa at Tribschen, by a small orchestra of players collected from Zürich and Lucerne. Wagner conducted. Hans Richter, who played the trumpet in the performance, had led the rehearsals at Lucerne. The children of Cosima called the Idyl the "Steps Music."

Siegfried was born while the composition of the music drama, "Siegfried," was in progress. The themes in the Idyl were taken from the music drama, all save one,—a folk-song, "Schlaf', mein Kind, schlaf' ein"; but the development of the themes was new.

The composition, which first bore the title "Tribschener Idyll," is scored for flute, oboe, two clarinets, trumpet, two horns, bassoon, and strings.

It begins quietly, E major, 4-4 (strings without double-basses), with a short introduction made out of portions of the so-called "Friedensmelodie," which is soon announced by the strings, the theme from the love scene in the third act of "Siegfried," at Brünnhilde's words, "Ewig war ich, ewig in süß sehrender Wonne—doch ewig zu deinem Heil!" (I have been forever, I am forever, ever in sweet yearning ecstasy—but ever to thy salvation!) The development is wholly independent of that in the music drama. The wood-wind instruments gradually enter. The flute introduces as an opposing theme a phrase of the slumber motive in the last scene of "Die Walküre." This phrase is continued by oboe and clarinet. There is a crescendo. The theme appears in the basses, and reaches a *più forte*.

A short theme of two descending notes—generally a minor seventh or major sixth, taken from Brünnhilde's cry, "O Siegfried! Siegfried! sieh' meine Angst!" (O Siegfried! Siegfried! see my terror!) from the same love scene in "Siegfried"—appears now in the basses, now in the violins, while wind instruments give out chords in triplets. This short theme is much used throughout the Idyl.

The cradle song, "Schlafe, Kindchen, schlafe" (Sleep, my little one, sleep), is sung "very simply" by the oboe.

All these themes are worked up in various shapes until trills on the first violins lead to the "World-treasure" motive in Brünnhilde's speech to Siegfried,—“O Siegfried, Herrlicher! Hort der Welt!” (O Siegfried, thou glorious one! Treasure of the world!),—which is sung first by the

OLDEST PIANO HOUSE IN PHILADELPHIA

BELLAK

PIANOS

PLAYER-PIANOS

VICTROLAS \$15 to \$200

1129 CHESTNUT STREET

wind, A-flat major, 3-4 time, afterward worked out by strings, and then combined with preceding themes.

There is a climax, and on an organ-point on G as dominant the first horn gives out Siegfried's "motive," where he announces his intention of going out into the world, never to return (act i.), but the form is that assumed in the love scene. Flute and clarinet embroider this horn theme with hints at the bird song in the "Waldweben." There is a mass of trills, and the strings play the accompanying figure to Siegfried's "Ein herrlich Gewässer wogt vor mir" (A splendid sea surges before me), 'cellos and violas, then violins. The music swells to forte, and, after there is a modulation back to E major and a combination of the first two themes, the climax of the Idyl is reached, and the trumpet sounds the forest bird motive. The chief themes are further developed, alone or in combination. The pace slackens more and more, and the first two themes bring the end in pianissimo.

"A Siegfried Idyl" was performed at Mannheim in December, 1871, and at Meiningen in the spring of 1877. The work was published in February, 1878, and the first performance after publication was at a Bilse concert in Berlin toward the end of February of that year. According to Dr. Reimann the music drama "Siegfried" was then so little known that a Berlin critic said the Idyl was taken from the second act. So Mr. Henry Knight, a passionate Wagnerite, wrote verses in 1889, in which he showed a similar confusion in mental operation.

The first performance in Boston was at a concert of the Harvard Musical Association, December 19, 1878.

RECITATIVE AND ARIA OF LIA FROM THE CANTATA "L'ENFANT PRODIGE"* CLAUDE ACHILLE DEBUSSY †

(Born at St. Germain (Seine et Oise), France, August 22, 1862; now living in Paris.)

This recitative and aria of Lia, the mother of the Prodigal Son, were first sung by Mme. Rose Caron ‡ at the Paris Conservatory, June 27,

* By special arrangement of Mme. Homer with the Society of Authors, Composers, and Publishers of Music, Inc.

† He entered the Paris Conservatory as Achille Claude Debussy, and the title-page of the first edition of "Ariettes" composed in 1888 reads thus: "Ariettes: Paroles de P. Verlaine, Musique de Ach. Debussy."

‡ Rose Lucile Caron was born Meuniez, at Monerville, France, November 17, 1857. She entered the Paris Conservatory in 1880, when she was already married, and studied singing until 1882, when, as a pupil of Masset, she took a second prize for singing and an *accessit* for opera. After studying with Marie Sasse and singing in concerts, she joined the Monnaie Opera Company, Brussels, in the season of 1883-84, not 1882, as stated in Grove's Dictionary (revised edition), and at first received 1,100 francs a month. She took the parts of Alice, Marguerite, and Valentine, and on January 7, 1884, created the part of Brünehilde in Reyer's "Sigurd." On March 7, 1885, she took the part of Eva in the first performance of "Die Meistersinger von Nürnberg" in French. She was then receiving 3,000 francs a month. In 1885 she became a member of the Opéra, Paris, and made her début, June 12, in Reyer's "Sigurd." At the Opéra she sang in "Le Cid," "Les Huguenots," "Henry VIII.," "Faust," and "Le Freischütz," but in 1888 returned to the Monnaie, where she created the parts of Laurence in "Jocelyn" (February 25), Richilde in Mathieu's "Richilde" (December 12, 1888), and Salammô in Reyer's opera (February 10, 1890). Returning to the Paris Opéra in 1890, she was heard there in the first performances in Paris of "Salammô," "Djelma," "Die Walkyrie"

The Elinor Comstock Music School

A resident and day school. Leschetizky method. Piano teachers all Leschetizky pupils. Vocal, Harmony, Ensemble playing, Sight reading, Lectures on current operas and concerts. Classes arranged in French, Classic Dancing, Literature and History of Art. Catalogues.

Miss ELINOR COMSTOCK, 1000 Madison Ave., New York City

1884, in a performance of Debussy's cantata by which he gained the *prix de Rome* in that year.

The cantata was performed for the first time in America, with a piano-forte accompaniment for four hands, at a concert of the Fine Arts Society of Detroit, March 10, 1910, in the Century Association Building, Detroit, Mich. The singers were: Mrs. Charles F. Hammond, Lia; William Lavin, Azaël; William A. Kerr, Simeon.

The first performance of the cantata as an opera in the United States was at the Boston Opera House, November 16, 1910. The singers were: Miss Nielsen, Lia; Mr. Lassalle, Azaël; Mr. Blanchart, Simeon. Mr. Caplet conducted.

RECITATIVE.

L'année en vain chasse l'année!
À chaque saison ramenée.
Leurs jeux et leurs ébats m'attristent malgré moi:
Ils rouvrent ma blessure et mon chagrin s'accroît. . . .
Je viens chercher la grève solitaire. . . .
Douleur involontaire! Efforts superflus!
Lia pleure toujours l'enfant qu'elle n'a plus! . . .

AIR. Azaël! Azaël!
Pourquoi m'as-tu quittée? . . .
En mon cœur maternel
Ton image est restée.
Azaël! Azaël!
Pourquoi m'as-tu quittée? . . .

Cependant les soirs étaient doux, dans la plaine d'ormes plantée,
Quand, sous la charge récoltée,
On ramenait les grands bœufs roux.
Lorsque la tâche était finie,
Enfants, vieillards, et serviteurs,
Ouvriers des champs ou pasteurs,
Louaient de Dieu la main bénie.
Ainsi les jours suivaient les jours,
Et dans la pieuse famille
Le jeune homme et la jeune fille
Échangeait leurs chastes amours
D'autres ne sentent pas le poids de la vieillesse;
Heureux dans leurs enfants,
Ils voient couler les ans
Sans regret comme sans tristesse. . . .
Aux cœurs inconsolés que les temps sont pesants! . . .
Azaël! Azaël!
Pourquoi m'as-tu quittée? . . .

The years roll by, no comfort bringing,
Spring comes smiling, gay flowers flinging;

(Sieglinde and in French), "Otello." She was also conspicuous as Fidelio, Elsa, Elisabeth, Rachel, Salomé (in Massenet's opera), Donna Anna. She has sung at the Opéra-Comique, Paris, in "Fidelio" (1898) and "Iphigénie en Tauride" (1900); also at Monte Carlo. In 1902 she became one of the professors of singing at the Paris Conservatory. She took the part of Salammô at the Opéra, Paris, June 12, 1908.

WILFRIED KLAMROTH

TEACHER of SINGING IN ALL OF ITS
BRANCHES

RICCARDO MARTIN'S OPINION:

"He has the real secret and knows how to teach it."

Studio, 11 1-2 West 37th Street NEW YORK

The bird's sweet song but makes my heart the sadder pine;
 My wounds bleed fresh, my heart cries for joys that once were mine.
 Along this silent shore I wander lonely,
 My grief God knoweth only.
 Evermore Lia mourns her child, the child that once she bore.

Azaël! Azaël!
 Oh! wherefore did'st thou leave me?
 On my heart thou art graven;
 I sorrow for thee.

Happy days to my memory start when, the elm-tree waving o'er us,
 Homeward the ruddy oxen bore us,
 Weary of toil, but light of heart.
 Then, as the shadows began to fall,
 We all the evening hymn did sing
 Thankfully to God our king,
 To God the Lord who giveth all.

Sweetly we slept, and glad repose.
 Youths and maidens wandered free,
 Plighted vows in sincerity,
 Evening shades brought rest and calm repose.

Happy ye parents! when to earth your children bind you
 How glad your lot appears! its joys, its tender fears,
 With their lives hath their love entwined you;
 Sadly must I alone drag out the leaden years! *

"The Prodigal Son" was not composed for the operatic stage. Berlioz perhaps thought that his "Damnation of Faust" might be effective as an opera. Whenever this work is introduced as an opera, the old question is revived: Did Berlioz write it with thought of the lyric stage? Rubinstein wrote oratorios that he called sacred operas. In the eighteenth century oratorios were sometimes performed as operas. Thus Dittersdorf gave an account of seeing Abraham and Isaac as operatic characters on a Viennese stage, and even in a Connecticut city Mendelssohn's "Elijah" has been produced as an opera with scenery, costumes, and action, and the performance elicited commendatory letters from the clergy.

But Debussy never dreamed of his "Prodigal Son" as an opera.

* I do not know the name of the translator.—P. H.

The Pennsylvania College of Music

KATE H. CHANDLER, President

1511 Girard Avenue

PHILADELPHIA, PA.

FACULTY

KATE H. CHANDLER	CHARLES H. RICE
RAYMOND S. WILSON, M.B.	EDITH W. HAMLIN, M.B.
EDWARD H. SMITH	EMILY A. HOLZBAUR, M.B.
JOSEPH A. HOPKINS	VIRGINIA MADDEN
HERMAN H. GREBE	SELMA KATZENSTEIN

LETITIA L. MURPHY
 and Associate Instructors



He wrote music for a cantata with verses by Édouard Guinand. He was then twenty-two years old.

Debussy's parents were not musical, and he himself showed no marked musical instinct as a child. In 1871 the boy happened to be at his aunt's house at Cannes, and she took it into her head that he should study the piano. An old Italian, Cerutti, taught him the rudiments, and the teacher saw nothing remarkable in the boy, who on his return home took no lessons. The father wished his son to be a sailor.

The mother of Charles de Sivry, the brother-in-law of Paul Verlaine, hearing Claude strumming the piano, was the first to detect the boy's talent. She had studied with Chopin, and she gave Claude lessons with such good will that he entered the Paris Conservatory in 1873. He studied with Lavignac, and took three medals for solfège. His piano teacher was Marmontel, and Edward MacDowell was in the class. In 1877 Debussy took a second prize for his performance of Schumann's sonata in G minor. He resolved to concentrate his attention on composition.

The class of harmony was then taught by Émile Durand. "A succession of notes was given, called either 'chant' or 'bass,' as it was placed high or low. It was necessary to add chords to it according to certain rules as arbitrary as those of bridge, disturbed by one or two licenses, no more. For each rebus there was only one solution, which, in the jargon of conservatories, is known as 'the author's harmony.' This method of instruction has not been changed for thirty years" (Laloy wrote this in 1909), "and even recently a respectable professor, when he played on the piano before the puzzled class the correction, like those of our old Latin themes, announced with a flight of elbows and swell of back the elegant boldness on which in advance he plumed himself. Debussy was never able to find this 'author's harmony.' One day, when a preparatory competition was testing the strength of future rivals, the master, a stranger to the class, who had given out the theme, read at the piano the answers. He came to Debussy's. 'But, sir, you do not understand it, then?' Debussy excused himself: 'No, I do not hear your harmony. I hear only that which I have written.' Then the master, turning toward Émile Durand, all put out, said: 'It's a pity!'"

Debussy studied for three years, and did not gain even an *accessit*,

ARTHUR L. LAWRASON

PROMINENT STUDENTS

REGINA VICARINO, Phenomenal Colorature

SALLIE FISHER

LINA ABARBANELL

322 W. 57th Street

Columbus 8945

NEW YORK

Music teaches most exquisitely the art of development.—D'ISRAELI

MUSIC EDUCATION

CALVIN B. CADY. Studios { Boston, 900 Beacon Street
New York, 15 Claremont Avenue
Pianoforte, Harmony, etc., and Normal Courses

Address Teachers College, Columbia University, New York, for Syllabus of Course in Music Education.

Address Clayton F. Summy Co., Chicago, Ill., for Poetic Folk Dances, Books I. and II., Folk Songs for Ten Fingers, First Home Studies, Music Education, An Outline, Books I. and II.
Summer Normal, Portland, Oregon, in July

but he was more fortunate in the matter of improvised harmony. The teacher of accompaniment was Bazille, an amiable old gentleman, who had arranged many orchestral scores for the piano. While waiting for his tardy pupils, he would play from Auber's operas. His one idea was this: "You see, boys, harmony is to be found only by study at the piano. Look at Delibes. He always composes at the piano. And see how easy it is to reduce it! The piano is an orchestra that comes all alone under the fingers." Nevertheless, Debussy had the opportunity to please his ear, and in 1880 he took a first *prix d'accompagnement*.

He then went into Guiraud's class in composition. Guiraud, born at New Orleans, had a finer taste than is shown in his compositions. He liked Debussy, and gave him good advice. The pupil set music to de Banville's comedy, "Diane au Bois," and brought it proudly to the class. Guiraud looked it over, and said: "Come to me to-morrow and bring your score." After Guiraud had read the score a second time, he said: "Do you wish to take the *prix de Rome*?" "Of course," answered Debussy. "Well, this is all very interesting, but you must reserve it for a later day, or you will never take the *prix de Rome*."

For a short time Debussy was in César Franck's organ class. He soon tired of hearing Papa Franck during the exercises in improvisation crying out incessantly: "Modulate! Modulate!" when he himself did not see the necessity. Debussy took an *accessit* for counterpoint and fugue in 1882, and the next year the second *prix de Rome*.

It should be noted that in 1879 Mme. Metch, the wife of a Russian engineer, a prominent constructor of railway lines, asked Marmontel for a pupil to take to Russia with her as a household pianist. Debussy accepted the position. He did not become well acquainted with Rimsky-Korsakoff, Balakireff, and Borodin, "who were hardly prophets in their own country at that time; he did not know at all Modest Moussorgsky, whose life ended ingloriously, but he saw much of the gypsies, who in the taverns of Moscow and its suburbs gave him the first example of music without rules." Mr. Laloy adds that Debussy did not think at the time of jotting down one of the gypsy melodies.

Debussy's competitors for the *prix de Rome* were Messrs. René, Missa, Kaiser, and Leroux. The competitive settings of the poem were

FAMOUS OPERA LIBRETTOS

Edited by W. J. HENDERSON

Author of "What is Good Music?" etc.

Of particular interest to the music-loving public is this series of novel and distinctive little books. Each volume contains the libretto of an opera in the original language; an excellent translation and an introduction, both biographical and critical, by W. J. HENDERSON, the well-known musical critic of the *New York Sun*.

"Ideals of what the opera libretto should be."—*N. Y. Sun*.

In the series:		Cloth	Limp Leather
Aida	} Published in 1911	Net, \$0.50	Net, \$1.00
Carmen		Net, .50	Net, 1.00
Tristan and Isolde.	Added in 1912	Net, .60	Net, 1.00
Die Meistersinger	. . . . .	Net, .60	Net, 1.00
Postage, 6 cents per volume extra			

Publishers, DODD, MEAD AND COMPANY - - New York

performed at the Conservatory, June 27, 1884, and Debussy's was sung by Mme. Caron (Lia), Van Dyck (Azaël), and Taskin (Simeon). The second hearing was on June 28 at the Institute, and the prize was awarded to Debussy by twenty-two votes out of twenty-eight. The competition was unanimously considered an extraordinary one, and Debussy's score was held to be one of the most interesting that had been heard at the Institute for several years.

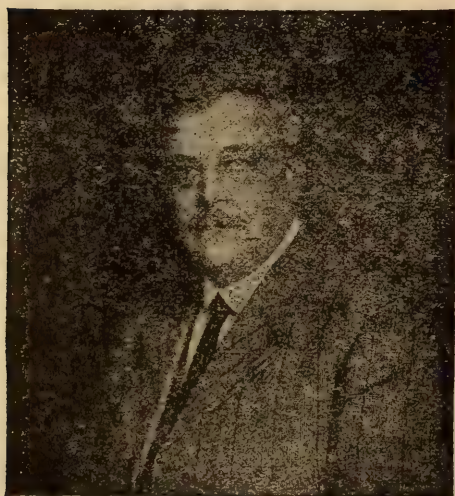
According to the tradition there are three characters in the cantata, —the father, the mother, and the prodigal son. The scenes of the cantata are thus arranged: recitative and air of Lia, the mother; recitative of Simeon, the father; procession and dances; recitative and air of Azaël, the returning prodigal; recitative of the mother, and then a duet; recitative and air for Simeon; final trio.

OVERTURE TO "LEONORA" No. 3, OP. 72. LUDWIG VAN BEETHOVEN

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827.)

Beethoven's opera, "Fidelio, oder die eheliche Liebe," with text adapted freely by Joseph Sonnleithner from the French of Bouilly ("Léonore; ou, l'Amour Conjugal," a "fait historique" in two acts and in prose, music by Gaveaux, Opéra-Comique, Paris, February 19, 1798), was first performed at Vienna, November 20, 1805, with Anna Pauline Milder,* afterward Mrs. Hauptmann, as the heroine. The first

* Pauline Anna Milder was born at Constantinople, December 13, 1785. She died at Berlin, May 29, 1838. The daughter of an Austrian courier, or, as some say, a pastry cook to the Austrian ambassador at Constantinople, and afterward interpreter to Prince Maurojani, she had a most adventurous childhood. (The story is told at length in von Ledebur's "Tonkünstler-Lexicon Berlin's.") Back in Austria, she studied three years with Sigismund Neukomm. Schikaneder heard her and brought her out in Vienna in 1803, as Juno in Süsmayer's "Der Spiegel von Arkadien." She soon became famous, and she was engaged at the court opera, where she created the part of Leonora in "Fidelio." In 1810 she married a jeweller, Hauptmann. She sang as guest at many opera-houses and was offered brilliant engagements, and in 1816 she became a member of the Berlin Royal Opera House at a yearly salary of four thousand thalers and a vacation of three months. She retired with a pension in 1831, after having sung in three hundred and eighty operatic performances. She was also famous in Berlin as an oratorio singer. She appeared again in Berlin in 1834, but her voice was sadly worn, yet she sang as a guest in Copenhagen and St. Petersburg. Her funeral was conducted with pomp and ceremony, and it is said that the "Iphigenia in Tauris," "Alceste," and "Armide," her favorite operas, were put into her coffin,—a favor she asked shortly before her death.



Edward B. Kinney

Vocal Specialist

780 WEST END AVENUE
S.E. Corner 98th STREET
NEW YORK

Phone, 1404 River

As organist and choirmaster of one of New York's large churches, and a producer of light operas, Mr. Kinney gives his pupils unusual chances.

He not only places the voice, but prepares the young artist for a career. His experience in caring for and restoring abused and apparently lost voices is invaluable. Examination by appointment.

performance in Boston was on April 1, 1857, with Mrs. Johannsen, Miss Berkiel, Beutler,* Neumann, Oehlin, and Weinlich as the chief singers.

"Leonore" No. 2 was the overture played at the first performance in Vienna. The opera was withdrawn, revised, and produced again on March 29, 1806, when "Leonore" No. 3, a remodelled form of No. 2, was played as the overture. The opera was performed twice, and then withdrawn. There was talk of a performance at Prague in 1807, and Beethoven wrote for it a new overture, in which he retained the theme drawn from Florestan's air, "In des Lebens Frühlingstagen," but none of the other material used in Nos. 2 and 3. The opera was not performed, and the autograph of the overture disappeared. "Fidelio" was revived at Vienna in 1814, and for this performance Beethoven wrote the "Fidelio" overture. We know from his diary that he "rewrote and bettered" the opera by work from March to May 15 of that year.

The dress rehearsal was on May 22, but the promised overture was not ready. On the 20th or 21st Beethoven was dining at a tavern with his friend Bartolini. After the meal was over, Beethoven took a bill-of-fare, drew lines on the back of it, and began to write. "Come, let us go," said Bartolini. "No, wait awhile: I have the scheme of my overture," answered Beethoven, and he sat until he had finished his sketches. Nor was he at the dress rehearsal. They waited for him a long time, then went to his lodgings. He was fast asleep in bed. A cup and wine and biscuits were near him, and sheets of the overture were on the bed and the floor. The candle was burnt out. It was impossible to use the new overture, which was not even finished. Schindler said a "Leonore" overture was played. According to Seyfried the overture used was that to "The Ruins of Athens," and

* Mr. Beutler sang that night for the last time. He had a cold, and the physician warned him against singing, but the audience filled the theatre, and he was persuaded. He became hoarse immediately after the performance, and, as his vocal chords were paralyzed, he never sang again. Mendelssohn, who had given him musical instruction, praised his voice, but urged him not to use it in opera, as it would not stand the wear and tear. Beutler then gave up the ambition of his life, but in the Revolution of 1848 he and other students at Heidelberg were obliged to leave the country. He came to the United States, and yielded to the temptation of a good offer from an opera manager. He became an understudy of Mario, then the misfortune befell him. I am indebted for these facts to Beutler's daughter, Mrs. Clara Tippet, of Boston.

WITHERSPOON HALL

KNEISEL QUARTET

MONDAY EVENING, MARCH 25

AT 8.15 O'CLOCK

TICKETS ON SALE AT HEPPE'S, 1119 CHESTNUT STREET

his view is now accepted, although Treitsche asserted that the "Prometheus" overture was the one chosen. After Beethoven's death a score of an overture in C was found among his manuscripts. It was not dated, but a first violin part bore the words in the composer's handwriting: "Overtura in C, charakteristische Ouverture. Violino I." This work was played at Vienna in 1828, at a concert, as a "grand characteristic overture" by Beethoven. It was identified later, and circumstances point to 1807 as the date of composition.

The order, then, of these overtures, according to the time of composition, is now supposed to be "Leonore" No. 2, "Leonore" No. 3, "Leonore" No. 1, "Fidelio." It may here be added that Beethoven wished, and for a long time insisted, that the title of his opera should be "Leonore"; and he ascribed the early failures to the substitution of the title "Fidelio." But the manager of the theatre and friends of Beethoven insisted with equal force on "Fidelio," because the same story had been used by Gaveaux ("Léonore," Opéra-Comique, Paris, 1798) and Paër ("Leonora," Dresden, 1805).

It is said that "Leonore" No. 2 was rewritten because certain passages given to the wood-wind troubled the players. Others say it was too difficult for the strings and too long. In No. 2, as well as in No. 3, the chief dramatic stroke is the trumpet signal, which announces the arrival of the Minister of Justice, confounds Pizarro, and saves Florestan and Leonore.

The "Fidelio" overture is the one generally played before performances of the opera in Germany, although Weingartner has tried earnestly to restore "Leonore" No. 2 to that position. "Leonore" No. 3 is sometimes played between the acts. "Leonore" No. 1 is not often heard either in theatre or in concert-room. Marx wrote much in favor of it, and asserted that it was a "musical delineation of the heroine of the story, as she appears before the clouds of misfortune have settled down upon her."

The "Leonore" No. 2 was Beethoven's first grand overture; and in general scope and in the richness of development it was far in advance of its time. There is still more pronounced dramatic development in the No. 3. The exceedingly long free fantasia of No. 2 is shortened, and its character is changed. In No. 2, between the trumpet-calls, there is a return to certain developments of the chief theme. This does not

ANNOUNCEMENT of M. H. HANSON

437 FIFTH AVENUE, NEW YORK

For Spring, 1912. Available among others

MARGARETE MATZENAUER	} Metropo- litan Opera House	LUDWIG HESS, Famous Tenor
MARIE RAPPOLD		HENRI SCOTT, Basso, Chicago Opera
BERNICE DE PASQUALI		BORIS HAMBourg, 'Cellist
HENRIETTE WAKEFIELD		GEORGE HARRIS, Jr., Tenor
		W. DALTON-BAKER, Baritone

For 1912-13

GEORGE HENSCHER, Recitals to his own accompaniment

LEON RAINS, Basso

GOTTFRIED GALSTON, the sensational Munich pianist

LOUIS PERSINGER, American Violin Virtuoso of European fame

MAX PAUER, Pianist

All the above artists, and others to be announced

List of Works performed at these Concerts during the Season of 1911-1912.

BEETHOVEN

Overture to Goethe's "Egmont," Op. 84	November
Symphony No. 4, in B-flat major, Op. 60	February
Overture, "Leonora," No. 3	March

BERLIOZ

Minuet of Will-o'-the-Wisps, Ballet of Sylphs, and Rákóczy March, from "The Damnation of Faust"	January
--	---------

BRAHMS

Academic Festival Overture, Op. 80	December
Concerto in D major, for Violin and Orchestra, Op. 77 (Cadenza by Joachim)	Mr. ANTON WIREK, February

BRUCH

Andromache's Lament, from "Achilles" (Part III., No. 16), Op. 50	Madame SCHUMANN-HEINK, November
Fantasia on Scottish Airs, for Violin and Orchestra, Op. 46	Miss KATHLEEN PARLOW, December

DEBUSSY

Prelude to "The Afternoon of a Faun" (after the Eclogue of Stéphane Mallarmé)	November
Ibéria: "Images," for Orchestra, No. 2	January
Recitative and Aria of Lia from "L'Enfant Prodigue"	Madame LOUISE HOMER, March

FRANCK

Symphony in D minor	January
---------------------	---------

LISZT

Song with Orchestra, "Die drei Zigeuner"	Madame SCHUMANN-HEINK, November
"Les Préludes," Symphonic Poem, No. 3	November
Song with Orchestra, "Die Lorelei"	Madame LOUISE HOMER, March

MOZART

Overture to "The Marriage of Figaro"	February
--------------------------------------	----------

RIMSKY-KORSAKOFF

Symphonic Suite, "Scheherazade" (after "The Thousand Nights and a Night"), Op. 35	December
---	----------

RUBINSTEIN

Concerto for Piano and Orchestra in G major, No. 3	Mr. JOSEF HOFMANN, January
--	----------------------------

SCHUBERT

Song with Orchestra, "Die junge Nonne" (orchestrated by Franz Liszt)	Madame SCHUMANN-HEINK, November
--	---------------------------------

STRAUSS

Tone Poem, "Thus spake Zarathustra"	November
"Symphonia Domestica," in one movement, Op. 53	March

WAGNER

Song with Orchestra, "Träume" (orchestrated by Felix Mottl)	Madame SCHUMANN-HEINK, November
Prelude to "Lohengrin"	February
Overture to "The Flying Dutchman"	February
"Siegfried Idyl"	March

WEBER

Overture to the Opera "Der Freischütz"	March
--	-------

The Refinements of Our Work



Are most apparent when compared with the work of ordinary cleaners. Unexcelled facilities up-to-the-minute equipment and years of experience in



Cleansing and Dyeing

make our work distinctive in its thoroughness

ARTICLES RETURNED IN A SHORT TIME

**CURTAINS
BLANKETS
DRAPERIES**

**GOWNS
WAISTS
SASHES**

**MENS CLOTHES
OVERCOATS
SUITS GLOVES**

Carefully cleansed properly finished and inspected before returning

LEWANDOS

Philadelphia Shop

1633 CHESTNUT STREET

Telephones { Bell Spruce 4679
Keystone Race 907

New York City
Albany
Rochester

Roxbury
Cambridge
Boston

Baltimore
Washington
Providence

Worcester
Springfield
Newport

Watertown
South Boston
Portland

Hartford
Bridgeport
New Haven
Salem
Lynn

Bundles called for and delivered by our own teams and motors

EXECUTIVE OFFICES 286 BOYLSTON STREET BOSTON U S A

SEASON

- - - - -

1912-1913

Boston Symphony Orchestra

Dr. KARL MUCK, Conductor

The Boston Symphony Orchestra will give its usual series of five concerts in the Academy of Music, Philadelphia, during the season of 1912-1913. The dates are as follows:

MONDAY EVENINGS

November 4

December 2

January 6

February 17

and March 17

at 8.15

C. A. ELLIS, Manager

appear in No. 3, but there are some measures from the "Song of Thanksgiving" in the scene in the opera where these trumpet-calls are heard, and the return to the first theme occurs only after the episode is over. The thematic material of Nos. 2 and 3 is practically the same, but the differences in treatment are great and many.

"Leonore" No. 2 begins with a slow introduction, *adagio*, C major, 3-4. There are bold changes of tonality. Clarinets, bassoons, and horns enter with a slow cantilena from Florestan's air in the prison scene. The main portion of the overture, *allegro*, C major, 2-2, begins *pianissimo*, with an announcement of the first theme, which is not taken from the opera itself. The second theme, in oboe and 'cellos against arpeggios in violins and violas, is borrowed, though altered, from the Florestan melody heard in the introduction. In the free fantasia there is first a working-out of the first theme in imitative counterpoint. Then the second theme enters in F major, then in C minor; and the work on the first theme is pursued at length, until the climax rushes to the celebrated trumpet-call, which is different in tonality and in other respects from the one in No. 3. The second call is followed by strange harmonies in the strings. There are a few measures, *adagio*, in which the Florestan melody returns. This melody is not finished, but the violins take up the last figure of wood-wind instruments, and develop it into the hurry of strings that precedes the coda. This well-known passage is one-half as long as the like passage in No. 3. The coda, *presto*, in C major (2-2), begins in double *fortissimo* on a diminution of the first theme; and that which follows is about the same as in No. 3, although there is no ascending chromatic crescendo with the new and brilliant appearance of the first theme, nor is there the concluding roll of kettledrums.

This overture and No. 3 are both scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, a pair of kettledrums, strings.

The No. 3 begins, to quote Mr. Apthorp, "with one of Beethoven's most daring harmonic subtleties. The key is C major; the strings, trumpets, and kettledrums strike a short *fortissimo* G (the dominant of the key), which is held and diminished by the wood-wind and horns,

CLARA TIPPETT

Teacher of Singing

Assistant, GRACE R. HORNE

312 Pierce Building
Copley Square, Boston

then taken up again piano by all the strings in octaves. From this G the strings, with the flute, clarinets, and first bassoons, now pass step by step down the scale of C major, through the compass of an octave, landing on a mysterious F-sharp, which the strings thrice swell and diminish, and against which the bassoons complete the chord of the dominant seventh and at last of the tonic of the key of B minor. From this chord of B minor the strings jump immediately back to G (dominant of C major), and pass, by a deceptive cadence, through the chord of the dominant seventh and minor ninth to the chord of A-flat major. Here we have in the short space of nine measures a succession of keys—C major, B minor, A-flat major—such as few men before Beethoven would have dared to write; but such is the art with which this extraordinary succession is managed that all sounds perfectly unforced and natural." After the key of A-flat major is reached, clarinets and bassoons, supported by strings and two sustained notes for trombones, play the opening measures of Florestan's air, "In des Lebens Frühlingstagen" (act ii. of the opera). The buoyant theme of the Allegro, C major, begins pianissimo in first violins and 'cellos, and grows in strength until the whole orchestra treats it impetuously. The second theme has been described as "woven out of sobs and pitying sighs." The working-out consists almost wholly in alternating a pathetic figure, taken from the second theme and played by the wood-wind over a nervous string accompaniment, with furious outbursts from the whole orchestra. Then comes the trumpet-call behind the stage. The twice repeated call is answered in each instance by the short song of thanksgiving from the same scene: Leonore's words are, "Ach! du bist gerettet! Grosser Gott!" A gradual transition leads from this to the return of the first theme at the beginning of the third part (flute solo). This third part is developed in general as the first, and leads to a wildly jubilant coda.

The overture "Leonore" No. 3 was first played in Boston at a concert of the Musical Fund Society on December 7, 1850. Mr. G. J. Webb was the conductor. The score and the parts were borrowed, for the programme of a concert by the society on January 24, 1852, states that the overture was then "presented by C. C. Perkins, Esq."

MUSICAL INSTRUCTION

TEACHER OF SINGING

Miss CLARA E. MUNGER

Century Building

177 Huntington Avenue, Boston

TEACHER OF SINGING

Miss PRISCILLA WHITE

602 Pierce Building

Copley Square, BOSTON

MUSICAL INSTRUCTION

Miss KATHERINE LINCOLN

SOPRANO

Management, Mrs. PAUL SUTORIUS

1 West 34th Street, New York

TEACHER OF SINGING

514 Pierce Building

Copley Square, BOSTON

Saturdays and Mondays in New York
Representing Miss Clara E. Munger

Studio, 56 East 34th Street, New York City

BERTHA CUSHING CHILD

67 MOUNT VERNON STREET

TEACHING AT
LANG STUDIOS

6 NEWBURY STREET, BOSTON

WILLIAM ALDEN PAUL

TEACHER OF SINGING

312 PIERCE BUILDING, COPLEY SQUARE, BOSTON

Monday and Thursday P.M. and by appointment

Address, Instructor in Music, Episcopal Theological School

Telephone, 2816 R Cambridge

FREDERICK N. WATERMAN

BARITONE SOLOIST

and **TEACHER OF SINGING**

NEW CENTURY BUILDING

177 HUNTINGTON AVENUE • BOSTON
Room 10

**Howell School of Lyric and
Dramatic Art**

CAROLINE WOODS-HOWELL, Directress

**De Reszke Method of
SINGING**

30 Huntington Avenue, Boston
518 Main Street, Worcester

At Boston Studio, Tuesday, Friday, Saturday
At Worcester Studio, Monday, Wednesday, Thursday

Miss ANNA MILLER WOOD

Mezzo-Contralto, Soloist and Teacher

Soloist; Boston Symphony Orchestra
Chicago Symphony Orchestra
Kneisel Quartet, etc.

Studio, Pierce Building, Copley Square, Boston

Miss MARY INGRAHAM

PIANIST and TEACHER

Lang Studios

6 NEWBURY STREET

MR. C. M. CHASE

TEACHER OF PIANOFORTE PLAYING

Assisted by MILDRED HARLOWE COOK and others

STUDIOS, STEINERT HALL ANNEX, BOSTON

500 CARNEGIE HALL, NEW YORK, WEDNESDAYS

MUSICAL INSTRUCTION

ELLA BACKUS-BEHR

Sixty-nine West Eighty-eighth Street
NEW YORK

As Vocal Coach refers to
Mme. Louise Homer Mr. Bechtal Alcock and
Mrs. Merle Tillotson-Alcock Mr. Frederic Martin

AMERICAN INSTITUTE OF APPLIED MUSIC

METROPOLITAN COLLEGE OF MUSIC
212 West 59th Street, New York City

Thorough instruction in all branches of music.
Personal attention to individual pupils.
Twenty-sixth year began October 2, 1911.

KATE S. CHITTENDEN, Dean of the Faculty

FRANCIS ROGERS

Management, LOUDON CHARLTON
868 Carnegie Hall, New York

B A R I T O N E

RECITAL, ORATORIO, CONCERT

Also a limited number of pupils in the art of singing
There is the real stuff in this singer.—PHILIP HALE.
Mr. Rogers is a true artist.—W. J. HENDERSON
(*N. Y. Sun*).

Address, 563 PARK AVENUE, NEW YORK

VIRGIL

Piano School and Conservatory

42 West 76th Street, New York

THE SCHOOL THAT MAKES
PLAYERS

RESULTS TELL

Catalogue on request

E. SHEFFIELD MARSH

T E N O R

Tone production and preparation for
public work

Studio, 815 Carnegie Hall . New York City

LIONEL ROBSARTE

Former Opera Tenor Voice Specialist

A. de Trabadelo, Paris, teacher of Melba, Garden, Farrar, Eames, Carasa, Gayarre, etc., says:
"I sincerely believe Mr. Robsarte has no equal among
American instructors."

Voices tried gratis by appointment

From tone work to artistic finish. Traditions and action of full opera repertoire—Concert and oratorio. Teacher of Mme. Jungman, Prima Donna Contralto, Hofopera, Vienna; Mlle. Lillian Grenville, Prima Donna Soprano, Milan, St. Petersburg, Nice, Chicago Opera Co.; Signor Jacoletti, now singing in Naples; Miss Helene Travis, Mascagni Opera Co.

Residence Studio - Hotel Woodward, N.Y.

'PHONE, 5000 COLUMBUS

SIGHT PLAYING FOR PIANISTS

If you are a poor Sight Reader and have difficulty in reading

NEW MUSIC AT FIRST SIGHT

write for Booklet giving full particulars of our complete correspondence course

A Professor of Music in one of the largest Colleges in the United States, to whom reference is permitted, says: "YOUR COURSE IS WORTH THE PRICE TO ME EVERY WEEK IN THE AMOUNT OF TIME IT SAVES ME ALONE"

Address NEW YORK COLLEGE OF APPLIED MUSIC

9208 METROPOLITAN TOWER

NEW YORK CITY

MUSICAL INSTRUCTION

Claude Maitland Griffeth

PIANO INSTRUCTION

Studio, 133 Carnegie Hall, New York

Mon. and Thurs. Afternoons

Pouch Gallery, Brooklyn

SEND FOR CIRCULAR

PERRY AVERILL

BARITONE

Prepares Singers for the profession

Studio, 220 West 59th Street, New York

'Phone 1097 Col.

ARTHUR D. WOODRUFF

TEACHER OF SINGING

5 West 38th Street

NEW YORK CITY

Miss M. GRACE DASCHBACH

In charge of Vocal Department Teachers
College, Columbia University

SOPRANO

TEACHER OF SINGING

401 Carnegie Hall . New York City

GEORGE HARRIS, Jr.

TENOR

Soloist with Boston Symphony Orchestra
Cecilia Society
and with New York Symphony Orchestra
Management:

M. H. HANSON, 437 5th Avenue, New York

MASTER MUSIC STUDIOS

2789 Broadway, New York

Mrs. M. DUBLE-SCHEELE

Apply to Secretary, Master Music Studios

CATALOG

Telephone Connection

STEINWAY PIANO USED

SUMMER CENTER

SCHLOSS ORT, GMUNDEN, AUSTRIA

Study of music is optional

CARL E. DUFFT

BASSO

Vocal Instruction

1 East 40th Street . New York City

LESLEY MARTIN

Bel Canto

Studio: 1425 Broadway, New York

SINGERS—Suzanne Baker Watson, Cora Cross, Nellie Hart, Willette Kershaw, Gertrude Hutcheson, Ivy Scott, Marion Stanley, Estelle Ward, Mabel Wilbur, Flora Zabelle, Edward Foley, George Gilbert, John Hendricks, Andrew Mack, Dr. Eugene Walton Marshall, Fiske O'Hara, Umberto Sacchetti, Ellis Rhodes, Albert Wallerstedt, and many other singers now before the public in operatic and church work

NEW NATIONAL THEATRE, WASHINGTON

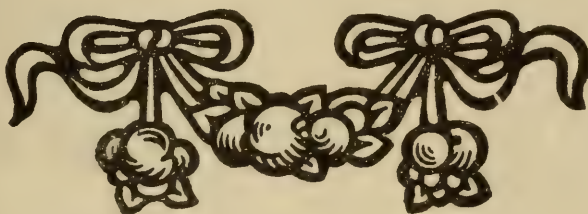
Thirty-first Season, 1911-1912

Boston Symphony Orchestra

MAX FIEDLER, Conductor

Programme of the
Fifth and Last Matinee

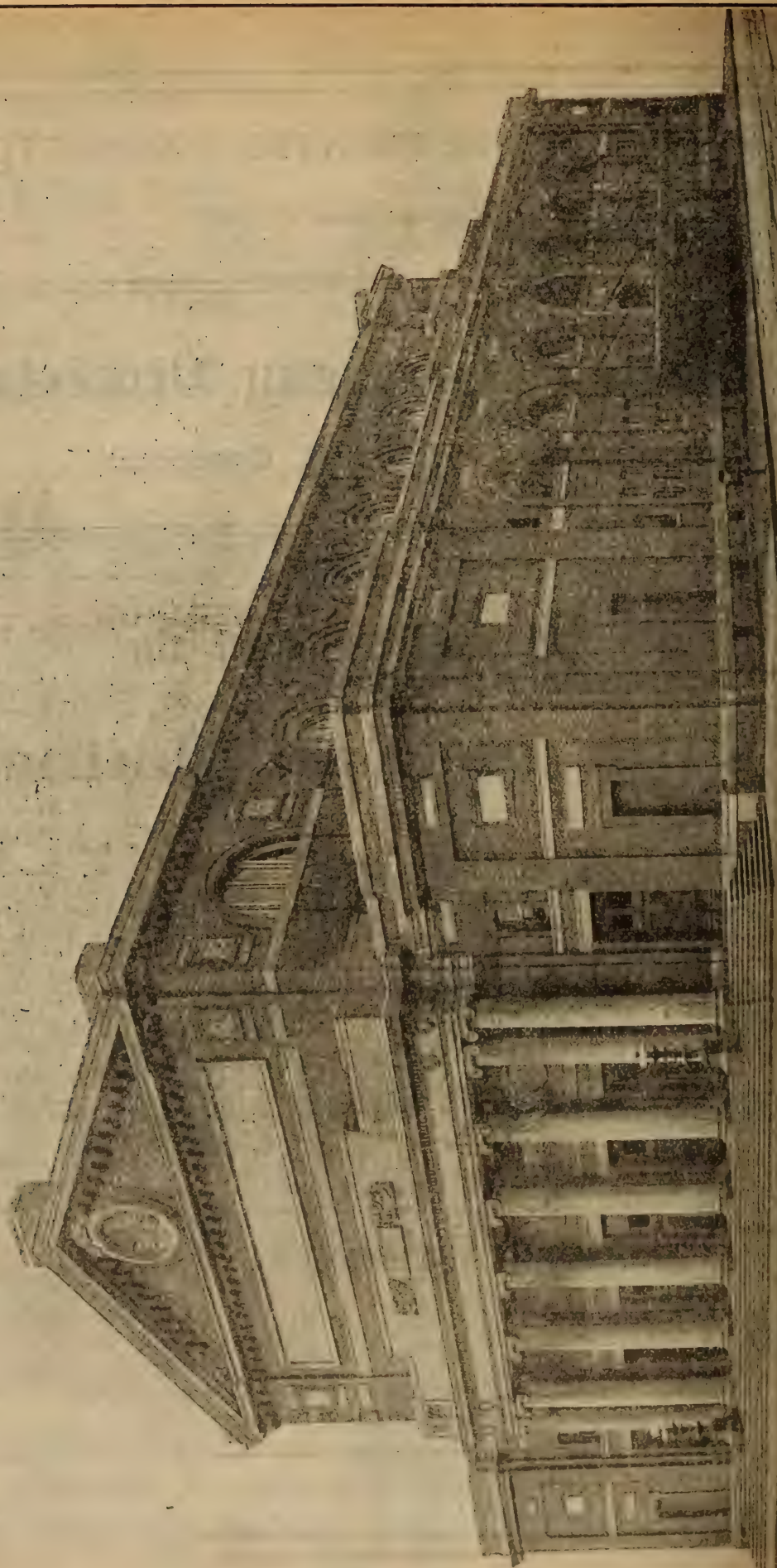
WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE



TUESDAY AFTERNOON, MARCH 19
AT 4.30

COPYRIGHT, 1911, BY C. A. ELLIS

PUBLISHED BY C. A. ELLIS, MANAGER



SYMPHONY HALL. THE HOME OF THE BOSTON SYMPHONY ORCHESTRA.

Wi
No
Str
Eic
Ba
Fiu
Tis
Gol
Fer
Gie
Sch
War
Kun
Ger
Fr
Ma
Bro
Batt
Fox,
Ho
ess
or be
tain
hair
HA
thue

Boston Symphony Orchestra

PERSONNEL

Thirty-first Season, 1911-1912

MAX FIEDLER, Conductor

VIOLINS.

Witek, A., <i>Concert-master.</i>	Roth, O.	Hoffmann, J.	Theodorowicz, J.
Noack, S.	Kuntz, D.	Kraft, F. W.	Mahn, F.
Strube, G.	Rissland, K.	Ribarsch, A.	Traupe, W.
Eichheim, H.	Bak, A.	Mullaly, J.	Goldstein, H.
Barleben, K.	Akeroyd, J.	Fiedler, B.	Berger, H.
Fiumara, P.	Currier, F.	Marble, E.	Eichler, J.
Tischer-Zeitz, H.	Kurth, R.	Fabrizio, C.	
Goldstein, S.	Werner, H.	Grünberg, M.	

VIOLAS.

Ferir, E.	Spoor, S.	Pauer, O. H.	Kolster, A.	VanWynbergen, C.
Gietzen, A.	Hoyer, H.	Kluge, M.	Forster, E.	Kautzenbach, W.

VIOLONCELLOS.

Schroeder, A.	Keller, J.	Barth, C.	Belinski, M.	Warnke, J.
Warnke, H.	Nagel, R.	Nast, L.	Hadley, A.	Smalley, R.

BASSES.

Kunze, M.	Agnesy, K.	Seydel, T.	Ludwig, O.
Gerhardt, G.	Jaeger, A.	Huber, E.	Schurig, R.

FLUTES.

Maquarre, A.
Brooke, A.
Battles, A.
Fox, P.

OBOES.

Longy, G.
Lenom, C.
Sautet, A.

CLARINETS.

Grisez, G.
Mimart, P.
Vannini, A.

BASSOONS.

Sadony, P.
Mueller, E.
Regestein, E.

ENGLISH HORN.

Mueller, F.

BASS CLARINET.

Stumpf, K.

CONTRA-BASSOON.

Mosbach, J.

HORNS.

Hess, M.
Lorbeer, H.
Hain, F.
Phair, J.

HORNS.

Wendler, G.
Gebhardt, W.
Hackebarth, A.
Schumann, C.

TRUMPETS.

Kloepfel, L.
Mann, J.
Heim, G.
Merrill, C.

TROMBONES.

Hampe, C.
Alloo, M.
Mäusebach, A.
Kenfield, L.

TUBA.

Lorenz, O.

HARP.

Schuecker, H.

TYMPANI.

Neumann, S.
Kandler, F.

PERCUSSION.

Rettberg, A.
Zahn, F.

Senia, T.
Burkhardt, H.

ORGAN.

Marshall, J. P.

LIBRARIAN.

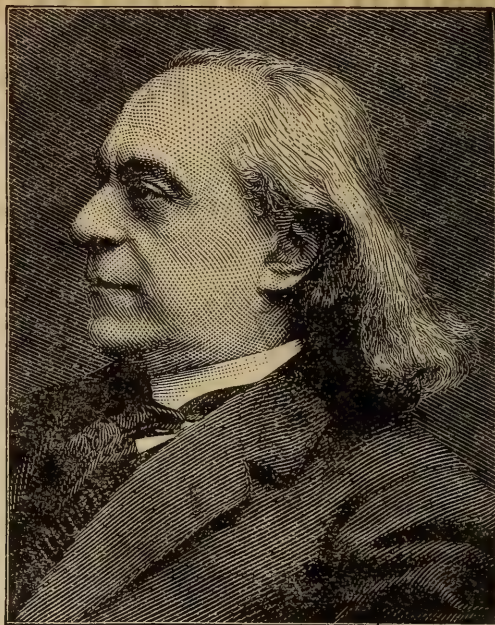
Sauerquell, J.

Vladimir De Pachmann

*The Greatest Pianist
Of the 20th Century*

ON TOUR
IN THE
UNITED STATES

SEASON: 1911-1912



For generations the appearance of new stars on the musical firmament has been announced—then they came with a temporary glitter—soon to fade and to be forgotten.

De Pachmann has outlived them all. With each return he won additional resplendence and to-day he is acknowledged by the truly artistic public to be the greatest exponent of the piano of the twentieth century. As Arthur Symonds, the eminent British critic, says:

"Pachmann is the Verlaine or Whistler of the Pianoforte the greatest player of the piano now living."

Pachmann, as before, uses the BALDWIN PIANO for the expression of his magic art, the instrument of which he himself says:

" It cries when I feel like crying, it sings joyfully when I feel like singing. It responds—like a human being—to every mood. I love the Baldwin Piano."

Every lover of the highest type of piano music will, of course, go to hear Pachmann—to revel in the beauty of his music and to marvel at it.

It is the beautiful tone quality, the voice which is music itself, and the wonderfully responsive action of the Baldwin Piano, by which Pachmann's miraculous hands reveal to you the thrill, the terror and the ecstasy of a beauty which you had never dreamed was hidden in sounds.

Sole Representative

HUGO WORCH

1110 G STREET

-

-

WASHINGTON, D.C.

NEW NATIONAL THEATRE . WASHINGTON

Ninety-second performance in Washington

Boston Symphony Orchestra

Thirty-first Season, 1911-1912

MAX FIEDLER, Conductor

FIFTH AND LAST MATINEE
TUESDAY AFTERNOON, MARCH 19
AT 4.30

MAX FIEDLER'S FAREWELL APPEARANCE

PROGRAMME

WAGNER

Prelude to "The Mastersingers of Nuremberg"

Prelude to "Lohengrin"

Funeral Music, Act III., from "Dusk of the Gods"

Prelude and "Liebestod" from "Tristan and Isolde"

Scene, "Just God!" and Aria, "My Life Fades in its Blossom," from "Rienzi," Act III., No. 9

"A Siegfried Idyl"

Waltraute's Narrative from "Götterdämmerung,"
Act I., Scene 3

verture, "Tannhäuser"

SOLOIST

Madame LOUISE HOMER

There will be an intermission of ten minutes after the fourth selection



E. F. DROOP & SONS CO.

1300 G Street

Established in 1857, this house has for 54 years maintained its prestige in the musical circles of Washington, because of continued adherence to the policy of always selling reliable, satisfying merchandise. Everything purchased here is warranted.

EXCLUSIVE REPRESENTATIVES
IN WASHINGTON FOR

STEINWAY and SONS

AND OTHER LEADING

PIANOS

STEINWAY PIANOLA PIANOS

FARRAND CECILIAN PIANOS

THE WELTE MIGNON

VICTOR-VICTROLAS

RECORDS

MUSIC

Musical Instruments of every description

PRELUDE TO "THE MASTERSINGERS OF NUREMBERG."

RICHARD WAGNER

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

The Vorspiel to "Die Meistersinger von Nürnberg" was performed for the first time at Leipsic, November 1, 1862. The opera was first performed at Munich, June 21, 1868.

The idea of the opera occurred to Wagner at Marienbad in 1845, and he then sketched a scenario, which differed widely from the one finally adopted. It is possible that certain scenes were written while he was composing "Lohengrin," and there is a legend that the quintet was finished in 1845. Some add to the quintet the different songs of Sachs and Walther. Wagner wrote a friend, March 12, 1862: "To-morrow I at least hope to begin the composition of 'Die Meistersinger.'" The libretto was completed at Paris in 1861. He worked at Biebrich in 1862 on the music. In the fall of that year he wished the public to hear fragments of his new works, as yet not performed nor published,—fragments of "Siegfried," "Tristan," "Die Walküre,"—and he himself added to these the overture to "Die Meistersinger," the entrance of the mastersingers, and Pogner's address, from the same opera.

His friend, Wendelin Weissheimer (born 1838), opera conductor at Würzburg and Mainz, composer, teacher, essayist, organized a concert at Leipsic for the production of certain works. Von Bülow was interested in the scheme, and the concert was given in the hall of the Gewandhaus, November 1, 1862, as stated above.

The programme was as follows:—

PART I.

Prelude to "Die Meistersinger zu Nürnberg" (new)	Wagner
"Das Grab im Busento," Ballade for Bass, Male Chorus, and Orchestra	Weissheimer
Sung by Mr. RÜBSAMEN.	
Concerto in A major (No. 2) for Piano	Liszt
Mr. v. BÜLOW.	
"O lieb' so lang du lieben kannst," Cantata for Mixed Chorus, Solo, and Orchestra	Weissheimer

"OLD VIOLINS"

C. H. Hildebrandt & Son

321 N. HOWARD STREET

Established 1838 BALTIMORE, MD.

PART II.

"Ritter Toggenburg," Symphony in one movement (five sections)	<i>Weissheimer</i>
Chorus, "Trocknet nicht"	<i>Weissheimer</i>
"Chorus, "Frühlingslied"	<i>Weissheimer</i>
The duet sung by Miss LESSIAK and Mr. JOHN.	
Overture to the opera "Tannhäuser"	<i>Wagner</i>

Wagner conducted the two overtures. The hall was nearly empty, and the concert was given at a pecuniary loss. This was naturally a sore disappointment to Wagner, who had written to Weissheimer, October 12, 1862: "Good! 'Tannhäuser' overture, then! That's all right for me. For what I now have in mind is to make an out-and-out sensation, so as to make money." Wagner had proposed to add the prelude and finale of "Tristan" to the prelude to "Die Meistersinger"; but his friends in Leipsic advised the substitution of the overture to "Tannhäuser." There was not the faintest applause when Wagner appeared to conduct. Yet the prelude to "Die Meistersinger" was received then with such favor that it was immediately played a second time.

* * *

I give in condensed and paraphrased form Mr. Maurice Kufferath's analysis of this overture.*

This Vorspiel, or prelude, is in reality a broadly developed overture in the classic form. It may be divided into four distinct parts, which are closely knit together.

*See "Les Maitres Chanteurs de Nuremberg," by Maurice Kufferath (Paris and Brussels, 1908), pp. 200-210.



THE BRADBURY PIANO

Master musicians as well as amateurs are enthusiastic in their praise of the admirable musical merits of the famous BRADBURY Piano. As manufacturers of the BRADBURY Piano we always show a complete line of all the newest models in Uprights, Grands, and Player Pianos, both in polished and art finishes.

These instruments are sold under our manufacturer's guarantee at actual Factory prices.

THE F. G. SMITH PIANO CO.
1217 F STREET WASHINGTON, D.C.

1. An initial period, *moderato*, in the form of a march built on four chief themes, combined in various ways. The tonality of C major is well maintained.

2. A second period, in E major, of frankly lyrical character, fully developed, and in a way the centre of the composition.

3. An intermediate episode after the fashion of a scherzo, developed from the initial theme, treated in diminution and in fugued style.

4. A revival of the lyric theme, combined this time simultaneously with the two chief themes of the first period, which leads to a coda wherein the initial phrase is introduced in the manner of a *stretto*.

The opening energetic march theme serves throughout the work to characterize the mastersingers. As Wagner said, "The German is angular and awkward when he wishes to show his good manners, but he is noble and superior to all when he takes fire." The theme might characterize the German bourgeoisie. (Compare Elgar's theme of "London Citizenship," in "Cockaigne.") Secondary figures are formed from disintegrated portions of this theme, and there is a peculiarly appropriate scholastic, pedantic polyphony. Note also how from the beginning a cunning use of the *ritardando* contributes to the archaic color of the work.

The exposition of the initial theme, with the first developments, leads to a second theme of wholly different character. It is essentially lyrical, and, given at first to the flute, hints at the growing love of Walther for Eva. Oboe, clarinet, and horn are associated with the flute, and alternate with it in the development.

Oliver Ditson Company

BOSTON

150 Tremont Street

NEW YORK

8-10-12 East 34th Street

A NEW MUSIC STUDENTS LIBRARY VOLUME



SOUND AND ITS RELATION TO MUSIC

CLARENCE G. HAMILTON, A.M.

Price postpaid, bound in cloth . . . \$1.25

STUDENTS of music greatly need a handbook of acoustics as relating to music, one that has been brought in line with the latest discoveries and theories. The books now in the market are no longer dependable, the result being that this element in a course of music study is generally lacking. The author has presented the essential facts together with many interesting experiments and helpful figures and diagrams to make the principles clear. A good text-book for schools and colleges.

Remarkable for its clearness and conciseness. I will always have it on my desk for reference.—ARTHUR FOOTE.

BOSTON NEW YORK

A Weberish flourish of violins leads to a third theme, intoned by the brass, sustained by harp. It is a kind of fanfare. The theme seems to have been borrowed by Wagner from the "crowned 'Tone" of Heinrich M \ddot{u} gling.* This pompous theme may be called the fanfare of the corporation, the theme of the guild, or the theme of the banner, the emblem of the corporation. It is soon combined with the theme of the mastersingers, and at the conclusion the whole orchestra is used. There is in this brilliant passage an interesting chromatic walk of trumpets and trombones, supported by violas and 'cellos.

A short and nervous episode of eight measures introduces a series of modulations, which lead to a sweet yet broadly extended melody,—the theme that characterizes in general the love of Walther and Eva. And here begins the second part of the overture. The love theme after development is combined with a more passionate figure, which is used in the opera in many ways,—as when Sachs sings of the spring; as when it is used as an expression of Walther's ardor in the accompaniment to his trial song in the first act.

The tonality of the first period is C major, that of the love music is E major. And now there is an allegretto. The oboe, in staccato notes, traces in double diminution the theme of the initial march; while the clarinet and the bassoon supply ironical counterpoint. The theme of youthful ardor enters in contention; but irony triumphs, and there is a parody (in E-flat) of the solemn March of the Mastersingers, with a new subject in counterpoint in the basses. The counter-theme in the 'cellos is the theme which goes from mouth to mouth in the crowd when

* See "Der Meistergesang in Geschichte und Kunst," by Curt Mey (Carlsruhe, 1892, pp. 56, 57).

THE FUNCTIONS OF TRUST COMPANIES

Banking, Trustee, Agency, Safe Deposit, etc.,
are explained in an attractive booklet that
will be sent on request.

American Security and Trust Co.

N.W. corner Fifteenth Street and Pennsylvania Avenue

Opposite United States Treasury

Capital and Surplus \$5,000,000

CHARLES J. BELL . . . President

Beckmesser appears and begins his Prize Song,—“What? He? Does he dare? *Scheint mir nicht der Rechtel!*” “He’s not the fellow to do it.” And this mocking theme has importance in the overture; for it changes position with the subject, and takes in turn the lead.

After a return to the short and nervous episode there is a thunderous explosion. The theme of the mastersingers is sounded by the brass with hurried violin figures, at first alone, then combined simultaneously with the love theme, and with the fanfare of the corporation played scherzando by the second violins, violas, and a portion of the woodwind. This is the culmination of the overture. The melodious phrase is developed with superb breadth. It is now and then traversed by the ironical theme of the flouted Beckmesser, while the basses give a martial rhythm until again breaks forth from the brass the theme of the corporation. The fanfare leads to a last and sonorous affirmation of the mastersinger theme, which serves at last as a song of apotheosis.

PRELUDE TO THE OPERA “LOHENGRIN” RICHARD WAGNER

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

“Lohengrin,” an opera in three acts, was performed for the first time at the Court Theatre, Weimar, August 28, 1850. The cast was as follows: Lohengrin, Beck; Telramund, Milde; King Henry, Höfer; The Herald, Pätsch; Ortrud, Miss Fastlinger; Elsa, Miss Agthe. Liszt conducted.



STORAGE UNDER GUARANTEE

Burglar-proof Vaults for silverware and valuables.
Dry Cold Storage for furs, clothing, curtains, rugs, etc.

Security Storage Company

Successors to Storage Department, American Security and Trust Company

FURNITURE WAREHOUSEMEN
PACKERS AND FORWARDING AGENTS

1140 FIFTEENTH STREET - - WASHINGTON, D.C.

(Send for illustrated Descriptive Booklet and Price-list)

The tenor Beck found the first part of "Lohengrin's narrative" so exhausting that he was unable to sing the second; and, to quote Mr. Henry T. Finck's words, "Wagner, judging that this would probably be the case with most tenors, cancelled this passage altogether." The five additional verses are printed in the original orchestral score, but not in the score for voices and pianoforte, nor in the libretto. The whole narrative was sung at the Munich performance in 1869 with Nachbaur as Lohengrin. Some of Wagner's friends almost persuaded him to change the plot, and permit Lohengrin to remain with Elsa, just as Dickens was persuaded for the sake of "a happy ending" to change, and ruin in the changing, the final chapter of "Great Expectations." Beck, by the way, who, according to Richard Pohl, was wholly unable to do justice to the part, left the stage not many years after the first performance.*

It was at Marienbad in the summer of 1845 that Wagner laid out the scheme of "Lohengrin." He wrote the libretto in the following winter, and conceived some of the melodic ideas. He began the actual composition of the opera with this narrative of Lohengrin, "because the monologue contained the most significant musical germs in the whole score." In the original version, after the words "and Lohengrin my name," the orchestra intoned the Grail theme, the chorus treated the theme in the same manner as in the first act when the knight appears, and then the recitation continued in a manner analogous to first section. The third act of "Lohengrin" was composed at Grossgraufen between September 9, 1846, and March 5, 1847; the first act between May 12 and June 8, 1847; the second act between June 18 and August 2 of the same year. The Prelude was completed on August 28, 1847, and the instrumentation was made during the following winter and spring. The score was not published for several years,—to quote from Mr. W. J. Henderson's "Richard Wagner" (New York, 1901),—"be-

* Wagner, in a letter to Louis Schindelmeisser, written in 1853, declared frankly that Beck was "atrocious." Yet the Princess Sayn-Wittgenstein, who heard him a few years after the first performance, was hysterical in praise of the tenor. Wagner wished his Lohengrin to be "young and radiant." He wrote with reference to one unhappy Lohengrin: "I had always fancied that people must be glad whenever Lohengrin but tread the stage: on the contrary, it seems they were gladder when he left it." For much entertaining matter concerning the first performance of "Lohengrin" see W. A. Ellis's *Life of Wagner*: the indices of the volumes are commendably full.

The COSTLIEST PIANO in the WORLD

IS THE

MASON & HAMLIN

UPRIGHTS	-	-	\$550 UP
GRANDS	-	-	\$800 UP

We are the Exclusive Washington and Baltimore Distributors

PERCY S. FOSTER PIANO CO.

FOSTER BUILDING - - - 1330 G STREET

cause Meser, who had printed the previous works of the composer, had lost money by the ventures. Breitkopf & Härtel subsequently secured the score at a small price, not because they were niggardly in offering, but because Wagner's works had no large market value at the time, and he was anxious to sell, being in his chronic condition of financial embarrassment."

The first performance of the Prelude in concert was on January 17, 1853, in the Gewandhaus, Leipsic, at a concert for the benefit of the Orchestral Pension Fund. Julius Rietz conducted from manuscript.

The first performance of "Lohengrin" (in German) in the United States was at the Stadt Theatre, New York, April 3, 1871. Adolf Neuendorff conducted. The cast was as follows: Lohengrin, Habelmann; Telramund, Vierling; King Henry, Franosch; the Herald, W. Formes; Ortrud, Mme. Frederici; Elsa, Mme. Lichtmay. The first performance in Italian was at the Academy of Music, March 23, 1874: Lohengrin, Campanini; Telramund, del Puente; King Henry, Nannetti; the Herald, Blum; Ortrud, Miss Cary; Elsa, Miss Nilsson.

* *

The Prelude is the development and working out of the Sangreal motive. Berlioz described the composition as a gradual crescendo leading to a shorter decrescendo. "Like the hero's career in the opera," says Mr. Apthorp, "it begins, as it were, in the clouds, then gradually descends farther and farther until it embraces all the lowest tones of the orchestra, and then returns to the clouds again. Its single theme is developed in free polyphony by various successive

F O R D

5 PASS. LIGHT TOURING CAR . \$690.00

3 PASS. LIGHT ROADSTER . . \$590.00

6 PASS. TOWN CAR . . . \$900.00

ALL MODELS FULLY EQUIPPED

ECONOMY, DURABILITY AND SERVICE

MILLER BROS.

AUTOMOBILE AND SUPPLY HOUSE

1105-1107 Fourteenth Street, N.W., WASHINGTON, D.C.

groups of instruments, each of which groups proceeds with free counter-thematic work as the next group enters with the theme. First we have the violins piano in their higher register; then come the flutes, oboes and clarinets; then the violas, 'cellos, horns, bassoons, and double-basses; lastly the trumpets, trombones, and tuba fortissimo; then comes the decrescendo, ending pianissimo in the high violins and flutes."

The Prelude is scored for three flutes, two oboes, English horn, two clarinets, bass clarinet, three bassoons, four horns, three trumpets, three trombones, bass tuba, a set of three kettledrums, cymbals, four solo violins, and the usual strings.

SIEGFRIED'S FUNERAL MUSIC, FROM "DUSK OF THE GODS," ACT III.,
SCENE 2 RICHARD WAGNER

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

This music is not a funeral march. It has nothing to do with the last rites and ceremonies paid Siegfried. It is a collection of prominent *leit-motive* which are associated with the hero or with the Volsung race.

These motives are named by Mr. W. F. Apthorp in the following order:—

"I. The VOLSUNG MOTIVE (slow and solemn in horns and tubas, repeated by clarinets and bassoons).

"II. The DEATH-MOTIVE (crashing C minor chords in brass, strings, and kettledrums, interspersed with running passages in triplets in the lower strings).

“III. THE MOTIVE OF THE VOLSUNGS’ HEROISM (slow and stately, in tubas and horns).

"IV. The MOTIVE OF SYMPATHY * (worked up in imitation in woodwind and horns), merging soon into:—

"V. The LOVE-MOTIVE (in the oboe).

* Siegmund and Sieglinde (Siegfried's father and mother) in the first scene of *Die Walküre*.

'PHONE,
MAIN-
6995

"THINGS
RUBBER"

WASHINGTON RUBBER CO.
10TH & F STS. WASHINGTON, D.C.

“(The bass under these last two motives is a further development of the Volsung-Motive, which is carried on for five measures more in the double-basses, bass-clarinets, bassoons, and bass and contra-bass tubas, against the running triplet figure from the Death-Motive in the violins.)

“VI. The SWORD-MOTIVE (in the trumpet).

“VII. The MOTIVE OF GLORIFICATION IN DEATH (the crashing chords of the Death-Motive in the major mode; the full orchestra).

“VIII. The SIEGFRIED-MOTIVE (in the horns and bass-trumpet; afterwards in the trumpets).

“IX. The MOTIVE OF SIEGFRIED THE HERO (a rhythmic modification of ‘Siegfried’s horn-call,’ in all the brass).

“X. The BRÜNNHILDE-MOTIVE (in the clarinet and English-horn).

“Of all these the only one which keeps constantly recurring in one form or another is the Death-Motive, either in its original minor shape, or else in the major mode as the ‘Motive of Glorification in Death.’

“This music on Siegfried’s death comes to no definite close in the drama itself, but merges gradually into the third, and final, scene of the act, which ends with Brünnhilde’s dying speech over the hero’s remains, her self-immolation, and the mystic shadowing forth of Ragnarök, or the Dusk of the Gods (*Götterdämmerung*), from which the drama takes its name.”

SANDERS & STAYMAN CO.

— No. 1327 “F” STREET, N.W. —

THE HOME OF THE

Weber Piano

Known the world over for its great tone. In the tone of the **WEBER PIANO** is an alluring sweetness hard to define, a humanly sympathetic quality that charms and holds the listener. You should hear it before you decide on any other make. We also have the **STEINWAY PIANOLA PIANOS** in latest models.

PRELUDE AND "LOVE DEATH," FROM "TRISTAN AND ISOLDE."

RICHARD WAGNER

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

The thought of "Tristan and Isolde" was first mentioned by Wagner in a letter to Liszt in the latter part of 1854; the poem was written at Zürich in the summer of 1857, and finished in September of that year; the composition of the first act was completed at Zürich, December 31, 1857 (some say, only in the sketch); the second act was completed at Venice in March, 1859; the third act at Lucerne in August, 1859. The "action in three acts" was performed for the first time at the Royal Court Theatre, Munich, June 10, 1865; * the first performance in America was at the Metropolitan Theatre, New York, December 1, 1886; † the first performance in Boston was at the Boston Theatre, April 1, 1895.‡

Both the Prelude and the Love Death were performed in concerts before the production of the opera at Munich. The Prelude was played for the first time at Prague, March 12, 1859, and von Bülow, who conducted, composed a close for concert purposes. It was stated on the programme that the Prelude was performed "through the favor of the composer." The Prelude was also played at Leipsic, June 1, 1859. Yet, when Johann Herbeck asked later in the year permission to perform it in Vienna, Wagner wrote him from Paris that the performance at Leipsic was against his wish, and that, as soon as Herbeck knew the piece, he would understand why Wagner considered it unsuitable for concert purposes. And then Wagner put the Prelude on the programme of his concert given in Paris, January 25, 1860.

* The cast at Munich was as follows: Tristan, Ludwig Schnorr von Carolsfeld; Kurvenal, Mitterwurzer; Melot, Heinrich; Marie, Zottmayer; Isolde, Mrs. Schnorr von Carolsfeld; Brängane, Miss Deinet. Hans von Bülow conducted.

† The cast at the first performance in New York was as follows: Tristan, Albert Niemann; Kurvenal, Adolph Robinson; Melot, Rudolph von Milde; Marke, Emil Fischer; Isolde, Lilli Lehmann; Brängane, Marianne Brandt; Ein Hirt, Otto Kemnitz; Steuermann, Emil Sängner; Seemann, Max Alvary. Anton Seidl conducted.

‡ The cast at the first performance in Boston was: Tristan, Max Alvary; Kurvenal, Franz Schwarz; Melot, Jas. F. Thomson; Marke, Emil Fischer; Seemann, Mr. Zdanow; Isolde, Rosa Sucher; Brängane, Marie Brema. Walter Damrosch conducted.

CAFÉ REPUBLIQUE

A POLITE PLACE TO DINE

Cuisine and Service the Best

AFTERNOON TEA, 4 to 6

SPECIAL MUSIC

F AND 15th, WASHINGTON, D.C.

Wagner himself frequently conducted the Prelude and Love Death, arranged by him for orchestra alone, in the concerts given by him in 1863.

* *

The Prelude, *Langsam und schmachtend* (slow and languishingly), in A minor, 6-8, is a gradual and long-continued crescendo to a most sonorous fortissimo; a shorter decrescendo leads back to pianissimo. It is free in form and of continuous development. There are two chief themes: the first phrase, sung by 'cellos, is combined in the third measure with a phrase ascending chromatically and given to the oboes. These phrases form a theme known as the Love Potion motive, or the motive of Longing; for commentators are not yet agreed even as to the terminology. The second theme, again sung by the 'cellos, a voluptuous theme, is entitled Tristan's Love Glance.

The Prelude is scored for three flutes (one interchangeable with piccolo), two oboes, cor anglais, two clarinets, bass clarinet, three bassoons, four horns, three trumpets, three trombones, tuba, kettle-drums, strings.

Isolde's Love Death is the title given, as some say, by Liszt to the music of Isolde dying over Tristan's body. The title is also given to the orchestral part of the scene played as concert music without the voice part. The music is scored for the same orchestra as the Prelude with the addition of a harp.

The text of "Isoldens Liebestod" is as follows:—

ORIGINAL GERMAN.

Mild und leise
wie er lächelt,
wie das Auge
hold er öffnet:
seht ihr's Freunde,
sah't ihr's nicht?
Immer lichter
wie er leuchtet,
Stern-umstrahlet

ENGLISH PROSE TRANSLATION.*

How gently he smiles and softly, how
he sweetly opens his eyes: see ye it,
friends, can ye not see it? How he
shines ever brighter, raises himself on
high amid the radiant stars: do ye not
see it? How bravely his heart swells
and gushes full and sublime in his
bosom, how sweet breath is gently

* This prose translation is by Mr. W. F. Apthorp.

HOTEL LENOX

2 minutes from Back Bay Stations

Fireproof Modern Convenient

250 Rooms; 125 with Private Bath

Superior Cuisine and Service

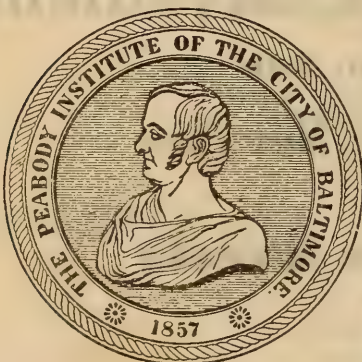
**Boylston and Exeter Streets
BOSTON**

hoch sich hebt:
 seht ihr's nicht?
 Wie das Herz ihm
 muthig schwillt,
 voll und hehr
 im Busen quillt,
 wie den Lippen
 wonnig mild
 süsſer Athem
 sanft entweht:—
 Freunde, seht,—
 fühlt und seht ihr's nicht?—
 Höre ich nur
 diese Weise,
 die so wunder-
 voll und leise,
 Wonne klagend,
 Alles sagend,
 mild versöhnend
 aus ihm tönend,
 in mich dringet,
 auf sich schwinget,
 hold erhallend
 um mich klinget?
 Heller schallend,
 mich umwallend,
 sind es Wellen
 sanfter Lüfte?
 sind es Wolken
 wonniger Düfte?
 Wie sie schwellen,
 mich umrauschen,
 soll ich athmen,
 soll ich lauschen?
 Soll ich schlürfen,
 untertauchen,
 süß in Düften
 mich verhauchen?
 In dem wogenden Schwall,
 in dem tönenden Schall,
 in des Welt-Athems
 wehenden All—
 ertrinken—
 versinken—
 unbewusst—
 höchste Lust!

[Isolde sinkt, wie verklärt, in Brängane's Armen sanft auf Tristan's Leiche. Grosse Rührung und Ent-rücktheit unter den Umstehenden.]

wafted from his lips, ecstatically tender.—Friends, look,—feel ye and see ye it not?—Do I alone hear this lay which so wondrously and softly, ecstatically complaining, all-saying, gently reconciling, sounds forth from him and penetrates me, soars aloft, and sweetly ringing sounds around me? As it sounds clearer, billowing about me, is it waves of gentle breezes? Is it clouds of ecstatic perfume? As they swell and roar around me, shall I breathe? shall I hearken? Shall I sip, dive under, sweetly exhale myself away in odors? In the billowing surge, in the resounding echo, in the World-breath's waving All—to drown—to sink—unconscious—highest joy!

[Isolde sinks, as if transfigured, in Brängane's arms gently upon Tristan's dead body. Great emotion in all present.]



PEABODY CONSERVATORY OF MUSIC

OF BALTIMORE

Mt. Vernon Place

HAROLD RANDOLPH, Director

ENDOWED. the Conservatory offers every advantage for musical culture and maintains a Staff of 60 eminent European and American Masters, including

Otis B. Boise
 George F. Boyle
 Adelin Fermin

Theodor Hemberger
 Ernest Hutcheson
 Pietro Minetti
 Harold Phillips

J. C. Van Hulsteyn
 Emmanuel Wad
 Bart Wirtz

Scholarships, Diplomas, Teachers' Certificates

Catalogues mailed

* * *

Wagner wrote, after telling the legend of Tristan and Isolde down to the drinking of the philter: "The musician who chose this theme for the prelude to his love drama, as he felt that he was now in the boundless realm of the very element of music, could only have one care: how he should set bounds to his fancy, for the exhaustion of the theme was impossible. Thus he took, once for all, this insatiable desire. In long-drawn accents it surges up from its first timid confession, its softest attraction, through sobbing sighs, hope and pain, laments and wishes, delight and torment, up to the mightiest onslaught, the most powerful endeavor to find the breach which shall open to the heart the path to the ocean of the endless joy of love. In vain! Its power spent, the heart sinks back to thirst with desire, with desire unfulfilled, as each fruition only brings forth seeds of fresh desire, till, at last, in the depths of its exhaustion, the starting eye sees the glimmering of the highest bliss of attainment. It is the ecstasy of dying, of the surrender of being, of the final redemption into that wondrous realm from which we wander farthest when we strive to take it by force. Shall we call this Death? Is it not rather the wonder-world of night, out of which, so says the story, the ivy and the vine sprang forth in tight embrace o'er the tomb of Tristan and Isolde?"

Stieff

PRIZE MEDALS

Philadelphia - 1876
Paris - - - - 1878
Atlanta - - - - 1881
Boston - - - - 1881

Established 1842

PRIZE MEDALS

New Orleans, 1884-85
Chicago - - - - 1893
Charleston - - - 1902
Jamestown - - - 1907

The Artistic PIANO



WASHINGTON
WAREROOMS

1008-10 F Street
N.W.

J. C. CONLIFF, Manager



SCENA, "GERECHTER GOTT!" AND ARIA, "IN SEINER BLÜTHE," FROM
"RIENZI," ACT III., No. 9 RICHARD WAGNER

(Born at Leipsic on May 22, 1813; died at Venice on February 13, 1883.)

"Rienzi, der Letzte der Tribunen," grand opera in five acts, based on Bulwer's novel, libretto and music by Wagner, was produced at the Court Theatre in Dresden on October 20, 1842. The chief singers were Tichatschek (Rienzi), Miss Wüst (Irene), Dettmer (Colonna), Mme. Schröder-Devrient (Adriano), Wächter (Orsini). Carl Gottlieb Reisseger conducted.

The first performance in New York was on March 4, 1878, when Charles R. Adams, Miss Herman, H. Wiegand, Eugenia Pappenheim (Adriano), and A. Blum were the chief singers. Max Maretzek conducted.

"The situation of the scene sung at this concert is, briefly, this: Adriano Colonna, a young Roman nobleman, is in love with, and beloved by, Rienzi's sister, Irene; Rienzi has been chosen Tribune of the People, and his assassination has been attempted by the Colonna-Orsini faction; the recreant nobles have been pardoned, but have again banded together against the Tribune; civil war is imminent; Adriano, whose father, Stefano Colonna, is one of the chiefs of the noble faction, is torn with conflicting feelings of loyalty to his father (whose head is forfeit, if the nobles are vanquished) and love for Irene, Rienzi's sister."

The text is as follows:—

ADRIANO (*tritt auf*).

Scena.

Gerechter Gott, so ist's entschieden schon!
Nach Waffen schreit das Volk,—kein Traum ist's mehr!
O Erde, nimm mich Jammervollen auf!
Wo giebt's ein Schicksal, das dem meinen gleicht?
Wer liess mich dir verfallen, finst're Macht?
Rienzi, Unheilvoller, welch' ein Loos
Beschworst du auf diess unglücksel'ge Haupt!
Wohin wend ich die irren Schritte?
Wohin diess Schwert, des Ritters Zier?
Wend' ich's auf dich, Irenens Bruder . . .
Zieh' ich's auf meines Vaters Haupt?—

(*Er lässt sich erschöpft auf einer umgestürzten Säule nieder.*)

Aria.

In seiner Blüthe bleicht mein Leben
Dahin ist all' mein Ritterthum;
Der Thaten Hoffnung ist verloren,
Mein Haupt krönt nimmer Glück und Ruhm.

HOTEL PURITAN

COMMONWEALTH AVENUE

100 yards from Massachusetts Avenue car lines



The Distinctive Boston House

One of the most attractive Hotels in the World for Transient and Permanent Guests who demand the best. Several desirable rooms and suites at modest prices.

Afternoon tea daily, with music, in the Sun Parlor

Mit trübem Flor umhüllet sich
 Mein Stern im ersten Jugendglanz;
 Durch düst're Gluthen dringet selbst
 Der schönsten Liebe Strahl in's Herz.—
(Man hört Signale geben von der Sturmglöcke.)
 Wo bin ich? Ha, wo war ich jetzt?—
 Die Glocke—! Gott, es wird zu spät!
 Was nun beginnen!—Ha, nur Ein's!
 Hinaus zum Vater will ich flieh'n;
 [Versöhnung glückt vielleicht dem Sohne.
 Er muss mich hören, denn sein' Knie
 Umfassend sterbe willig ich.]
 Auch der Tribun wird milde sein;
 Zum Frieden wandl' ich glüh'nden Hass!
 Du Gnadengott, zu dir fleh' ich,
 Der Lieb' in jeder Brust entflammt:
 Mit Kraft und Segen rüste mich,
 Versöhnung sei mein heilig Amt!

(Er eilt ab.)

The English prose of which is:—

ADRIANO (*enters*).

Scena.

Just God, so 'tis already decided! The people cry for arms,—'tis no longer a dream! O Earth, engulf me, lamentable one! Where is a fate that's like to mine? Who let me fall thy victim, dark Power? Rienzi, thou disastrous one, what a fate didst thou conjure upon this hapless head! Whither shall I wend my wandering steps? Whither this sword, the knight's adornment? Shall I turn it toward thee, Irene's brother? . . . Shall I draw it against my father's head?—

(He falls exhausted upon an overturned column.)

Aria.

My life fades in its blossom, all my knighthood is gone; the hope of deeds is lost, happiness and fame shall never crown my head. My star shrouds itself in murky crape in its first brightness of youth; through sombre glows even the ray of the beautifullest love pierces me to the heart.—*(Tocsin signals are heard.)* Where am I? Ha! where was I but now?—The tocsin—! God, 'tis soon too late! What shall I do!—Ha! only one thing! I will flee outside the walls to my father; [perhaps his son will succeed in reconciliation. He must hear me, for I will die willingly, grasping his knees.] The Tribune, too, will be merciful; I will turn glowing hatred to peace! Thou God of mercy, to Thee I pray, who inflamest every bosom, with love: arm me with strength and blessing, let reconciliation be my sacred office! *(He hurries off.)**

* Translation by Mr. W. F. Apthorp.

A Most Effectual Throat Relief

Hoarseness, coughs, inflammation of the throat, bronchial and asthmatic troubles are relieved promptly by the use of

BROWN'S BRONCHIAL TROCHES

For over half a century recognized throughout the world as the staple throat remedy. Especially convenient to carry in purse or pocket ready for use whenever required to check a cough or give relief in any throat trouble.

Entirely free from opiates in any form. Fine for singers and speakers to clear the voice. Sold everywhere in boxes—never in bulk.

Price 25c, 50c and \$1.00
 Sample sent free on request

JOHN I. BROWN & SON, BOSTON, MASS.

BROWN'S

CAMPHORATED
 SAPONACEOUS

DENTIFRICE

is an article of superior merit. Used daily, will keep the teeth sound, prevent accumulation of tartar, and give firmness to the gums. It leaves a particularly clean and pleasant feeling in the mouth.

For sale by druggists and dealers in toilet articles, or sent on receipt of price, 25 cents. Sample sent on request.

Manufactured by JOHN I. BROWN & SON

CURTIS & BROWN
 MFG. CO., Ltd.

NEW YORK, N. Y.

The introductory scena is marked *Molto agitato* (2-2 time); the aria is in two parts: *Andante* in G major (4-4 time) and *Allegro* in F minor and B-flat major (2-2 time), followed by *Maestoso* in G major (4-4 time) and *Vivace* in G major (2-2 time). "The orchestral part is scored for full modern grand orchestra, with a bell in low D-flat."

Wilhelmina Schröder-Devrient, who created the part of Adriano, was first of all a play-actress, who for some strange reason preferred the opera-house to the theatre. She was irresistible in "Fidelio," and her Lady Macbeth in Chelard's forgotten opera was "one of those visions concerning which young men are apt to rave and old men to dote."

Chorley first heard her in London in 1832. What he then wrote of her is well worth reading and consideration, especially in these days, when rough, uncontrolled temperament is accepted as an excuse for vocal indifference or ignorance.

She was a pale woman. Her face a thoroughly German one, though plain, was pleasing, from the intensity of expression which her large features and deep, tender eyes conveyed. She had profuse fair hair, the value of which she thoroughly understood, delighting, in moments of great emotion, to fling it loose with the wild vehemence of a *mænad*. Her figure was superb, though full, and she rejoiced in its display. Her voice was a strong soprano, not comparable in quality to other German voices of its class (those, for instance, of Madame Stockl-Heinefetter, Madame Burde-Ney, Mademoiselle Tietjens), but with an inherent expressiveness which made it more attractive on the stage than many a more faultless organ. Such training as had been given to it belonged to that false school which admits of such a barbarism as the defence and admiration of 'Nature-Singing.'

Berlioz also heard her in Dresden: "She played in 'Rienzi' the part of a young lad; the costume did not suit the matronly curves of her body. She seemed to be much better placed in 'The Flying Dutchman' in spite of certain affected postures and the spoken interjections which she thought herself obliged to introduce everywhere." Berlioz praised Tichatschek as Rienzi, but of Miss Wiest (*sic*) he remarked: "She as Rienzi's sister had almost nothing to sing. The composer writing the part suited exactly the resources of the singer."

G. SCHIRMER (Inc.), 3 East 43d Street, NEW YORK

JUST PUBLISHED

OLD ENGLISH COMPOSERS for the VIOLIN

Arranged for Violin and Piano by **ALFRED MOFFAT**
(Schirmer's Library, No. 1088). Price \$1.50

John Collet. Largo cantabile

Matthew Dubourg. Jigg and Menuet

Henry Eccles. Adagio and Corrente

John George Freake. Intermedio

Joseph Jackson. Tambourin

Richard Jones. Corrente

James Oswald. Lento affettuoso and Giga

John Ravenscroft. Two Hornpipes a l' Inglese

John Stanley. Gavot and Menuet

Robert Valentine. Allegro vivace

This group of ten arrangements from the figured basses of olden manuscripts covers a period extending from 1670 to 1786, and comprises some of the most characteristic pieces written by the 17th and 18th century English composers of fiddle music. The numbers selected show much variety of form, style, and interest in the handling of their ingenuous yet none the less pleasing themes. Violinists will find them all well adapted for performance.

For sale in Boston by **THE BOSTON MUSIC COMPANY**

See also Alfred Freiherr von Wolzogen's "W. Schröder-Devrient," pp. 304-307 (Leipsic, 1863), and Claire von Glüner's "Erinnerungen and W. Schröder-Devrient" (Leipsic, 1862).

In the rehearsals of "Rienzi" Mme. Schröder-Devrient was irritable. She found the music, especially that of the last act, trying. On one occasion she threw down the music of her part, and said she would not sing. On another she made a coarse jest * that spoiled the effect of a tragic situation in the third act. But at the first performance she is described as "full of inspiration, particularly in the monologue or aria of Adriano in the third act."

* *

Wagner read Bärmann's translation into German of Bulwer's historical romance at Dresden in 1837. He wrote out the libretto at Riga in July, 1838, and began to compose the music toward the end of that month. The opera was completed in Paris, November 19, 1840.

"A SIEGFRIED IDYL" RICHARD WAGNER
(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

Cosima Liszt, daughter of Franz Liszt and the Comtesse d'Agoult, was married to Hans von Bülow at Berlin, August 18, 1857. They were divorced in the fall of 1869.

Richard Wagner married Minna Planer, November 24, 1836, at Königsberg. They separated in August, 1861, and she died at Dresden, January 25, 1866.

* The curious reader will find this specimen of German wit in Glasenapp's "Wagner," translated by W. A. Ellis.

ANNOUNCEMENT of M. H. HANSON
437 FIFTH AVENUE, NEW YORK

For Spring, 1912. Available among others

MARGARETE MATZENAUER	} Metropo- itan Opera House	LUDWIG HESS, Famous Tenor
MARIE RAPOLD		HENRI SCOTT, Basso, Chicago Opera
BERNICE DE PASQUALI		BORIS HAMBOURG, 'Cellist
HENRIETTE WAKEFIELD		GEORGE HARRIS, Jr., Tenor W. DALTON-BAKER, Baritone

For 1912-13

GEORGE HENSCHER, Recitals to his own accompaniment
LEON RAINS, Basso
GOTTFRIED GALSTON, the sensational Munich pianist
LOUIS PERSINGER, American Violin Virtuoso of European fame
MAX PAUER, Pianist
All the above artists, and others to be announced

Music teaches most exquisitely the art of development.—D'ISRAELI

MUSIC EDUCATION

CALVIN B. CADY. Studios { Boston, 900 Beacon Street
New York, 15 Claremont Avenue
Pianoforte, Harmony, etc., and Normal Courses

Address Teachers College, Columbia University, New York, for Syllabus of Course in Music Education.
Address Clayton F. Summy Co., Chicago, Ill., for Poetic Folk Dances, Books I. and II., Folk Songs for Ten Fingers, First Home Studies, Music Education, An Outline, Books I. and II.
Summer Normal, Portland, Oregon, in July

Wagner and Cosima Liszt, divorced wife of von Bülow, were married at Lucerne, August 25, 1870. Siegfried Wagner, their son, was born at Tribschen, near Lucerne, June 6, 1869.

Wagner wrote, November 11, 1870, to Ferdinand Präger: "My house, too, is full of children, the children of my wife, but besides there blooms for me a splendid son, strong and beautiful, whom I dare call Siegfried Richard Wagner. Now think what I must feel, that this at last has fallen to my share. I am fifty-seven years old." On the 25th of the month he wrote to Präger: "My son is Helferich Siegfried Richard. My son! Oh, what that says to me!"

But these were not the first references to the son. In a letter written to Mrs. Wille, June 25, 1870, Wagner wrote: "Certainly we shall come, for you are to be the first to whom we shall present ourselves as man and wife. She has defied every disapprobation and taken upon herself every condemnation. She has borne to me a wonderfully beautiful and vigorous boy, whom I could boldly call 'Siegfried': he is now growing, together with my work, and gives me a new, long life, which at last has attained a meaning. Thus we get along without the world, from which we have retired entirely. . . . But now listen; you will, I trust, approve of the sentiment which leads us to postpone our visit until I can introduce to you the mother of my son as my wedded wife" (Finck's Wagner, vol. ii. p. 246).

The "Siegfried Idyl" was a birthday gift to the composer's wife. It was first performed as a morning serenade, December 24,* 1871, on the steps of the villa at Tribschen, by a small orchestra of players collected from Zürich and Lucerne. Wagner conducted. Hans Richter, who played the trumpet in the performance, had led the rehearsals at Lucerne. The children of Cosima called the Idyl the "Steps Music."

Siegfried was born while the composition of the music drama, "Siegfried," was in progress. The themes in the Idyl were taken from the music drama, all save one,—a folk-song, "Schlaf', mein Kind, schlaf' ein"; but the development of the themes was new.

* Ramann says that Cosima Liszt was born at Bellagio, "at Christmas," 1837. Chamberlain and Dannreuther give 1870 as the year of composition of the Idyl; but see Richard Pohl's statement in the *Musikalisches Wochenblatt* of 1877 (p. 245).

ARTHUR L. LAWRASON

PROMINENT STUDENTS

REGINA VICARINO, Phenomenal Colorature

SALLIE FISHER

LINA ABARBANELL

322 W. 57th Street

Columbus 8945

NEW YORK

AMERICAN INSTITUTE OF APPLIED MUSIC

(METROPOLITAN COLLEGE OF MUSIC)

212 West 59th Street, New York City

Twenty-sixth year. Thorough instruction in all branches of music. **SPECIAL COURSE** for piano teachers in the Breithaupt Method by the foremost authorized exponents in America. Send for Circulars and Catalogue.

KATE S. CHITTENDEN

-

Dean of the Faculty

The composition, which first bore the title "Triebschener Idyll," is scored for flute, oboe, two clarinets, trumpet, two horns, bassoon, and strings.

It begins quietly, E major, 4-4 (strings without double-basses), with a short introduction made out of portions of the so-called "Friedensmelodie," which is soon announced by the strings, the theme from the love scene in the third act of "Siegfried," at Brünnhilde's words, "Ewig war ich, ewig in süß sehrender Wonne—doch ewig zu deinem Heil!" (I have been forever, I am forever, ever in sweet yearning ecstasy—but ever to thy salvation!) The development is wholly independent of that in the music drama. The wood-wind instruments gradually enter. The flute introduces as an opposing theme a phrase of the slumber motive in the last scene of "Die Walküre." This phrase is continued by oboe and clarinet. There is a crescendo. The theme appears in the basses, and reaches a più forte.

A short theme of two descending notes—generally a minor seventh or major sixth, taken from Brünnhilde's cry, "O Siegfried! Siegfried! sieh' meine Angst!" (O Siegfried! Siegfried! see my terror!) from the same love scene in "Siegfried"—appears now in the basses, now in the violins, while wind instruments give out chords in triplets. This short theme is much used throughout the Idyl.

The cradle song, "Schlafe, Kindchen, schlafe" (Sleep, my little one, sleep), is sung "very simply" by the oboe.

All these themes are worked up in various shapes until trills on the first violins lead to the "World-treasure" motive in Brünnhilde's speech to Siegfried,—“O Siegfried, Herrlicher! Hort der Welt!” (O Siegfried, thou glorious one! Treasure of the world!),—which is sung first by the wind, A-flat major, 3-4 time, afterward worked out by strings, and then combined with preceding themes.

There is a climax, and on an organ-point on G as dominant the first horn gives out Siegfried's "motive," where he announces his intention of going out into the world, never to return (act i.), but the form is that assumed in the love scene. Flute and clarinet embroider this horn theme with hints at the bird song in the "Waldweben." There is a mass of trills, and the strings play the accompanying figure to Siegfried's "Ein herrlich Gewässer wogt vor mir" (A splendid sea surges before me),

FAMOUS OPERA LIBRETTOS

Edited by W. J. HENDERSON

Author of "What is Good Music?" etc.

Of particular interest to the music-loving public is this series of novel and distinctive little books. Each volume contains the libretto of an opera in the original language; an excellent translation and an introduction, both biographical and critical, by W. J. HENDERSON, the well-known musical critic of the *New York Sun*.

"Ideals of what the opera libretto should be."—*N. Y. Sun*.

In the series:		Cloth	Limp Leather
Aida	} Published in 1911	Net, \$0.50	Net, \$1.00
Carmen		Net, .50	Net, 1.00
Tristan and Isolde.	} Added in 1912	Net, .60	Net, 1.00
Die Meistersinger		Net, .60	Net, 1.00

Postage, 6 cents per volume extra

Publishers, DODD, MEAD AND COMPANY - - New York

'cellos and violas, then violins. The music swells to forte, and, after there is a modulation back to E major and a combination of the first two themes, the climax of the Idyl is reached, and the trumpet sounds the forest bird motive. The chief themes are further developed, alone or in combination. The pace slackens more and more, and the first two themes bring the end in pianissimo.

"A Siegfried Idyl" was performed at Mannheim in December, 1871, and at Meiningen in the spring of 1877. The work was published in February, 1878, and the first performance after publication was at a Bilsé concert in Berlin toward the end of February of that year. According to Dr. Reimann the music drama "Siegfried" was then so little known that a Berlin critic said the Idyl was taken from the second act. So Mr. Henry Knight, a passionate Wagnerite, wrote verses in 1889, in which he showed a similar confusion in mental operation.

The first performance in Boston was at a concert of the Harvard Musical Association, December 19, 1878.

WALTRAUTE SCENE FROM "DUSK OF THE GODS" . RICHARD WAGNER

(Born at Leipsic, May 22, 1818; died at Venice, February 13, 1883.)

Brünnhilde is waiting at the Valkyr Rock for the return of Siegfried, who has left her to go in quest of further adventures. Before parting he gave her the magic Ring of the Nibelungs to hold as a pledge of his love. While she waits, the sky grows dark with storm clouds, in which comes her sister Waltraute to entreat her to return the Ring to its lawful guardians, the Rhine-daughters, and thus lift the curse from the Æsir.

Höre mit Sinn, was ich dir sage!

Seit er von dir geschieden, zur Schlacht nicht mehr schickte uns Wotan;

Irr' und rathlos ritten wir ängstlich zu Heer;

Walhall's muthige Helden mied Walvater.

Einsam zu Ross, ohne Ruh' noch Rast, durchstreift' er als Wanderer die Welt

Jüngst kehrte er heim;

In der Hand hielt er seines Speeres Splitter,

Die hatte ein Held ihm geschlagen.

FAELTEN PIANOFORTE S C H O O L

The FULL COURSE embraces every detail of correct playing, interpretation, technic, memory culture, and concert repertoire, discourages aimless study, and prepares each student for a definite musical career.

CARL FAELTEN, Director

30 Huntington Avenue, Boston

DE MERITTE SCHOOL

815 BOYLSTON STREET, BOSTON
Twelfth Year

A preparatory school for boys who want an education.

The **Upper Grade** prepares for college and the scientific schools.

The **Lower Grade** gives to boys from ten to fourteen years of age a careful training for the work of the upper grade.

EDWIN DE MERITTE, A. B., Prin.

BOUND COPIES of the Boston Symphony Orchestra's PROGRAMME BOOKS

Containing Mr. Philip Hale's analytical and descriptive notes on all works performed during the season ("musically speaking, the greatest art annual of to-day,"—W. J. Henderson, New York Sun)
May be obtained by addressing

Price \$3.00

C. A. ELLIS
SYMPHONY HALL

List of Works performed at these Concerts during the Season of 1911-1912.

BEETHOVEN

Symphony No. 3, in E-flat major, "Eroica," Op. 55 November
Overture, "Leonora," No. 3, Op. 72 January

BERLIOZ

Minuet of Will-o'-the-Wisps, Ballet of Sylphs, and Rákóczy March, from
"The Damnation of Faust" January

BRAHMS

Academic Festival Overture, Op. 80 December

BRUCH

Andromache's Lament, from "Achilles" (Part III., No. 16), Op. 50
Madame SCHUMANN-HEINK, November

CHOPIN

Concerto No. 2, F minor, for Pianoforte and Orchestra, Op. 21
Mr. JOSEF HOFMANN, January

DEBUSSY

Prelude to "The Afternoon of a Faun (after the Eclogue of Stéphane Mal-
larmé)" November

ENESCO

Roumanian Rhapsody in A major, Op. 11, No. 1 February

HAYDN

Symphony in G major (B. & H. No. 13) January

LISZT

Song with Orchestra, "Die drei Zigeuner"
Madame SCHUMANN-HEINK, November
"Les Préludes," Symphonic Poem No. 3 November

MOZART

Overture to "The Marriage of Figaro" February

RIMSKY-KORSAKOFF

Symphonic Suite, "Scheherazade" (after "The Thousand Nights and a
Night"), Op. 35 December

SAINT-SAËNS

Concerto in B minor for Violin and Orchestra, No. 3, Op. 61
Miss KATHLEEN PARLOW, December

SCHUBERT

Song with Orchestra, "Die junge Nonne" (orchestrated by Franz Liszt)
Madame SCHUMANN-HEINK, November

SCHUMANN

Symphony No. 2, C major, Op. 61 February

STRAUSS

"Till Eulenspiegel's Merry Pranks," after the Old-fashioned Roguish Man-
ner,—in Rondo Form, Op. 28 February

WAGNER

Song with Orchestra, "Träume" (orchestrated by Felix Mottl)
Madame SCHUMANN-HEINK, November
Prelude to "The Mastersingers of Nuremberg" March
Prelude to "Lohengrin" March
Funeral Music, "Dusk of the Gods" March
Prelude and "Liebestod," from "Tristan and Isolde" March
Scene, "Just God!" and Aria, "My Life fades in its Blossom," from "Rienzi,"
Act III., No. 9 Madame LOUISE HOMER, March
"A Siegfried Idyl" March
Waltraute's Narrative from "Götterdämmerung," Act I.
Madame LOUISE HOMER, March
Overture, "Tannhäuser" March

WIENIAWSKI

Concerto in D minor, No. 2, for Violin and Orchestra, Op. 22
Mr. ANTON WITEK, February

The Refinements of Our Work



Are most apparent when compared with the work of ordinary cleaners. Unexcelled facilities up-to-the-minute equipment and years of experience in



Cleansing and Dyeing

make our work distinctive in its thoroughness

ARTICLES RETURNED IN A SHORT TIME

CURTAINS

GOWNS

MENS CLOTHES

BLANKETS

WAISTS

OVERCOATS

DRAPERIES

SASHES

SUITS GLOVES

Carefully cleansed properly finished and inspected before returning

LEWANDOS

Washington Shop

1335 G Street North West

COLORADO BUILDING

Telephone Main 3

New York City
Albany
Rochester

Philadelphia
Baltimore
Providence

Worcester
Springfield
Newport

Hartford
Bridgeport
New Haven

Roxbury
Cambridge
Boston

Watertown
South Boston
Portland

Salem
Lynn

Bundles called for and delivered by our own teams and motors

EXECUTIVE OFFICES 286 BOYLSTON STREET BOSTON U S A

Boston Symphony Orchestra

Dr. KARL MUCK, Conductor

The Boston Symphony Orchestra will give its usual series of five concerts in the New National Theatre, Washington, during the season of 1912-1913. The dates are as follows:

TUESDAY AFTERNOONS

November 5 December 3 January 7

February 18 and March 18

At 4.30

Important Notice

Following the practice of past years, subscribers to the series of Boston Symphony Orchestra Concerts for the season of 1911-1912 will have the privilege of retaining their seats for the series of 1912-1913. Owing to the large subscription and in order to make possible the early allotment of seats to many prospective patrons whose applications are now on file, the Management will deem it a favor if patrons will give notice **this Spring** whether or not they intend to renew their subscriptions for the coming season. All communications should be addressed to Mrs. Katie Wilson-Greene, 2647 Connecticut Avenue, Washington, D.C.

C. A. ELLIS, Manager.

Mit stummen Wink Walhall's Edle wies er zum Forst, die Weltesche zu fällen.
 Des Stammes Scheite hiess er sie schichten zu ragendem Hauf rings um den Saal
 Der Götter Rath liess er berufen,
 Den Hochsitz nahm heilig er ein;
 Ihm zu Seiten hiess er die bangen sich setzen,
 In Ring und Reih' die Hall' erfüllen die Helden.
 So sitzt er, sagt kein Wort,
 Auf hehrem Sitze stumm und ernst;
 Des Speeres Splitter fest in der Faust;
 Holda's Aepfel rührt er nicht an.
 Staunen und Bangen binden starr die Götter.
 Seine Raben beide, sandt' er auf Reise;
 Kehrten die einst mit guter Kunde zurück;
 Darin noch einmal zum letzten Mal lächelte ewig der Gott.
 Seine Knie umwindend liegen wir Walküren;
 Blind bleibt er den flehenden Blicken:
 Uns alle verzehrt Zagen und endlose Angst.
 An seine Brust presst' ich mich weinend;
 Da brach sich sein Blick; er gedachte, Brünnhilde, dein!
 Tief seufzt' er auf, schloss das Auge,
 Und wie im Traume raunt' er das Wort;
 Des tiefen Rheines Töchtern gäbe den Ring sie wieder zurück,
 Von des Fluches Last erlöst war Gott und Welt!

Hearken with heed to what I tell thee!
 Since from thee Wotan turned him,
 To battle no more hath he sent us:
 Dazed with fear, bewildered we rode to the field;
 Walhall's heroes no more may meet War Father.
 Lonely to horse, without pause or rest,
 As Wand'rer he swept through the world.
 Home came he at last;
 In his hand holding the spear-shaft's splinters,
 A hero had struck it asunder.
 With silent sign, Walhall's heroes sent he
 To hew the world ash-tree in pieces.

The sacred stem at his command
 Was riven and raised in a heap
 Round about the hall of the blest
 The holy host called he together
 The god on his throne took his place.
 In dismay and in fear of his word they assembled;
 Around him ranged, the hall was filled by his heroes.

WILFRIED KLAMROTH

TEACHER of SINGING

IN ALL OF ITS
BRANCHES

RICCARDO MARTIN'S OPINION:

"He has the real secret and knows how to teach it."

Studio, 11 1-2 West 37th Street . . . NEW YORK

The Elinor Comstock Music School

A resident and day school. Leschetizky method. Piano teachers all
 Leschetizky pupils. Vocal, Harmony, Ensemble playing, Sight reading,
 Lectures on current operas and concerts. Classes arranged in French,
 Classic Dancing, Literature and History of Art. Catalogues.

Miss ELINOR COMSTOCK, 1000 Madison Ave., New York City

So sits he, speaks no word,
On high enthroned, grave and mute;
The shattered spear-shaft fast in his grasp;
Holda's apples tastes he no more.
Awe-struck and shrinking, sit the gods in silence.

Forth on quest from Wallhall sent he his ravens;
If with good tidings back the messengers come,
Then forever shall smiles of joy
Gladden the face of the god.

Round his knees entwining cower we Valkyries;
Naught reck's he, nor knows our anguish:
We all are consumed by terror and ne'er-ending fear.
Upon his breast, weeping, I pressed me;
Then soft grew his look;
He remembered, Brünnhilde, thee!
He closed his eyes, deeply sighing,
And as in slumber spoke he the words;

"If e'er the river-maidens win from her hand again the Ring,
From the curse's load released were god and world."

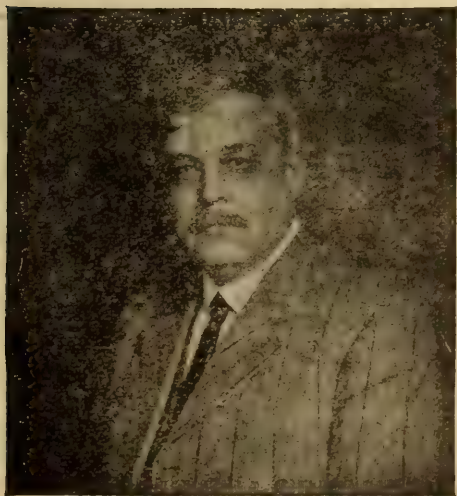
Translated by Frederick Jameson

OVERTURE TO THE OPERA "TANNHÄUSER" . . . RICHARD WAGNER

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

"Tannhäuser und der Sängerkrieg auf Wartburg," romantic opera in three acts, book and music by Richard Wagner, was first performed at the Royal Opera House in Dresden, under the direction of the composer, on October 19, 1845. The cast was as follows: Hermann, Dettmer; Tannhäuser, Tichatschek; Wolfram, Mitterwurzer; Walther, Schloss; Biterolf, Wächter; Heinrich, Gurth; Reimar, Risse; Elisabeth, Johanna Wagner; Venus, Schroeder-Devrient; a young shepherd, Miss Thiele.

The first performance in the United States was at the Stadt Theatre, New York, April 4, 1859, and the cast was as follows: Hermann, Graff;



Edward B. Kinney

Vocal Specialist

**780 WEST END AVENUE
S.E. Corner 98th STREET
NEW YORK**

Phone, 1404 River

As organist and choirmaster of one of New York's large churches, and a producer of light operas, Mr. Kinney gives his pupils unusual chances.

He not only places the voice, but prepares the young artist for a career. His experience in caring for and restoring abused and apparently lost voices is invaluable. Examination by appointment.

Tannhäuser, Pickaneser; Wolfram, Lehmann; Walther, Lotti; Biterolf, Urchs; Heinrich, Bolten; Reimar, Brandt; Elisabeth, Mrs. Siedenbourg; Venus, Mrs. Pickaneser. Carl Bergmann conducted. The New York *Evening Post* said that the part of Tannhäuser was beyond the abilities of Mr. Pickaneser: "The lady singers have but little to do in the opera, and did that little respectably."

* *

The coda of the overture was cut out, and the overture was connected with a new version of the first scene of the opera for the performance of the work in a translation by Charles Nuitter into French at the Opéra, Paris, March 13, 1861. Some consider therefore the overture in its original shape as a concert overture, one no longer authentically connected with the opera.

The overture is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, bass tuba, kettledrums, cymbals, triangle, tambourine, strings.

It begins with a slow introduction, Andante maestoso, E major, 3-4, in which the pilgrims' chorus, "Beglückt darf nun dich, o Heimath, ich schauen," from the third act, is heard, at first played piano by lower wood-wind instruments and horns with the melody in the trombones against a persistent figure in the violins, then sinking to a pianissimo (clarinets and bassoons). They that delight in tagging motives so that there may be no mistake in recognition call the first melody the "Religious Motive" or "The Motive of Faith." The ascending phrase given to the violoncellos is named the "Motive of Contrition," and the persistent violin figure the "Motive of Rejoicing."

The main body of the overture, Allegro, E major, 4-4, begins even before the completion of the pilgrims' song with an ascending first theme (violas), "the typical motive of the Venus Mountain."

"Inside the Horsel here the air is hot;
Right little peace one hath for it, God wot;
The scented dusty daylight burns the air,
And my heart chokes me till I hear it not."

The first period of the movement is taken up wholly with bacchanalian music from the opening scene in the Venus Mountain; and the

CLARA TIPPETT

Teacher of Singing

Assistant, GRACE R. HORNE

312 Pierce Building
Copley Square, Boston

motive that answers the ascending typical figure, the motive for violins, flutes, oboes, then oboes and clarinets, is known as the theme of the bacchanal, "the drunkenness of the Venus Mountain." This period is followed by a subsidiary theme in the same key, a passionate figure in the violins against ascending chromatic passages in the 'cellos. The second theme, B major, is Tannhäuser's song to Venus, "Dir töne Lob!" The bacchanal music returns, wilder than before. A pianissimo episode follows, in which the clarinet sings the appeal of Venus to Tannhäuser, "Geliebter, komm, sieh' dort die Grotte," the typical phrase of the goddess. This episode takes the place of the free fantasia. The third part begins with the passionate subsidiary theme, which leads as before to the second theme, Tannhäuser's song, which is now in E major. Again the bacchanalian music, still more frenetic. There is stormy development; the violin figure which accompanied the pilgrims' chant returns, and the coda begins, in which this chant is repeated. The violin figure grows swifter and swifter as the fortissimo chant is thundered out by trombones and trumpets to full harmony in the rest of the orchestra.

WASHINGTON MUSIC TEACHERS

Mrs. WILSON-GREENE

TEACHER OF SINGING

(Pupil of William Shakespeare)

2647 Connecticut Avenue

'Phone N. 2712

THOMAS EVANS GREENE

TENOR SOLOIST

**TEACHER OF
Singing, Acting, and Repertoire**

Pupils coached for Grand Opera, Oratorio,
and Recital

Head of the Vocal Department
Chevy Chase College and Seminary

2647 Connecticut Avenue

'Phone N. 2712

ELOCUTION and SINGING

Mondays at the Fredericksburg (Va.) College.

Tuesdays to Saturdays at the Studio of

Mrs. Emily Frech Barnes

143 Eleventh Street N. E.

'Phone Linc. 1739

CHARLES LEE TRACY

Pianoforte Instruction

Certificated Teacher of the **Leschetitzky Method**

Studio, Carnegie Hall

New York City

MUSICAL INSTRUCTION

Miss CLARA E. MUNGER

TEACHER OF SINGING

Century Building

177 Huntington Avenue, Boston

Miss PRISCILLA WHITE

TEACHER OF SINGING

602 Pierce Building
Copley Square, BOSTON

Miss KATHERINE LINCOLN

SOPRANO

Management, Mrs. PAUL SUTORIUS
1 West 34th Street, New York

TEACHER OF SINGING

514 Pierce Building
Copley Square, BOSTON
Saturdays and Mondays in New York
Representing Miss Clara E. Munger
Studio, 56 East 34th Street, New York City

BERTHA CUSHING CHILD

67 MOUNT VERNON STREET

TEACHING AT
LANG STUDIOS

6 NEWBURY STREET, BOSTON

WILLIAM ALDEN PAUL

TEACHER OF SINGING

312 PIERCE BUILDING, COPLEY SQUARE, BOSTON

Monday and Thursday P.M. and by appointment

Address, Instructor in Music, Episcopal Theological School

Telephone, 2816 R Cambridge

BARITONE SOLOIST

and **TEACHER OF SINGING**

NEW CENTURY BUILDING
177 HUNTINGTON AVENUE • BOSTON
Room 10

FREDERICK N. WATERMAN

Howell School of Lyric and
Dramatic Art

CAROLINE WOODS-HOWELL, Directress

**De Reszke Method of
SINGING**

30 Huntington Avenue, Boston
518 Main Street, Worcester
At Boston Studio, Tuesday, Friday, Saturday
At Worcester Studio, Monday, Wednesday, Thursday

Miss ANNA MILLER WOOD

Mezzo-Contralto, Soloist and Teacher

Soloist; Boston Symphony Orchestra
Chicago Symphony Orchestra
Kneisel Quartet, etc.

Studio, Pierce Building, Copley Square, Boston

Miss MARY INGRAHAM

PIANIST and TEACHER

Lang Studios

6 NEWBURY STREET

MUSICAL INSTRUCTION

ELLA BACKUS-BEHR

PIANIST
Sixty-nine West Eighty-eighth Street
NEW YORK

As Vocal Coach refers to
Mme. Louise Homer Mr. Bechtal Alcock and
Mrs. Merle Tillotson-Alcock Mr. Frederic Martin

**AMERICAN INSTITUTE OF
APPLIED MUSIC**

METROPOLITAN COLLEGE OF MUSIC
212 West 59th Street, New York City

Thorough instruction in all branches of music.
Personal attention to individual pupils.
Twenty-sixth year began October 2, 1911.

KATE S. CHITTENDEN, Dean of the Faculty

FRANCIS ROGERS

Management, **LOUDON CHARLTON**
868 Carnegie Hall, New York

B A R I T O N E
RECITAL, ORATORIO, CONCERT

Also a limited number of pupils in the art of singing
There is the real stuff in this singer.—**PHILIP HALE.**
Mr. Rogers is a true artist.—**W. J. HENDERSON**
(*N. Y. Sun*).

Address, 563 PARK AVENUE, NEW YORK

VIRGIL
Piano School and Conservatory

42 West 76th Street, New York

**THE SCHOOL THAT MAKES
PLAYERS
RESULTS TELL**

Catalogue on request

E. SHEFFIELD MARSH

T E N O R
Tone production and preparation for
public work

Studio, 815 Carnegie Hall . . New York City

LIONEL HAYES ROBSARTE

Former Opera Tenor Voice Specialist

A. de Trabadelo, Paris, teacher of Melba, Garden, Farrar, Eames, Carasa, Gayarre, etc., says:
"I sincerely believe Mr. Robsarte has no equal among
American instructors."

Voices tried gratis by appointment

From tone work to artistic finish. Traditions and action of full opera repertoire—Concert and oratorio. Teacher of Mme. Jungman, Prima Donna Contralto, Hofopera, Vienna; Mlle. Lillian Grenville, Prima Donna Soprano, Milan, St. Petersburg, Nice, Chicago Opera Co.; Signor Jacoletti, now singing in Naples; Miss Helene Travis, Mascagni Opera Co.

Residence Studio - Hotel Woodward, N.Y.
'PHONE, 5000 COLUMBUS

SIGHT PLAYING FOR PIANISTS

If you are a poor Sight Reader and have difficulty in reading
NEW MUSIC AT FIRST SIGHT

write for Booklet giving full particulars of our complete correspondence course

A Professor of Music in one of the largest Colleges in the United States, to whom reference is permitted, says: "YOUR COURSE IS WORTH THE PRICE TO ME EVERY WEEK IN THE AMOUNT OF TIME IT SAVES ME ALONE"

Address **NEW YORK COLLEGE OF APPLIED MUSIC**
9208 METROPOLITAN TOWER NEW YORK CITY

MUSICAL INSTRUCTION

PIANO INSTRUCTION

Claude Maitland Griffith

Studio, 133 Carnegie Hall, New York

Mon. and Thurs. Afternoons

Pouch Gallery, Brooklyn

SEND FOR CIRCULAR

BARITONE

PERRY AVERILL

Prepares Singers for the profession

Studio, 220 West 59th Street, New York

'Phone 1097 Col.

TEACHER OF SINGING

ARTHUR D. WOODRUFF

5 West 38th Street

NEW YORK CITY

Miss M. GRACE DASCHBACH

In charge of Vocal Department Teachers
College, Columbia University

SOPRANO

TEACHER OF SINGING

401 Carnegie Hall . New York City

GEORGE HARRIS, Jr.

TENOR

Soloist with Boston Symphony Orchestra
Cecilia Society

and with New York Symphony Orchestra
Management:

M. H. HANSON, 437 5th Avenue, New York

MASTER MUSIC STUDIOS

2789 Broadway, New York

Mrs. M. DUBLE-SCHEELE

Apply to Secretary, Master Music Studios

CATALOG

Telephone Connection

STEINWAY PIANO. USED

SUMMER CENTER

SCHLOSS ORT, GMUNDEN, AUSTRIA

Study of music is optional

CARL E. DUFFT

BASSO

Vocal Instruction

1 East 40th Street . New York City

LESLEY MARTIN

Bel Canto

Studio: 1425 Broadway, New York

SINGERS—Suzanne Baker Watson, Cora Cross, Nellie Hart, Willette Kershaw, Gertrude Hutcheson, Ivy Scott, Marion Stanley, Estelle Ward, Mabel Wilbur, Flora Zabelle, Edward Foley, George Gilbert, John Hendricks, Andrew Mack, Dr. Eugene Walton Marshall, Fiske O'Hara, Umberto Sacchetti, Ellis Rhodes, Albert Wallerstedt, and many other singers now before the public in operatic and church work

THE LYRIC THEATRE . BALTIMORE

Thirty-first Season, 1911-1912

Boston Symphony Orchestra

MAX FIEDLER, Conductor

Programme of the
Fifth and Last Concert

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE



WEDNESDAY EVENING, MARCH 20

AT 8.15

COPYRIGHT, 1911, BY C. A. ELLIS

PUBLISHED BY C. A. ELLIS, MANAGER

Vladimir De Pachmann

*The Greatest Pianist
Of the 20th Century*

ON TOUR
IN THE
UNITED STATES

SEASON: 1911-1912



For generations the appearance of new stars on the musical firmament has been announced—then they came with a temporary glitter—soon to fade and to be forgotten.

De Pachmann has outlived them all. With each return he won additional resplendence and to-day he is acknowledged by the truly artistic public to be the greatest exponent of the piano of the twentieth century. As Arthur Symons, the eminent British critic, says:

“Pachmann is the Verlaine or Whistler of the
Pianoforte the greatest player
of the piano now living.”

Pachmann, as before, uses the **BALDWIN PIANO** for the expression of his magic art, the instrument of which he himself says:

“ It cries when I feel like crying, it sings
joyfully when I feel like singing. It responds
—like a human being—to every mood. I
love the Baldwin Piano.”

Every lover of the highest type of piano music will, of course, go to hear Pachmann—to revel in the beauty of his music and to marvel at it.

It is the beautiful tone quality, the voice which is music itself, and the wonderfully responsive action of the Baldwin Piano, by which Pachmann's miraculous hands reveal to you the thrill, the terror and the ecstasy of a beauty which you had never dreamed was hidden in sounds.

Sole Representatives

W. F. KUNKEL & CO.

119 NORTH LIBERTY STREET, BALTIMORE, MD.

Boston Symphony Orchestra

PERSONNEL

Thirty-first Season, 1911-1912

MAX FIEDLER, Conductor

VIOLINS.

Witek, A., <i>Concert-master.</i>	Roth, O. Kuntz, D.	Hoffmann, J. Krafft, F. W.	Theodorowicz, J. Mahn, F.
Noack, S.			
Strube, G.	Rissland, K.	Ribarsch, A.	Traupe, W.
Eichheim, H.	Bak, A.	Mullaly, J.	Goldstein, H.
Barleben, K.	Akeroyd, J.	Fiedler, B.	Berger, H.
Fiumara, P.	Currier, F.	Marble, E.	Eichler, J.
Tischer-Zeitz, H.	Kurth, R.	Fabrizio, C.	
Goldstein, S.	Werner, H.	Grünberg, M.	

VIOLAS.

Ferir, E.	Spoor, S.	Pauer, O. H.	Kolster, A.	VanWynbergen, C.
Gietzen, A.	Hoyer, H.	Kluge, M.	Forster, E.	Kautzenbach, W.

VIOLONCELLOS.

Schroeder, A.	Keller, J.	Barth, C.	Belinski, M.	Warnke, J.
Warnke, H.	Nagel, R.	Nast, L.	Hadley, A.	Smalley, R.

BASSES.

Kunze, M.	Agnesy, K.	Seydel, T.	Ludwig, O.
Gerhardt, G.	Jaeger, A.	Huber, E.	Schurig, R.

FLUTES.

Maquarre, A.
Brooke, A.
Battles, A.
Fox, P.

OBOES.

Longy, G.
Lenom, C.
Sautet, A.

CLARINETS.

Grisez, G.
Mimart, P.
Vannini, A.

BASSOONS.

Sadony, P.
Mueller, E.
Regestein, E.

ENGLISH HORN.

Mueller, F.

BASS CLARINET.

Stumpf, K.

CONTRA-BASSOON.

Mosbach, J.

HORNS.

Hess, M.
Lorbeer, H.
Hain, F.
Phair, J.

HORNS.

Wendler, G.
Gebhardt, W.
Hackebarth, A.
Schumann, C.

TRUMPETS.

Kloepfel, L.
Mann, J.
Heim, G.
Merrill, C.

TROMBONES.

Hampe, C.
Alloo, M.
Mäusebach, A.
Kenfield, L.

TUBA.

Lorenz, O.

HARP.

Schuecker, H.

TYMPANI.

Neumann, S.
Kandler, F.

PERCUSSION.

Rettberg, A.
Zahn, F.
Senia, T.
Burkhardt, H.

ORGAN.

Marshall, J. P.

LIBRARIAN.

Sauerquell, J.

The Knabe

MIGNONETTE
GRAND

In Fancy \$700
Mahogany



5 feet 2 inches

Where *others have failed* to build a
Small and Perfect Grand Piano
meeting with present-day requirements, the House of Knabe,
after *years of research and experiment*, has succeeded
in producing

The World's Best Grand Piano
as attested by many of the World's best musicians, grand
opera artists, stars, composers, etc. The Knabe Mignonette
Grand is *indispensable where space is limited*—desirable
in the highest degree where an abundance of space exists.

Wm. KNABE & Co.

Division—American Piano Co.

Fayette Street and Park Avenue - BALTIMORE, MD.

Established 1837

Mount Royal and Maryland Avenues
Twenty-seventh Season in Baltimore

Boston Symphony Orchestra

Thirty-first Season, 1911-1912

MAX FIEDLER, Conductor

FIFTH AND LAST CONCERT

WEDNESDAY EVENING, MARCH 20

AT 8.15

MAX FIEDLER'S FAREWELL APPEARANCE

PROGRAMME

Beethoven Overture, "Leonora," No. 3, Op. 72

Brahms Symphony No. 1, in C minor, Op. 68

- I. Un poco sostenuto; Allegro.
- II. Andante sostenuto.
- III. Un poco allegretto e grazioso.
- IV. Adagio; Allegro non troppo, ma con brio.

Liszt "The Loreley"

Wagner Prelude to "Lohengrin"

Debussy Recitative and Aria of Lia, from "L'Enfant Prodigue"

Richard Strauss Tone Poem, "Death and Transfiguration," Op. 24

SOLOIST

Mme. LOUISE HOMER

There will be an intermission of ten minutes after the symphony

OVERTURE TO "LEONORA" No. 3, Op. 72. LUDWIG VAN BEETHOVEN

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827.)

Beethoven's opera, "Fidelio, oder die eheliche Liebe," with text adapted freely by Joseph Sonnleithner from the French of Bouilly ("Léonore; ou, l'Amour Conjugal," a "fait historique" in two acts and in prose, music by Gaveaux, Opéra-Comique, Paris, February 19, 1798), was first performed at Vienna, November 20, 1805, with Anna Pauline Milder,* afterward Mrs. Hauptmann, as the heroine. The first performance in Boston was on April 1, 1857, with Mrs. Johannsen, Miss Berkiel, Beutler,† Neumann, Oehlin, and Weinlich as the chief singers.

* Pauline Anna Milder was born at Constantinople, December 13, 1785. She died at Berlin, May 29, 1838. The daughter of an Austrian courier, or, as some say, a pastry cook to the Austrian ambassador at Constantinople, and afterward interpreter to Prince Maurojeni, she had a most adventurous childhood. (The story is told at length in von Ledebur's "Tonkünstler-Lexicon Berlin's.") Back in Austria, she studied three years with Sigismund Neukomm. Schikaneder heard her and brought her out in Vienna in 1803, as Juno in Süsmayer's "Der Spiegel von Arkadien." She soon became famous, and she was engaged at the court opera, where she created the part of Leonora in "Fidelio." In 1810 she married a jeweller, Hauptmann. She sang as guest at many opera-houses and was offered brilliant engagements, and in 1816 she became a member of the Berlin Royal Opera House at a yearly salary of four thousand thalers and a vacation of three months. She retired with a pension in 1831, after having sung in three hundred and eighty operatic performances. She was also famous in Berlin as an oratorio singer. She appeared again in Berlin in 1834, but her voice was sadly worn, yet she sang as a guest in Copenhagen and St. Petersburg. Her funeral was conducted with pomp and ceremony, and it is said that the "Iphigenia in Tauris," "Alceste," and "Armide," her favorite operas, were put into her coffin,—a favor she asked shortly before her death.

† Mr. Beutler sang that night for the last time. He had a cold, and the physician warned him against singing, but the audience filled the theatre, and he was persuaded. He became hoarse immediately after the performance, and, as his vocal chords were paralyzed, he never sang again. Mendelssohn, who had given him musical instruction, praised his voice, but urged him not to use it in opera, as it would not stand the wear and tear. Beutler then gave up the ambition of his life, but in the Revolution of 1848 he and other students at Heidelberg were obliged to leave the country. He came to the United States, and yielded to the temptation of a good offer from an opera manager. He became an understudy of Mario, then the misfortune befell him. I am indebted for these facts to Beutler's daughter, Mrs. Clara Tippet, of Boston.

CAPITAL, \$1,000,000

PROFITS and SURPLUS, \$735,000

We Extend the Accommodations of a
Strong and Well Equipped Bank

THE NATIONAL
EXCHANGE
BANK

HOPKINS PLACE, GERMAN and LIBERTY STREETS

The growing financial strength and careful management of this bank warrant your confidence and patronage. We solicit your business, small or large, and invite an interview.

SAFE DEPOSIT BOXES in modern fire and
burglar proof vaults at small annual rentals.

OFFICERS

WALDO NEWCOMER, President
SUMMERFIELD BALDWIN, Vice-President

R. VINTON LANSDALE, Cashier
CLINTON G. MORGAN, Asst. Cashier

"Leonore" No. 2 was the overture played at the first performance in Vienna. The opera was withdrawn, revised, and produced again on March 29, 1806, when "Leonore" No. 3, a remodelled form of No. 2, was played as the overture. The opera was performed twice, and then withdrawn. There was talk of a performance at Prague in 1807, and Beethoven wrote for it a new overture, in which he retained the theme drawn from Florestan's air, "In des Lebens Frühlingstagen," but none of the other material used in Nos. 2 and 3. The opera was not performed, and the autograph of the overture disappeared. "Fidelio" was revived at Vienna in 1814, and for this performance Beethoven wrote the "Fidelio" overture. We know from his diary that he "rewrote and bettered" the opera by work from March to May 15 of that year.

The dress rehearsal was on May 22, but the promised overture was not ready. On the 20th or 21st Beethoven was dining at a tavern with his friend Bartolini. After the meal was over, Beethoven took a bill-of-fare, drew lines on the back of it, and began to write. "Come, let us go," said Bartolini. "No, wait awhile: I have the scheme of my overture," answered Beethoven, and he sat until he had finished his sketches. Nor was he at the dress rehearsal. They waited for him a long time, then went to his lodgings. He was fast asleep in bed. A cup and wine and biscuits were near him, and sheets of the overture were on the bed and the floor. The candle was burnt out. It was impossible to use the new overture, which was not even finished. Schindler said a "Leonore" overture was played. According to Seyfried the overture used was that to "The Ruins of Athens," and his view is now accepted, although Treitsche asserted that the "Prometheus" overture was the one chosen. After Beethoven's death a score of an overture in C was found among his manuscripts. It was not dated, but a first violin part bore the words in the composer's handwriting: "Overtura in C, charakteristische Ouverture. Violino I." This work was played at Vienna in 1828, at a concert, as a "grand characteristic overture" by Beethoven. It was identified later, and circumstances point to 1807 as the date of composition.

The order, then, of these overtures, according to the time of composition, is now supposed to be "Leonore" No. 2, "Leonore" No. 3, "Leonore" No. 1, "Fidelio." It may here be added that Beethoven wished, and for a long time insisted, that the title of his opera should be "Leonore"; and he ascribed the early failures to the substitution of the title "Fidelio." But the manager of the theatre and friends of Beethoven insisted with equal force on "Fidelio," because the same story had been used by Gaveaux ("Léonore," Opéra-Comique, Paris, 1798) and Paër ("Leonora," Dresden, 1805).

Exquisite in its purity of tone, elasticity of touch, and artistic design,

THE STIEFF PIANO

has a charm that appeals irresistibly to all who hear it.

CHARLES M. STIEFF

(Established 1842)

9 North Liberty Street

- - -

BALTIMORE, MD.

It is said that "Leonore" No. 2 was rewritten because certain passages given to the wood-wind troubled the players. Others say it was too difficult for the strings and too long. In No. 2, as well as in No. 3, the chief dramatic stroke is the trumpet signal, which announces the arrival of the Minister of Justice, confounds Pizarro, and saves Florestan and Leonore.

The "Fidelio" overture is the one generally played before performances of the opera in Germany, although Weingartner has tried earnestly to restore "Leonore" No. 2 to that position. "Leonore" No. 3 is sometimes played between the acts. "Leonore" No. 1 is not often heard either in theatre or in concert-room. Marx wrote much in favor of it, and asserted that it was a "musical delineation of the heroine of the story, as she appears before the clouds of misfortune have settled down upon her."

The "Leonore" No. 2 was Beethoven's first grand overture; and in general scope and in the richness of development it was far in advance of its time. There is still more pronounced dramatic development in the No. 3. The exceedingly long free fantasia of No. 2 is shortened, and its character is changed. In No. 2, between the trumpet-calls, there is a return to certain developments of the chief theme. This does not appear in No. 3, but there are some measures from the "Song of Thanksgiving" in the scene in the opera where these trumpet-calls are heard, and the return to the first theme occurs only after the episode is over. The thematic material of Nos. 2 and 3 is practically the same, but the differences in treatment are great and many.

"Leonore" No. 2 begins with a slow introduction, *adagio*, C major, 3-4. There are bold changes of tonality. Clarinets, bassoons, and horns enter with a slow cantilena from Florestan's air in the prison scene. The main portion of the overture, *allegro*, C major, 2-2, begins *pianissimo*, with an announcement of the first theme, which is not taken from the opera itself. The second theme, in oboe and 'cellos against arpeggios in violins and violas, is borrowed, though altered, from the Florestan melody heard in the introduction. In the free fantasia there is first a working-out of the first theme in imitative counterpoint. Then the second theme enters in F major, then in C minor; and the work on the first theme is pursued at length, until the climax rushes to the celebrated trumpet-call, which is different in tonality and in other respects from the one in No. 3. The second call is followed by strange harmonies in the strings. There are a few measures, *adagio*, in which the Florestan melody returns. This melody is not finished, but the violins take up the last figure of wood-wind instruments, and develop it into the hurry of strings that precedes the coda. This well-known passage is one-half as long as the like passage in No.

European Conservatory of Music

J. HENRI WEINREICH, Director

811 N. Calvert Street, Baltimore, Md.

FACULTY: ARTHUR CONRADI, Violin; CLIFTON DAVIS, Voice; LORAIN HOLLOWAY, Organ; HENRI WEINREICH, Piano and Harmony; and Assistants.



Catalogues mailed

3. The coda, presto, in C major (2-2), begins in double fortissimo on a diminution of the first theme; and that which follows is about the same as in No. 3, although there is no ascending chromatic crescendo with the new and brilliant appearance of the first theme, nor is there the concluding roll of kettledrums.

This overture and No. 3 are both scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, a pair of kettledrums, strings.

The No. 3 begins, to quote Mr. Apthorp, "with one of Beethoven's most daring harmonic subtleties. The key is C major; the strings, trumpets, and kettledrums strike a short fortissimo G (the dominant of the key), which is held and diminished by the wood-wind and horns, then taken up again piano by all the strings in octaves. From this G the strings, with the flute, clarinets, and first bassoons, now pass step by step down the scale of C major, through the compass of an octave, landing on a mysterious F-sharp, which the strings thrice swell and diminish, and against which the bassoons complete the chord of the dominant seventh and at last of the tonic of the key of B minor. From this chord of B minor the strings jump immediately back to G (dominant of C major), and pass, by a deceptive cadence, through the chord of the dominant seventh and minor ninth to the chord of A-flat major. Here we have in the short space of nine measures a succession of keys—C major, B minor, A-flat major—such as few men before Beethoven would have dared to write; but such is the art with which this extraordinary succession is managed that all sounds perfectly unforced and natural." After the key of A-flat major is reached, clarinets and bassoons, supported by strings and two sustained notes for trombones, play the opening measures of Florestan's air, "In des Lebens Frühlingstagen" (act ii. of the opera). The buoyant theme of the Allegro, C major, begins pianissimo in first violins and 'cellos, and grows in strength until the whole orchestra treats it impetuously. The second theme has been described as "woven out of sobs and pitying sighs." The working-out consists almost wholly in alternating a pathetic figure, taken from the second theme and played by the wood-wind over a nervous string accompaniment, with furious outbursts from the whole

"OLD VIOLINS"

The Ernest Tonk Piano

C. H. Hildebrandt & Son
321 N. HOWARD STREET

Established 1838

orchestra. Then comes the trumpet-call behind the stage. The twice repeated call is answered in each instance by the short song of thanksgiving from the same scene: Leonore's words are, "Ach! du bist gerettet! Grosser Gott!" A gradual transition leads from this to the return of the first theme at the beginning of the third part (flute solo). This third part is developed in general as the first, and leads to a wildly jubilant coda.

The overture "Leonore" No. 3 was first played in Boston at a concert of the Musical Fund Society on December 7, 1850. Mr. G. J. Webb was the conductor. The score and the parts were borrowed, for the programme of a concert by the society on January 24, 1852, states that the overture was then "presented by C. C. Perkins, Esq."

SYMPHONY IN C MINOR, NO. 1, OP. 68 JOHANNES BRAHMS

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897.)

Brahms was not in a hurry to write a symphony. He heeded not the wishes or demands of his friends, he was not disturbed by their impatience. As far back as 1854 Schumann wrote to Joachim: "But where is Johannes? Is he flying high or only under the flowers? Is he not yet ready to let drums and trumpets sound? He should always keep in mind the beginning of the Beethoven symphonies: he should try to make something like them. The beginning is the main thing; if only one makes a beginning, then the end comes of itself."

* *

MEHLIN PIANOS

always respond to the most exacting demands made upon them. For this reason they are preferred by musicians, in fact Mehlin Pianos are often called

"The Musicians' Ideal"

The Mehlin "Inverted Grand" is the only "Upright" built on the principle of the Grand. It has the Grand Scale, Sounding Board and Tone.

For Art Catalog and full particulars apply to

KRANZ-SMITH PIANO CO., 100 N. Charles Street,
BALTIMORE, MD.

Just when Brahms began to make the first sketches of this symphony is not known. He was in the habit, as a young man, of jotting down his musical thoughts when they occurred to him. Later he worked on several compositions at the same time and let them grow under his hand. There are instances where this growth was of very long duration. He destroyed the great majority of his sketches. The few that he did not destroy are, or were recently, in the Library of the Gesellschaft der Musikfreunde at Vienna.

We know that in 1862 Brahms showed his friend Albert Dietrich * an early version of the first movement of the symphony. Brahms was then sojourning at Münster. He composed in the morning, and the afternoon and evening were spent in excursions or in playing or hearing music. He left Hamburg in September of that year for his first visit to Vienna, and wrote to Dietrich shortly before his departure that the symphony was not ready, but that he had completed a string quintet in F minor.

This first movement was afterward greatly changed. He told his friends for several years afterward that the time for his symphony had not yet arrived. Yet Theodor Kirchner wrote to Marie Lipsius that Brahms had carried this symphony about with him "many years" before the performance; and Kirchner said that in 1863 or 1864 he

* Albert Hermann Dietrich was born August 28, 1829, near Meissen. He studied music in Dresden and at the Leipsic Conservatory. In 1851 he went to Düsseldorf to complete his studies with Schumann. He conducted the subscription concerts at Bonn from 1855 till 1861, when he was called to Oldenburg as court conductor. He retired in 1890 and moved to Berlin, where he was made an associate member of the Königl. Akademie der Künste and in 1899 a Royal Professor. He composed two operas, a symphony, an overture, choral works, a violin concerto, a cello concerto, chamber music, songs, piano pieces. He died November 20, 1908.

Oliver Ditson Company

BOSTON
150 Tremont Street

NEW YORK
8-10-12 East 34th Street

A NEW MUSIC STUDENTS LIBRARY VOLUME

SOUND AND ITS RELATION TO MUSIC

CLARENCE G. HAMILTON, A.M.

Price postpaid, bound in cloth . . . \$1.25



STUDENTS of music greatly need a handbook of acoustics as relating to music, one that has been brought in line with the latest discoveries and theories. The books now in the market are no longer dependable, the result being that this element in a course of music study is generally lacking. The author has presented the essential facts together with many interesting experiments and helpful figures and diagrams to make the principles clear. A good text-book for schools and colleges.

Remarkable for its clearness and conciseness. I will always have it on my desk for reference.—ARTHUR FOOTE.

BOSTON NEW YORK

had talked about the work with Clara Schumann, who had then showed him portions of it, whereas "scarcely any one knew about the second symphony before it was completed, which I have reason to believe was after the first was ended; the second, then, was chiefly composed in 1877." In 1875 Dietrich visited Brahms at Zigelhausen, and he saw his new works, but when Dietrich wrote his recollections he could not say positively what these works were.

The first performance of the Symphony in C minor was from manuscript at Carlsruhe by the grand ducal orchestra, November 4, 1876. Dessoff conducted and the composer was present. Brahms conducted the performances of it at Mannheim a few days later and on November 15, 1876, at Munich. He also conducted performances at Vienna, December 17, 1876; at Leipsic, January 18, 1877; and at Breslau January 23, 1877. Before the concert in Vienna certain persons were allowed to hear the symphony played as a pianoforte duet by Brahms and Ignaz Brüll.

Early in 1877 Cambridge University offered Brahms an honorary degree. If he had accepted it, he would have been obliged to go to England, for it is one of the University's statutes that its degrees may not be conferred *in absentia*. Brahms hesitated about going, although he was not asked to write a work for the occasion. The matter was soon settled for him: the directors of the Crystal Palace inserted an advertisement in the *Times* to the effect that, if he came, he would be asked to conduct one of their Saturday concerts. Brahms declined the honor of a degree, but he acknowledged the invitation by giving the manuscript score and parts of the symphony to Joachim, who led the performance at Cambridge, March 8, 1877, although Mr. J. L. Erb, in his "Brahms," says that Stanford conducted. The programme included Bennett's overture to "The Wood Nymph," Beethoven's Violin Concerto (Joachim, violinist), Brahms's "Song of Destiny," violin solos by Bach (Joachim), Joachim's Elegiac overture in memory of H. Kleist, and the symphony. The Elegiac overture was composed by Joachim in acknowledgment of the honorary degree conferred on him that day. He conducted the overture and Brahms's symphony. The other pieces were conducted by Charles Villiers Stanford, the

MANN PIANO CO.

JOSEPH M. MANN PROPRIETOR

RIGHT PIANOS
AT RIGHT PRICES

"The Little Store With
The Big Business"

ONE PRICE
TO ALL

JUST OFF THE HIGH PRICED RENT DISTRICT

PIANOS

-10 EAST LEXINGTON STREET-

leader of the Cambridge University Musical Society. The symphony is often called in England the "Cambridge" symphony. The first performance in London was at the Philharmonic concert, April 16 of the same year, and the conductor was W. G. Cusins. The symphony was published in 1877. The first performance in Berlin was on November 11 of that year and by the orchestra of the Music School, led by Joachim.

It is said that the listeners at Munich were the least appreciative; those at Carlsruhe, Mannheim, and Breslau were friendly. Dörffel wrote in the *Leipziger Nachrichten* that the symphony's effect on the audience was "the most intense that has been produced by any new symphony within our remembrance."

* * *

The first performance in Boston was by the Harvard Musical Association, January 3, 1878.

The New York *Tribune* published early in 1905 a note communicated by Mr. Walter Damrosch concerning the first performance of the symphony in New York:—

"When word reached America in 1877 that Brahms had completed and published his first symphony, the musical world here awaited its first production with keenest interest. Both Theodore Thomas and Dr. Leopold Damrosch were anxious to be the first to produce this monumental work, but Dr. Damrosch found to his dismay that Thomas had induced the local music dealer to promise the orchestral parts to him exclusively. Dr. Damrosch found he could obtain neither score nor parts, when a very musical lady, a pupil of Dr. Damrosch, hearing of his predicament, surprised him with a full copy of the orchestral score. She had calmly gone to the music dealer without mentioning her purpose and had bought a copy in the usual way. The score was immediately torn into four parts and divided among as many copyists, who, working day and night on the orchestra parts, enabled Dr. Damrosch to perform the symphony a week ahead of his rival."

* * *

The symphony is scored for two flutes, two oboes, two clarinets, two

G. SCHIRMER (Inc.), 3 East 43d Street, NEW YORK

JUST PUBLISHED

OLD ENGLISH COMPOSERS for the VIOLIN

Arranged for Violin and Piano by **ALFRED MOFFAT**

(Schirmer's Library, No. 1088). Price \$1.50

John Collet. Largo cantabile

Matthew Dubourg. Jigg and Menuet

Henry Eccles. Adagio and Corrente

John George Freake. Intermedio

Joseph Jackson. Tambourin

Richard Jones. Corrente

James Oswald. Lento affettuoso and Giga

John Ravenscroft. Two Hornpipes a l' Inglese

John Stanley. Gavot and Menuet

Robert Valentine. Allegro vivace

This group of ten arrangements from the figured basses of olden manuscripts covers a period extending from 1670 to 1786, and comprises some of the most characteristic pieces written by the 17th and 18th century English composers of fiddle music. The numbers selected show much variety of form style, and interest in the handling of their ingenuous yet none the less pleasing themes. Violinists will find them all well adapted for performance.

For sale in Boston by **THE BOSTON MUSIC COMPANY**

bassoons, double-bassoon, four horns, two trumpets, three trombones, kettledrums, strings. The trombones appear only in the finale.

The first movements open with a short introduction, *Un poco sostenuto*, C minor, 6-8, which leads without a pause into the first movement proper, *Allegro*, C minor. The first four measures are a prelude to the chief theme, which begins in the violins, while the introductory phrase is used as a counter-melody. The development is vigorous, and it leads into the second theme, a somewhat vague melody of melancholy character, announced by wood-wind and horns against the first theme, contrapuntally treated by strings. In the development, wind instruments in dialogue bring back a fragment of this first theme, and in the closing phrase an agitated figure in rhythmical imitation of a passage in the introduction enters. The free fantasia is most elaborate. A short coda, built chiefly from the material of the first theme, *poco sostenuto*, brings the end.

The second movement, *Andante sostenuto*, E major, 3-4, is a profoundly serious development in rather free form of a most serious theme.

The place of the traditional scherzo is supplied by a movement, *Un poco allegretto e grazioso*, A-flat major, 2-4, in which three themes of contrasted rhythms are worked out. The first, of a quasi-pastoral nature, is given to the clarinet and other wood-wind instruments over a pizzicato bass in the 'cellos. In the second part of the movement is a new theme in 6-8. The return to the first movement is like unto a coda, in which there is varied recapitulation of all the themes.

The finale begins with an *adagio*, C minor, 4-4, in which there are hints of the themes of the *allegro* which follows. And here Mr. Apthorp should be quoted:—

“With the thirtieth measure the tempo changes to *più andante*, and we come upon one of the most poetic episodes in all Brahms. Amid hushed, tremulous harmonies in the strings, the horn and afterward the flute pour forth an utterly original melody, the character of which ranges from passionate pleading to a sort of wild exultation according to the instrument that plays it. The coloring is enriched by the solemn tones of the trombones, which appear for the first time in this movement. It is ticklish work trying to dive down into a composer's brain, and surmise what special outside source his inspiration may have had; but one cannot help feeling that this whole wonderful episode may have been suggested to Brahms by the tones of the Alpine horn, as it awakens the echoes from mountain after mountain on some

BALTIMORE'S BEST STORE

Hochschild, Kohn & Co.

HOWARD AND LEXINGTON

of the high passes in the Bernese Oberland. This is certainly what the episode *recalls* to any one who has ever heard those poetic tones and their echoes. A short, solemn, even ecclesiastical interruption by the trombones and bassoons is of more thematic importance. As the horn-tones gradually die away, and the cloud-like harmonies in the strings sink lower and lower—like mist veiling the landscape—an impressive pause ushers in the Allegro non troppo, ma con brio (in C major, 4-4 time). The introductory Adagio has already given us mysterious hints at what is to come; and now there bursts forth in the strings the most joyous, exuberant Volkslied melody, a very Hymn to Joy, which in some of its phrases, as it were unconsciously and by sheer affinity of nature, flows into strains from the similar melody in the Finale of Beethoven's Ninth Symphony. One cannot call it plagiarism: it is two men saying the same thing."

This melody is repeated by horns and wood-wind with a pizzicato string accompaniment, and is finally taken up by the whole orchestra, fortissimo (without trombones). The second theme is announced softly by the strings. In the rondo finale the themes hinted at in the introduction are brought in and developed with some new ones. The coda is based chiefly on the first theme.

SONG, "THE LORELEY," WITH ORCHESTRAL ACCOMPANIMENT.

FRANZ LISZT

(Born at Raiding, near Odenburg (Hungary), October 22, 1811; died at Bayreuth, July 31, 1886.)

"Die Loreley," a song for mezzo-soprano or tenor, with pianoforte accompaniment, was composed by Liszt in 1841, when he was living with the Princess Carolyn Sayn-Wittgenstein and her children on the Rhine isle Nonnenwerth. The songs and superstitions of the Rhine moved him to compose music. "Loreley" was followed in the same year by "Mignon," "Am Rhein im schönen Strome," "Der du von dem Himmel bist," "Der König von Thule," all with pianoforte accom-

THE STAFFORD

WASHINGTON PLACE

BALTIMORE

EUROPEAN PLAN

ABSOLUTELY FIRE-PROOF

Cuisine and Service the very best

Special attention to after-the-concert parties

Restaurant open until 1 a.m.

R. S. DOWNS, Manager

paniment; "Rheinweinlied," "Studentenlied," and "Reiterlied" for male quartet; and "Was ist des deutschen Vaterland?" for solo voices and male chorus. "Die Loreley" was published in 1843 as a separate song; it was published in 1860 in a volume with six other songs by Heine, with music by Liszt. The composer wrote to the Princess, December 18, 1860: "I have decided to orchestrate half a dozen of Schubert's songs and also three of mine,—'Mignon,' 'Loreley,' and the 'Drei Zigeuner.' Don't scold me too severely, I beg of you, most infinitely dear one, for these exhibitions of idleness. You know the habergeon is made link by link." In a letter written to von Bülow from Rome, Liszt characterized the little scores of "Mignon" and "Loreley" as "toys." "Mignon" and "Die Loreley" were published in 1862, and Schubert's "Die junge Nonne," "Gretchen am Spinnrad," "Lied der Mignon," "Erlkönig," orchestrated in 1860, were published in 1863. Schubert's "Doppelgänger" and "Abschied," also orchestrated in 1860, were not published. The score of "Die drei Zigeuner" was published in 1871.

Heinrich Heine's poem "Lorelei," written in 1823, was first published in *Gesellschafter*, 1824, No. 49:—

Ich weiss nicht, was soll es bedeuten,
Dass ich so traurig bin;
Ein Märchen aus alten Zeiten,
Das kommt mir nicht aus dem Sinn.

Die Luft ist kühl, und es dunkelt,
Und ruhig fliesst der Rhein;
Der Gipfel des Berges funkelt
Im Abendsonnenschein.

Die schönste Jungfrau sitzet
Dort oben wunderbar,
Ihr goldnes Geschmeide blitzet,
Sie kämmt ihr goldenes Haar.

Sie kämmt es mit goldenem Kamme
Und singt ein Lied dabei,
Das hat eine wundersame,
Gewaltige Melodei.

FAMOUS OPERA LIBRETTOS

Edited by W. J. HENDERSON

Author of "What is Good Music?" etc.

Of particular interest to the music-loving public is this series of novel and distinctive little books. Each volume contains the libretto of an opera in the original language; an excellent translation and an introduction, both biographical and critical, by W. J. HENDERSON, the well-known musical critic of the *New York Sun*.

"Ideals of what the opera libretto should be."—*N. Y. Sun*.

In the series:		Cloth	Limp Leather
Aida	Published in 1911	Net, \$0.50	Net, \$1.00
Carmen		Net, .50	Net, 1.00
Tristan and Isolde	Added in 1912	Net, .60	Net, 1.00
Die Meistersinger		Net, .60	Net, 1.00

Postage, 6 cents per volume extra

Publishers, DODD, MEAD AND COMPANY

New York

Den Schiffer im kleinen Schiffe
Ergreift es mit wildem Weh;
Er schaut nicht die Felsenriffe,
Er schaut nur hinauf in die Höh.

Ich glaube, die Wellen verschlingen
Am Ende Schiffer und Kahn;
Und das hat mit ihrem Singen
Die Lorelei gethan.

The following English version is by Charles Godfrey Leland:—

I know not what sorrow is o'er me,
What spell is upon my heart;
But a tale of old times is before me—
A legend that will not depart.

Night falls as I linger, dreaming,
And calmly flows the Rhine;
The peaks of the hills are gleaming
In the golden sunset-shine.

A wondrous lovely maiden
Sits high in glory there;
Her robe with gems is laden,
And she combs her golden hair.

And she spreads out the golden treasure,
Still singing in harmony;
And the song has a mystical measure
And a wonderful melody.

The boatman, when once she has bound him,
Is lost in a wild, sad love;
He sees not the rocks around him,
He sees but the beauty above.

I believe that the billows springing
The boat and the boatman drown;
And all that with her magical singing
The Loré-lay has done.

HOTEL JOYCE

EUROPEAN PLAN

Nos. 312 and 314 Camden Street, BALTIMORE, MD.

Opposite Camden Station, Main Depot, B. & O. R.R. •

Restaurant open from 6 a.m. to 12 p.m.

JEROME H. JOYCE, Proprietor

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

"Lohengrin," an opera in three acts, was performed for the first time at the Court Theatre, Weimar, August 28, 1850. The cast was as follows: Lohengrin, Beck; Telramund, Milde; King Henry, Höfer; The Herald, Pätisch; Ortrud, Miss Fastlinger; Elsa, Miss Agthe. Liszt conducted.

The tenor Beck found the first part of "Lohengrin's narrative" so exhausting that he was unable to sing the second; and, to quote Mr. Henry T. Finck's words, "Wagner, judging that this would probably be the case with most tenors, cancelled this passage altogether." The five additional verses are printed in the original orchestral score, but not in the score for voices and pianoforte, nor in the libretto. The whole narrative was sung at the Munich performance in 1869 with Nachbaur as Lohengrin. Some of Wagner's friends almost persuaded him to change the plot, and permit Lohengrin to remain with Elsa, just as Dickens was persuaded for the sake of "a happy ending" to change, and ruin in the changing, the final chapter of "Great Expectations." Beck, by the way, who, according to Richard Pohl, was wholly unable to do justice to the part, left the stage not many years after the first performance.*

It was at Marienbad in the summer of 1845 that Wagner laid out the scheme of "Lohengrin." He wrote the libretto in the following winter, and conceived some of the melodic ideas. He began the actual composition of the opera with this narrative of Lohengrin, "because the monologue contained the most significant musical germs in the whole score." In the original version, after the words "and Lohengrin my name," the orchestra intoned the Grail theme, the chorus treated the theme in the same manner as in the first act when the knight appears,

* Wagner, in a letter to Louis Schindelmeisser, written in 1853, declared frankly that Beck was "atrocious." Yet the Princess Sayn-Wittgenstein, who heard him a few years after the first performance, was hysterical in praise of the tenor. Wagner wished his Lohengrin to be "young and radiant." He wrote with reference to one unhappy Lohengrin: "I had always fancied that people must be glad whenever Lohengrin but tread the stage: on the contrary, it seems they were gladder when he left it." For much entertaining matter concerning the first performance of "Lohengrin" see W. A. Ellis's *Life of Wagner*: the indices of the volumes are commendably full.

A Most Effectual Throat Relief

Hoarseness, coughs, inflammation of the throat, bronchial and asthmatic troubles are relieved promptly by the use of

BROWN'S BRONCHIAL TROCHES

For over half a century recognized throughout the world as the staple throat remedy. Especially convenient to carry in purse or pocket ready for use whenever required to check a cough or give relief in any throat trouble.

Entirely free from opiates in any form. Fine for singers and speakers to clear the voice. Sold everywhere in boxes—never in bulk.

Price 25c, 50c and \$1.00
Sample sent free on request

JOHN I. BROWN & SON, BOSTON, MASS.

BROWN'S

CAMPHORATED
SAPONACEOUS

DENTIFRICE

is an article of superior merit. Used daily, will keep the teeth sound, prevent accumulation of tartar, and give firmness to the gums. It leaves a particularly clean and pleasant feeling in the mouth.

For sale by druggists and dealers in toilet articles, or sent on receipt of price, 25 cents. Sample sent on request.

Manufactured by JOHN I. BROWN & SON

CURTIS & BROWN
MFG. CO., Ltd.

NEW YORK, N.Y.

and then the recitation continued in a manner analogous to first section. The third act of "Lohengrin" was composed at Grossgraufen between September 9, 1846, and March 5, 1847; the first act between May 12 and June 8, 1847; the second act between June 18 and August 2 of the same year. The Prelude was completed on August 28, 1847, and the instrumentation was made during the following winter and spring. The score was not published for several years,—to quote from Mr. W. J. Henderson's "Richard Wagner" (New York, 1901),—"because Meser, who had printed the previous works of the composer, had lost money by the ventures. Breitkopf & Härtel subsequently secured the score at a small price, not because they were niggardly in offering, but because Wagner's works had no large market value at the time, and he was anxious to sell, being in his chronic condition of financial embarrassment."

The first performance of the Prelude in concert was on January 17, 1853, in the Gewandhaus, Leipsic, at a concert for the benefit of the Orchestral Pension Fund. Julius Rietz conducted from manuscript.

The first performance of "Lohengrin" (in German) in the United States was at the Stadt Theatre, New York, April 3, 1871. Adolf Neuendorff conducted. The cast was as follows: Lohengrin, Habelmann; Telramund, Vierling; King Henry, Franosch; the Herald, W. Formes; Ortrud, Mme. Frederici; Elsa, Mme. Lichtmay. The first performance in Italian was at the Academy of Music, March 23, 1874: Lohengrin, Campanini; Telramund, del Puente; King Henry, Nannetti; the Herald, Blum; Ortrud, Miss Cary; Elsa, Miss Nilsson.

* *

The Prelude is the development and working out of the Sangreal motive. Berlioz described the composition as a gradual crescendo leading to a shorter decrescendo. "Like the hero's career in the opera," says Mr. Apthorp, "it begins, as it were, in the clouds, then gradually descends farther and farther until it embraces all the lowest tones of the orchestra, and then returns to the clouds again. Its single theme is developed in free polyphony by various successive groups of instruments, each of which groups proceeds with free counter-thematic work as the next group enters with the theme. First we

HOTEL LENOX

2 minutes from Back Bay Stations

Fireproof Modern Convenient

250 Rooms; 125 with Private Bath

Superior Cuisine and Service

Boylston and Exeter Streets

BOSTON

have the violins piano in their higher register; then come the flutes, oboes and clarinets; then the violas, 'cellos, horns, bassoons, and double-basses; lastly the trumpets, trombones, and tuba fortissimo; then comes the decrescendo, ending pianissimo in the high violins and flutes."

The Prelude is scored for three flutes, two oboes, English horn, two clarinets, bass clarinet, three bassoons, four horns, three trumpets, three trombones, bass tuba, a set of three kettledrums, cymbals, four solo violins, and the usual strings.

RECITATIVE AND ARIA OF LIA FROM THE CANTATA "L'ENFANT PRODIGE"* CLAUDE ACHILLE DEBUSSY †

(Born at St. Germain (Seine et Oise), France, August 22, 1862; now living in Paris.)

This recitative and aria of Lia, the mother of the Prodigal Son, were first sung by Mme. Rose Caron ‡ at the Paris Conservatory, June 27,

* By special arrangement of Mme. Homer with the Society of Authors, Composers, and Publishers of Music, Inc.

† He entered the Paris Conservatory as Achille Claude Debussy, and the title-page of the first edition of "Ariettes" composed in 1888 reads thus: "Ariettes: Paroles de P. Verlaine, Musique de Ach. Debussy."

‡ Rose Lucile Caron was born Meuniez, at Monerville, France, November 17, 1857. She entered the Paris Conservatory in 1880, when she was already married, and studied singing until 1882, when, as a pupil of Masset, she took a second prize for singing and an *accessit* for opera. After studying with Marie Sasse and singing in concerts, she joined the Monnaie Opera Company, Brussels, in the season of 1883-84, not 1882, as stated in Grove's Dictionary (revised edition), and at first received 1,100 francs a month. She took the parts of Alice, Marguerite, and Valentine, and on January 7, 1884, created the part of Brünhilde in Reyer's "Sigurd." On March 7, 1885, she took the part of Eva in the first performance of "Die Meistersinger von Nürnberg" in French. She was then receiving 3,000 francs a month. In 1885 she became a member of the Opéra, Paris, and made her début, June 12, in Reyer's "Sigurd." At the Opéra she sang in "Le Cid," "Les Huguenots," "Henry VIII.," "Faust," and "Le Freischütz," but in 1888 returned to the Monnaie, where she created the parts of Laurence in "Jocelyn" (February 25), Richilde in Mathieu's "Richilde" (December 12, 1888), and Salammô in Reyer's opera (February 10, 1890). Returning to the Paris Opéra in 1890, she was heard there in the first performances in Paris of "Salammô," "Djelma," "Die Walkyrie" (Sieglinde and in French), "Otello." She was also conspicuous as Fidelio, Elsa, Elisabeth, Rachel, Salomé (in Massenet's opera), Donna Anna. She has sung at the Opéra-Comique, Paris, in "Fidelio" (1898) and "Iphigénie en Tauride" (1900); also at Monte Carlo. In 1902 she became one of the professors of singing at the Paris Conservatory. She took the part of Salammô at the Opéra, Paris, June 12, 1908.

WILFRIED KLAMROTH

TEACHER of SINGING IN ALL OF ITS BRANCHES

RICCARDO MARTIN'S OPINION:
"He has the real secret and knows how to teach it."
Studio, 11 1-2 West 37th Street . . . NEW YORK

Music teaches most exquisitely the art of development.—D'ISRAELI

MUSIC EDUCATION

CALVIN B. CADY. Studios { Boston, 900 Beacon Street
New York, 15 Claremont Avenue
Pianoforte, Harmony, etc., and Normal Courses

Address Teachers College, Columbia University, New York, for Syllabus of Course in Music Education.
Address Clayton F. Summy Co., Chicago, Ill., for Poetic Folk Dances, Books I. and II., Folk Songs for Ten Fingers, First Home Studies, Music Education, An Outline, Books I. and II.
Summer Normal, Portland, Oregon, in July

1884, in a performance of Debussy's cantata by which he gained the *prix de Rome* in that year.

The cantata was performed for the first time in America, with a piano-forte accompaniment for four hands, at a concert of the Fine Arts Society of Detroit, March 10, 1910, in the Century Association Building, Detroit, Mich. The singers were: Mrs. Charles F. Hammond, Lia; William Lavin, Azaël; William A. Kerr, Simeon.

The first performance of the cantata as an opera in the United States was at the Boston Opera House, November 16, 1910. The singers were: Miss Nielsen, Lia; Mr. Lassalle, Azaël; Mr. Blanchart, Simeon. Mr. Caplet conducted.

RECITATIVE.

L'année en vain chasse l'année!

À chaque saison ramenée.

Leurs jeux et leurs ébats m'attristent malgré moi:

Ils rouvrent ma blessure et mon chagrin s'accroît. . . .

Je viens chercher la grève solitaire. . . .

Douleur involontaire! Efforts superflus!

Lia pleure toujours l'enfant qu'elle n'a plus! . . .

DAY AND NIGHT

**OUR
PHONES**
MT. VERNON 11
ST. PAUL 4013-4014

**STEWARTS
TAXI**
BLUE BODY—RED WHEELS



STEWARTS TAXI RATES THE SAME

AIR.

Azaël! Azaël!
Pourquoi m'as-tu quittée? ...
En mon cœur maternel
Ton image est restée.
Azaël! Azaël!
Pourquoi m'as-tu quittée? ...

Cependant les soirs étaient doux, dans la plaine d'ormes plantée,
Quand, sous la charge récoltée,
On ramenait les grands bœufs roux.
Lorsque la tâche était finie,
Enfants, vieillards, et serviteurs,
Ouvriers des champs ou pasteurs,
Louaient de Dieu la main bénie.
Ainsi les jours suivaient les jours,
Et dans la pieuse famille
Le jeune homme et la jeune fille
Échangeait leurs chastes amours
D'autres ne sentent pas le poids de la vieillesse;
Heureux dans leurs enfants,
Ils voient couler les ans
Sans regret comme sans tristesse. ...
Aux cœurs inconsolés que les temps sont pesants! ...
Azaël! Azaël!
Pourquoi m'as-tu quittée? ...

The years roll by, no comfort bringing,
Spring comes smiling, gay flowers flinging;
The bird's sweet song but makes my heart the sadder pine;

HOTEL PURITAN

COMMONWEALTH AVENUE

100 yards from Massachusetts Avenue car lines



The Distinctive Boston House

One of the most attractive Hotels in the World for Transient and Permanent Guests who demand the best. Several desirable rooms and suites at modest prices.

Afternoon tea daily, with music, in the Sun Parlor

ANNOUNCEMENT of M. H. HANSON

437 FIFTH AVENUE, NEW YORK

For Spring, 1912. Available among others

MARGARETE MATZENAUER	} Metropo- itan Opera House	LUDWIG HESS, Famous Tenor
MARIE RAPPOLD		HENRI SCOTT, Basso, Chicago Opera
BERNICE DE PASQUALI		BORIS HAMBOURG, 'Cellist
HENRIETTE WAKEFIELD		GEORGE HARRIS, Jr., Tenor
		W. DALTON-BAKER, Baritone

For 1912-13

GEORGE HENSCHEL, Recitals to his own accompaniment

LEON RAINS, Basso

GOTTFRIED GALSTON, the sensational Munich pianist

LOUIS PERSINGER, American Violin Virtuoso of European fame

MAX PAUER, Pianist

All the above artists, and others to be announced

List of Works performed at these Concerts during the Season of 1911-1912.

BEETHOVEN

Symphony No. 3, in E-flat major, "Eroica," Op. 55 January
Overture, "Leonora," No. 3 March

BERLIOZ

Minuet of Will-o'-the-Wisps, Ballet of Sylphs, and Rákóczy March, from
"The Damnation of Faust" January

BOSSI

Goldonian Intermezzi, Op. 127 November

BRAHMS

Symphony in C minor, No. 1 March

CHOPIN

Concerto No. 2, F minor, for Pianoforte and Orchestra, Op. 21
Mr. JOSEF HOFMANN, January

DEBUSSY

Recitative and Aria of Lia from "L'Enfant Prodigue"
Madame LOUISE HOMER, March

LISZT

Symphony after Dante's "Divina Commedia" (in commemoration of the
centenary of Liszt's birth) December
"Die Lorelei," Song with Orchestra
Madame LOUISE HOMER, March

MENDELSSOHN

Overture to "A Midsummer Night's Dream," Op. 21 November

SAINT-SAËNS

Concerto in B minor for Violin and Orchestra, No. 3, Op. 61
Miss KATHLEEN PARLOW, December

STRAUSS

Tone Poem, "Thus spake Zarathustra" (freely after Friedr. Nietzsche), Op. 30 November
Tone Poem, "Death and Transfiguration," Op. 24 March

TSCHAIKOWSKY

"Romeo and Juliet," Overture-Fantasia after Shakespeare December
Elegia from Serenade for Orchestra of Strings, Op. 4 February
Symphony in B minor, No. 6, "Pathetic," Op. 74 February
Suite for full Orchestra taken from the Score of the Ballet "Nutcracker,"
Op. 71a February
Overture, "1812," Op. 49 February

WAGNER

Erda's Scene from "Das Rheingold," Scene IV.
Madame SCHUMANN-HEINK, November
Waltraute's Narrative from "Götterdämmerung," Act I., Scene 3
Madame SCHUMANN-HEINK, November
Scene, "Just God!" and Aria, "My Life fades in its Blossom," from "Rienzi,"
Act III., No. 9 Madame SCHUMANN-HEINK, November
Prelude to "Lohengrin" March

WEBER

Overture to the Opera "Oberon" November

The Refinements of Our Work



Are most apparent when compared with the work of ordinary cleaners. Unexcelled facilities up-to-the-minute equipment and years of experience in



Cleansing and Dyeing

make our work distinctive in its thoroughness

ARTICLES RETURNED IN A SHORT TIME

CURTAINS
BLANKETS
DRAPERIES

GOWNS
WAISTS
SASHES

MENS CLOTHES
OVERCOATS
SUITS GLOVES

Carefully cleansed properly finished and inspected before returning

LEWANDOS

Washington Shop

1335 G STREET North West Colorado Building

Telephone Main 3

Philadelphia Shop

1633 CHESTNUT STREET

Telephones Bell Spruce 4679 Keystone Race 907

New York City
Albany
Rochester

Providence
Newport

Worcester
Springfield

Hartford
Bridgeport
New Haven

Roxbury
Cambridge
Boston

Watertown
South Boston
Portland

Salem
Lynn

Bundles called for and delivered by our own teams and motors

EXECUTIVE OFFICES 286 BOYLSTON STREET BOSTON U S A

SEASON

- - - - -

1912-1913

Boston Symphony Orchestra

Dr. KARL MUCK, Conductor

The Boston Symphony Orchestra will give its usual series of five concerts in the Lyric Theatre, Baltimore, during the season of 1912-1913. The dates are as follows:

WEDNESDAY EVENINGS

November 6

December 4

January 8

February 19

and March 19

at 8.15

C. A. ELLIS, Manager

My wounds bleed fresh, my heart cries for joys that once were mine.
Along this silent shore I wander lonely,
My grief God knoweth only.
Evermore Lia mourns her child, the child that once she bore.

Azaël! Azaël!
Oh! wherefore did'st thou leave me?
On my heart thou art graven;
I sorrow for thee.

Happy days to my memory start when, the elm-tree waving o'er us,
Homeward the ruddy oxen bore us,
Weary of toil, but light of heart.
Then, as the shadows began to fall,
We all the evening hymn did sing
Thankfully to God our king,
To God the Lord who giveth all.

Sweetly we slept, and glad repose.
Youths and maidens wandered free,
Plighted vows in sincerity,
Evening shades brought rest and calm repose.

Happy ye parents! when to earth your children bind you
How glad your lot appears! its joys, its tender fears,
With their lives hath their love entwined you;
Sadly must I alone drag out the leaden years! *

* I do not know the name of the translator.—P. H.

BALTIMORE CHOIR BUREAU

FREDERICK R. HUBER

17 E. MT. VERNON PLACE

Headquarters for available organists and choir singers

Telephone, Mt. Vernon 2370

Registration blanks on request

ARTHUR L. LAWRASON

PROMINENT STUDENTS

REGINA VICARINO, Phenomenal Colorature

SALLIE FISHER

LINA ABARBANELL

322 W. 57th Street

Columbus 8945

NEW YORK

The Elinor Comstock Music School

A resident and day school. Leschetizky method. Piano teachers all Leschetizky pupils. Vocal, Harmony, Ensemble playing, Sight reading, Lectures on current operas and concerts. Classes arranged in French, Classic Dancing, Literature and History of Art. Catalogues.

Miss ELINOR COMSTOCK, 1000 Madison Ave., New York City

**"DEATH AND TRANSFIGURATION," TONE-POEM FOR FULL ORCHESTRA,
OP. 24 RICHARD STRAUSS**

(Born at Munich, June 11, 1864; now living at Charlottenburg—Berlin.)

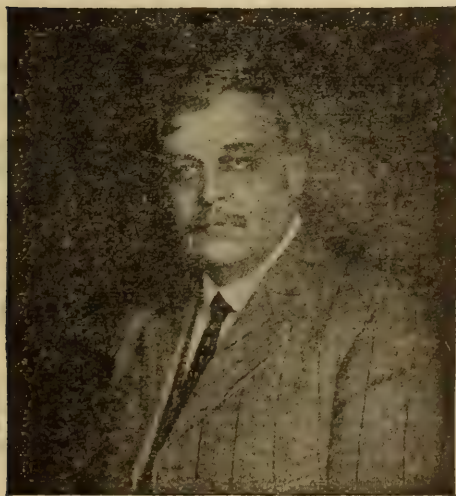
This tone-poem was composed at Munich in 1888-89.* It was published at Munich in April, 1891.

The first performance was from manuscript, under the direction of the composer, at the fifth concert of the 27th Musicians' Convention of the Allgemeiner Deutscher Musikverein in the City Theatre of Eisenach, June 21, 1890. This convention, according to Theodor Müller-Reuters' "Lexikon der deutschen Konzertliteratur," was held June 19-22. There were three orchestral concerts in the City Theatre (June 19, 21, 22); a concert in the Hauptkirche zu St. Georg (June 20); and two chamber music concerts in Clemda Hall (June 20, 21).

The other works performed for the first time were Draeseke's Prelude to "Penthesilea"; Franz Schubert's "Tantum Ergo" and Offertory (MS.); duet from Hans Sommer's opera "Loreley"; Strauss's "Burleske" for pianoforte and orchestra (Eugen d'Albert, pianist); Weingartner's Entr'acte from "Malawika"; d'Albert's Symphony, Op. 4; Robert Kahn's String Quartet, Op. 8; Philipp Wolfrum's Pianoforte Quintet; R. von Perger's String Quartet, Op. 15; Frederick Lamond's Pianoforte Trio, Op. 2; Arnold Krug's Vocal Quartet, Op. 32; Ivan Knorr's "Ukrainische Liebeslieder," Op. 5.

The second performance was at Weimar, January 12, 1891, at the third subscription concert in the Grand Ducal Theatre. Strauss led from manuscript.

* Hans von Bülow wrote to his wife from Weimar, November 13, 1889: "Strauss is enormously beloved here. His 'Don Juan' evening before last had a wholly unheard of success. Yesterday morning Spitzweg and I were at his house to hear his new symphonic poem 'Tod und Verklärung'—which has again inspired me with great confidence in his development. It is a very important work, in spite of sundry poor passages, and it is also refreshing."



Edward B. Kinney

Vocal Specialist

780 WEST END AVENUE
S.E. Corner 98th STREET
NEW YORK

Phone, 1404 River

As organist and choirmaster of one of New York's large churches, and a producer of light operas, Mr. Kinney gives his pupils unusual chances.

He not only places the voice, but prepares the young artist for a career. His experience in caring for and restoring abused and apparently lost voices is invaluable. Examination by appointment.

The third performance was at the Eighth Philharmonic Concert in Berlin, February 23, 1891. The composer again led from manuscript.

The tone-poem was performed in Symphony Hall, Boston, on March 8, 1904, by the Philadelphia Orchestra, led by the composer.

The tone-poem is dedicated to Friedrich Rösch * and scored for three flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, double-bassoon, four horns, three trumpets, three trombones, tuba, a set of three kettledrums, two harps, gong, strings.

*
* *

"Death and Transfiguration" may be divided into sections, closely joined, and for each one a portion of the poem may serve as motto.

I. Largo, C minor, D-flat major, ♩-4. The chief Death motive is a syncopated figure, pianissimo, given to the second violins and the violas. A sad smile steals over the sick man's face (wood-wind, accompanied by horns and harps), and he thinks of his youth (a simple melody, the childhood motive, announced by the oboe). These three motives establish the mood of the introduction.

II. Allegro molto agitato, C minor. Death attacks the sick man. There are harsh double blows in quick succession. What Mr. Mauke characterizes as the Fever motive begins in the basses, and wildly dissonant chords shriek at the end of the climbing motive. There is a mighty crescendo, the chief Death motive is heard, the struggle begins (full orchestra, *fff*). There is a second chromatic and feverish motive,

* Rösch, born in 1862 at Memmingen, studied law and music at Munich. A pupil of Rheinberger and Wohlmuth, he conducted a singing society, for which he composed humorous pieces, and in 1888 abandoned the law for music. He was busy afterwards in Berlin, St. Petersburg, Munich. In 1898 he organized with Strauss and Hans Sommer the "Genossenschaft deutscher Komponisten." He has written madrigals for male and mixed choruses and songs. Larger works are in manuscript. He has also written an important work, "Musikästhetische Streitfragen" (1898), about von Bülow's published letters, programme music, etc., and a Study of Alexander Ritter (1898).

FAELTEN PIANOFORTE SCHOOL

The FULL COURSE embraces every detail of correct playing, interpretation, technic, memory culture, and concert repertoire, discourages aimless study, and prepares each student for a definite musical career.

CARL FAELTEN, Director

30 Huntington Avenue, Boston

DE MERITTE SCHOOL

815 BOYLSTON STREET, BOSTON
Twelfth Year

A preparatory school for boys who want an education.

The Upper Grade prepares for college and the scientific schools.

The Lower Grade gives to boys from ten to fourteen years of age a careful training for the work of the upper grade.

EDWIN DE MERITTE, A. B., Prin.

BOUND COPIES of the Boston Symphony Orchestra's PROGRAMME BOOKS

Containing Mr. Philip Hale's analytical and descriptive notes on all works performed during the season ("musically speaking, the greatest art annual of to-day,"—W. J. Henderson, New York Sun)
May be obtained by addressing

Price \$3.00 C. A. ELLIS
SYMPHONY HALL

which appears first in sixteenths, which is bound to a contrasting and ascending theme that recalls the motive of the struggle. The second feverish theme goes canonically through the instrumental groups. The sick man sinks exhausted (*ritenutos*). Trombones, 'cellos, and violas intone even now the beginning of the Transfiguration theme, just as Death is about to triumph. "And again all is still!" The mysterious Death motive knocks.

III. And now the dying man dreams dreams and sees visions (*meno mosso, ma sempre alla breve*). The Childhood motive returns (G major) in freer form. There is again the joy of youth (oboes, harp, and bound to this is the motive of Hope that made him smile before the struggle, the motive now played by solo viola). The fight of manhood with the world's prizes is waged again (B major, full orchestra, *fortissimo*), waged fiercely. "Halt!" thunders in his ears, and trombones and kettledrums sound the dread and strangely-rhythmed motive of Death (drums beaten with wooden drumsticks). There is contrapuntal elaboration of the Life-struggle and Childhood motives. The Transfiguration motive is heard in broader form. The chief Death motive and the feverish attack are again dominating features. Storm and fury of orchestra. There is a wild series of ascending fifths. Gong and harp knell the soul's departure.

IV. The Transfiguration theme is heard from the horns; strings repeat the Childhood motive, and a crescendo leads to the full development of the Transfiguration theme (*moderato*, C major). "World deliverance, world transfiguration."

CLARA TIPPETT

Teacher of Singing

Assistant, GRACE R. HORNE

312 Pierce Building
Copley Square, Boston

MUSICAL INSTRUCTION

Miss CLARA E. MUNGER

TEACHER OF SINGING

Century Building

177 Huntington Avenue, Boston

Miss PRISCILLA WHITE

TEACHER OF SINGING

602 Pierce Building

Copley Square, BOSTON

Miss KATHERINE LINCOLN

TEACHER OF SINGING

514 Pierce Building

Copley Square, BOSTON

Saturdays and Mondays in New York
Representing Miss Clara E. Munger

SOPRANO
Management, Mrs. PAUL SUTORIUS

1 West 34th Street, New York

Studio, 56 East 34th Street, New York City

BERTHA CUSHING CHILD

67 MOUNT VERNON STREET

TEACHING AT
LANG STUDIOS

6 NEWBURY STREET, BOSTON

WILLIAM ALDEN PAUL

TEACHER OF SINGING

312 PIERCE BUILDING, COPLEY SQUARE, BOSTON

Monday and Thursday P.M. and by appointment

Address, Instructor in Music, Episcopal Theological School

Telephone, 2816 R Cambridge

FREDERICK N. WATERMAN

BARITONE SOLOIST

and TEACHER OF SINGING

NEW CENTURY BUILDING

177 HUNTINGTON AVENUE • BOSTON
Room 10

Howell School of Lyric and
Dramatic Art

CAROLINE WOODS-HOWELL, Directress

De Reszke Method of
SINGING

30 Huntington Avenue, Boston
518 Main Street, Worcester

At Boston Studio, Tuesday, Friday, Saturday
At Worcester Studio, Monday, Wednesday, Thursday

Miss ANNA MILLER WOOD

Mezzo-Contralto, Soloist and Teacher

Soloist; Boston Symphony Orchestra
Chicago Symphony Orchestra
Kneisel Quartet, etc.

Studio, Pierce Building, Copley Square, Boston

Miss MARY INGRAHAM

PIANIST and TEACHER

Lang Studios

6 NEWBURY STREET

MUSICAL INSTRUCTION

ERNEST P. HAWTHORNE

PIANIST AND TEACHER

156 Huntington Avenue

BOSTON

ELLA BACKUS-BEHR

PIANIST

Sixty-nine West Eighty-eighth Street
NEW YORK

As Vocal Coach refers to

Mme. Louise Homer Mr. Bechtal Alcock and
Mrs. Merle Tillotson-Alcock Mr. Frederic Martin

**AMERICAN INSTITUTE OF
APPLIED MUSIC**

METROPOLITAN COLLEGE OF MUSIC
212 West 59th Street, New York City

Thorough instruction in all branches of music.
Personal attention to individual pupils.

Twenty-sixth year began October 2, 1911.

KATE S. CHITTENDEN, Dean of the Faculty

FRANCIS ROGERS

Management, LOUDON CHARLTON
868 Carnegie Hall, New York

B A R I T O N E

RECITAL, ORATORIO, CONCERT

Also a limited number of pupils in the art of singing

There is the real stuff in this singer.—**PHILIP HALE.**

Mr. Rogers is a true artist.—**W. J. HENDERSON**
(*N. Y. Sun*).

Address, 563 PARK AVENUE, NEW YORK

VIRGIL

Piano School and Conservatory

42 West 76th Street, New York

**THE SCHOOL THAT MAKES
PLAYERS**

RESULTS TELL

Catalogue on request

E. SHEFFIELD MARSH

T E N O R

Tone production and preparation for
public work

Studio, 815 Carnegie Hall . New York City

LIONEL HAYES ROBSARTE

Former Opera Tenor

Voice Specialist

A. de Trabadelo, Paris, teacher of Melba, Garden, Farrar, Eames, Carasa, Gayarre, etc., says:

"I sincerely believe Mr. Robsarte has no equal among American instructors."

Voices tried gratis by appointment

From tone work to artistic finish. Traditions and action of full opera repertoire—Concert and oratorio. Teacher of Mme. Jungman, Prima Donna Contralto, Hofopera, Vienna; Mlle. Lillian Grenville, Prima Donna Soprano, Milan, St. Petersburg, Nice, Chicago Opera Co.; Signor Jacoletti, now singing in Naples; Miss Helene Travis, Mascagni Opera Co.

Residence Studio - Hotel Woodward, N.Y.

'PHONE, 5000 COLUMBUS

SIGHT PLAYING FOR PIANISTS

If you are a poor Sight Reader and have difficulty in reading

NEW MUSIC AT FIRST SIGHT

write for Booklet giving full particulars of our complete correspondence course
A Professor of Music in one of the largest Colleges in the United States, to whom reference is permitted, says: "YOUR COURSE IS WORTH THE PRICE TO ME EVERY WEEK IN THE AMOUNT OF TIME IT SAVES ME ALONE"

Address **NEW YORK COLLEGE OF APPLIED MUSIC**

9208 METROPOLITAN TOWER

NEW YORK CITY

MUSICAL INSTRUCTION

PIANO INSTRUCTION

Claude Maitland Griffeth

Studio, 133 Carnegie Hall, New York

Mon. and Thurs. Afternoons

Pouch Gallery, Brooklyn

SEND FOR CIRCULAR

BARITONE

PERRY AVERILL

Prepares Singers for the profession

Studio, 220 West 59th Street, New York

'Phone 1097 Col.

ARTHUR D. WOODRUFF

TEACHER OF SINGING

5 West 38th Street

NEW YORK CITY

Miss M. GRACE DASCHBACH

In charge of Vocal Department Teachers
College, Columbia University

SOPRANO

TEACHER OF SINGING

401 Carnegie Hall . New York City

GEORGE HARRIS, Jr.

TENOR

Soloist with Boston Symphony Orchestra
Cecilia Society

and with New York Symphony Orchestra

Management:

M. H. HANSON, 437 5th Avenue, New York

MASTER MUSIC STUDIOS

2789 Broadway, New York

Mrs. M. DUBLE-SCHEELE

Apply to Secretary, Master Music Studios

CATALOG

Telephone Connection

STEINWAY PIANO USED

SUMMER CENTER

SCHLOSS ORT, GUMUNDEN, AUSTRIA

Study of music is optional

CARL E. DUFFT

BASSO

Vocal Instruction

1 East 40th Street . New York City

LESLEY MARTIN

Bel Canto

Studio: 1425 Broadway, New York

SINGERS—Suzanne Baker Watson, Cora Cross, Nellie Hart, Willette Kershaw, Gertrude Hutcheson, Ivy Scott, Marion Stanley, Estelle Ward, Mabel Wilbur, Flora Zabelle, Edward Foley, George Gilbert, John Hendricks, Andrew Mack, Dr. Eugene Walton Marshall, Fiske O'Hara, Umberto Sacchetti, Ellis Rhodes, Albert Wallerstedt, and many other singers now before the public in operatic and church work

CARNEGIE HALL

-

-

NEW YORK

Twenty-sixth Season in New York

Boston Symphony Orchestra

MAX FIEDLER, Conductor

Programmes of the

Fifth and Last Concert

THURSDAY EVENING, MARCH 21

AT 8.15

AND THE

Fifth and Last Matinee

SATURDAY AFTERNOON, MARCH 23

AT 2.30

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

COPYRIGHT, 1911, BY C. A. ELLIS

PUBLISHED BY C. A. ELLIS, MANAGER

The Knabe

MIGNONETTE
GRAND

In Fancy \$700
Mahogany



5 feet 2 inches

Where *others have failed* to build a
Small and Perfect Grand Piano
meeting with present-day requirements, the House of Knabe,
after *years of research and experiment*, has succeeded
in producing

The World's Best Grand Piano
as attested by many of the World's best musicians, grand
opera artists, stars, composers, etc. The Knabe Mignonette
Grand is *indispensable where space is limited*—desirable
in the highest degree where an abundance of space exists.

Wm. KNABE & Co.

Division—American Piano Co.

5th Avenue and 39th Street - - NEW YORK CITY

Established 1837

Boston Symphony Orchestra

PERSONNEL

Thirty-first Season, 1911-1912

MAX FIEDLER, Conductor

VIOLINS.

Witek, A., <i>Concert-master.</i>	Roth, O.	Hoffmann, J.	Theodorowicz, J.
Noack, S.	Kuntz, D.	Kraft, F. W.	Mahn, F.
Strube, G.	Rissland, K.	Ribarsch, A.	Traupe, W.
Eichheim, H.	Bak, A.	Mullaly, J.	Goldstein, H.
Barleben, K.	Akeroyd, J.	Fiedler, B.	Berger, H.
Fiumara, P.	Currier, F.	Marble, E.	Eichler, J.
Tischer-Zeitz, H.	Kurth, R.	Fabrizio, C.	
Goldstein, S.	Werner, H.	Grünberg, M.	

VIOLAS.

Ferir, E.	Spoor, S.	Pauer, O. H.	Kolster, A.	VanWynbergen, C.
Gietzen, A.	Hoyer, H.	Kluge, M.	Forster, E.	Kautzenbach, W.

VIOLONCELLOS.

Schroeder, A.	Keller, J.	Barth, C.	Belinski, M.	Warnke, J.
Warnke, H.	Nagel, R.	Nast, L.	Hadley, A.	Smalley, R.

BASSES.

Kunze, M.	Agnesy, K.	Seydel, T.	Ludwig, O.
Gerhardt, G.	Jaeger, A.	Huber, E.	Schurig, R.

FLUTES.

Maquarre, A.
Brooke, A.
Battles, A.
Fox, P.

OBOES.

Longy, G.
Lenom, C.
Sautet, A.

CLARINETS.

Grisez, G.
Mimart, P.
Vannini, A.

BASSOONS.

Sadony, P.
Mueller, E.
Regestein, E.

ENGLISH HORN.

Mueller, F.

BASS CLARINET.

Stumpf, K.

CONTRA-BASSOON.

Mosbach, J.

HORNS.

Hess, M.
Lorbeer, H.
Hain, F.
Phair, J.

HORNS.

Wendler, G.
Gebhardt, W.
Hackebarth, A.
Schumann, C.

TRUMPETS.

Kloepfel, L.
Mann, J.
Heim, G.
Merrill, C.

TROMBONES.

Hampe, C.
Alloo, M.
Mäusebach, A.
Kenfield, L.

TUBA.

Lorenz, O.

HARP.

Schuecker, H.

TYMPANI.

Neumann, S.
Kandler, F.

PERCUSSION.

Rettberg, A.
Zahn, F.
Senia, T.
Burkhardt, H.

ORGAN.

Marshall, J. P.

LIBRARIAN.

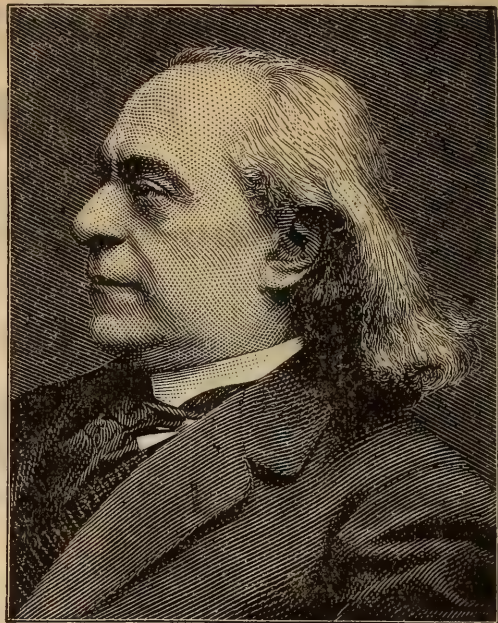
Sauerquell, J.

Vladimir De Pachmann

*The Greatest Pianist
Of the 20th Century*

ON TOUR
IN THE
UNITED STATES

SEASON: 1911-1912



For generations the appearance of new stars on the musical firmament has been announced—then they came with a temporary glitter—soon to fade and to be forgotten.

De Pachmann has outlived them all. With each return he won additional resplendence and to-day he is acknowledged by the truly artistic public to be the greatest exponent of the piano of the twentieth century. As Arthur Symons, the eminent British critic, says:

"Pachmann is the Verlaine or Whistler of the Pianoforte the greatest player of the piano now living."

Pachmann, as before, uses the **BALDWIN PIANO** for the expression of his magic art, the instrument of which he himself says:

" It cries when I feel like crying, it sings joyfully when I feel like singing. It responds—like a human being—to every mood. I love the Baldwin Piano."

Every lover of the highest type of piano music will, of course, go to hear Pachmann—to revel in the beauty of his music and to marvel at it.

It is the beautiful tone quality, the voice which is music itself, and the wonderfully responsive action of the Baldwin Piano, by which Pachmann's miraculous hands reveal to you the thrill, the terror and the ecstasy of a beauty which you had never dreamed was hidden in sounds.

The Baldwin Company

8 EAST 34th STREET, NEW YORK

1912 March 21 -- Carnegie Hall

Program changed because of illness of soloist Louise Homer

See New York clippings, BSO Scrapbook, vol.30, pp.172-173

Beethoven -- "Leonore" Overture No. 3

Brahms -- Symphony No. 1 in C minor

Wagner -- "Tannhäuser" Overture

Wagner -- "Lohengrin" Prelude

Wagner -- "Meistersinger" Prelude

=====

2010 May 17 -- J.W.



Twenty-sixth Season in New York

Boston Symphony Orchestra

Thirty-first Season, 1911-1912

MAX FIEDLER, Conductor

FIFTH AND LAST CONCERT
THURSDAY EVENING, MARCH 21
AT 8.15

MAX FIEDLER'S FAREWELL APPEARANCES

PROGRAMME

Beethoven Overture, "Leonora," No. 3, Op. 72

Brahms Symphony No. 1, in C minor, Op. 68
I. Un poco sostenuto; Allegro.
II. Andante sostenuto.
III. Un poco allegretto e grazioso.
IV. Adagio; Allegro non troppo, ma con brio.

Liszt "The Loreley"

Wagner Prelude to "Lohengrin"

Debussy Recitative and Aria of Lia, from "L'Enfant Prodigue"

Wagner Overture, "Tannhäuser"

SOLOIST
Mme. LOUISE HOMER

There will be an intermission of ten minutes after the symphony

OVERTURE TO "LEONORA" No. 3, Op. 72. LUDWIG VAN BEETHOVEN

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827.)

Beethoven's opera, "Fidelio, oder die eheliche Liebe," with text adapted freely by Joseph Sonnleithner from the French of Bouilly ("Léonore; ou, l'Amour Conjugal," a "fait historique" in two acts and in prose, music by Gaveaux, Opéra-Comique, Paris, February 19, 1798), was first performed at Vienna, November 20, 1805, with Anna Pauline Milder,* afterward Mrs. Hauptmann, as the heroine. The first performance in Boston was on April 1, 1857, with Mrs. Johannsen, Miss Berkiel, Beutler,† Neumann, Oehlin, and Weinlich as the chief singers.

"Leonore" No. 2 was the overture played at the first performance in Vienna. The opera was withdrawn, revised, and produced again on March 29, 1806, when "Leonore" No. 3, a remodelled form of No. 2, was played as the overture. The opera was performed twice, and then withdrawn. There was talk of a performance at Prague in 1807, and Beethoven wrote for it a new overture, in which he retained the theme drawn from Florestan's air, "In des Lebens Frühlingstagen," but none of the other material used in Nos. 2 and 3. The opera was not performed, and the autograph of the overture disappeared. "Fi-

* Pauline Anna Milder was born at Constantinople, December 13, 1785. She died at Berlin, May 29, 1838. The daughter of an Austrian courier, or, as some say, a pastry cook to the Austrian ambassador at Constantinople, and afterward interpreter to Prince Maurojani, she had a most adventurous childhood. (The story is told at length in von Ledebur's "Tonkünstler-Lexicon Berlin's.") Back in Austria, she studied three years with Sigismund Neukomm. Schikaneder heard her and brought her out in Vienna in 1803, as Juno in Süssmayer's "Der Spiegel von Arkadien." She soon became famous, and she was engaged at the court opera, where she created the part of Leonora in "Fidelio." In 1810 she married a jeweller, Hauptmann. She sang as guest at many opera-houses and was offered brilliant engagements, and in 1816 she became a member of the Berlin Royal Opera House at a yearly salary of four thousand thalers and a vacation of three months. She retired with a pension in 1831, after having sung in three hundred and eighty operatic performances. She was also famous in Berlin as an oratorio singer. She appeared again in Berlin in 1834, but her voice was sadly worn, yet she sang as a guest in Copenhagen and St. Petersburg. Her funeral was conducted with pomp and ceremony, and it is said that the "Iphigenia in Tauris," "Alceste," and "Armide," her favorite operas, were put into her coffin,—a favor she asked shortly before her death.

† Mr. Beutler sang that night for the last time. He had a cold, and the physician warned him against singing, but the audience filled the theatre, and he was persuaded. He became hoarse immediately after the performance, and, as his vocal chords were paralyzed, he never sang again. Mendelssohn, who had given him musical instruction, praised his voice, but urged him not to use it in opera, as it would not stand the wear and tear. Beutler then gave up the ambition of his life, but in the Revolution of 1848 he and other students at Heidelberg were obliged to leave the country. He came to the United States, and yielded to the temptation of a good offer from an opera manager. He became an understudy of Mario, then the misfortune befell him. I am indebted for these facts to Beutler's daughter, Mrs. Clara Tippet, of Boston.

G. SCHIRMER (Inc.), 3 East 43d Street, NEW YORK

JUST PUBLISHED

OLD ENGLISH COMPOSERS for the VIOLIN

Arranged for Violin and Piano by **ALFRED MOFFAT**
(Schirmer's Library, No. 1088). Price \$1.50

John Collet. Largo cantabile
Matthew Dubourg. Jigg and Menuet
Henry Eccles. Adagio and Corrente
John George Freake. Intermedio
Joseph Jackson. Tambourin

Richard Jones. Corrente
James Oswald. Lento affettuoso and Giga
John Ravenscroft. Two Hornpipes a l'Inglese
John Stanley. Gavot and Menuet
Robert Valentine. Allegro vivace

This group of ten arrangements from the figured basses of olden manuscripts covers a period extending from 1670 to 1786, and comprises some of the most characteristic pieces written by the 17th and 18th century English composers of fiddle music. The numbers selected show much variety of form, style, and interest in the handling of their ingenuous yet none the less pleasing themes. Violinists will find them all well adapted for performance.

For sale in Boston by **THE BOSTON MUSIC COMPANY**

delio" was revived at Vienna in 1814, and for this performance Beethoven wrote the "Fidelio" overture. We know from his diary that he "rewrote and bettered" the opera by work from March to May 15 of that year.

The No. 3 begins, to quote Mr. Apthorp, "with one of Beethoven's most daring harmonic subtleties. The key is C major; the strings, trumpets, and kettledrums strike a short fortissimo G (the dominant of the key), which is held and diminished by the wood-wind and horns, then taken up again piano by all the strings in octaves. From this G the strings, with the flute, clarinets, and first bassoons, now pass step by step down the scale of C major, through the compass of an octave, landing on a mysterious F-sharp, which the strings thrice swell and diminish, and against which the bassoons complete the chord of the dominant seventh and at last of the tonic of the key of B minor. From this chord of B minor the strings jump immediately back to G (dominant of C major), and pass, by a deceptive cadence, through the chord of the dominant seventh and minor ninth to the chord of A-flat major. Here we have in the short space of nine measures a succession of keys—C major, B minor, A-flat major—such as few men before Beethoven would have dared to write; but such is the art with which this extraordinary succession is managed that all sounds perfectly unforced and natural." After the key of A-flat major is reached, clarinets and bassoons, supported by strings and two sustained notes for trombones, play the opening measures of Florestan's air, "In des Lebens Frühlingstagen" (act ii. of the opera). The buoyant theme of the Allegro,

BRAHMS FESTIVAL

ORATORIO SOCIETY OF NEW YORK

FRANK DAMROSCH - - - Conductor

AND

SYMPHONY SOCIETY OF NEW YORK

WALTER DAMROSCH - - - Conductor

AT CARNEGIE HALL

MONDAY EVENING, MARCH 25, 1912

ACADEMIC FESTIVAL OVERTURE	-	-	ORCHESTRA
NANIE	-	-	CHORUS and ORCHESTRA
FIRST SYMPHONY	-	-	ORCHESTRA
SONG OF TRIUMPH	-	-	CHORUS, ORCHESTRA and HAMILTON EARLE, Baritone

WEDNESDAY AFTERNOON, MARCH 27, 1912

THIRD SYMPHONY	-	-	ORCHESTRA
SONGS	-	-	MME. MATZENAUER
CONCERTO FOR PIANO	MR. WILHELM BACHAUS	and	ORCHESTRA

FRIDAY AFTERNOON, MARCH 29, 1912

SERENADE IN D	-	-	ORCHESTRA
VIOLIN CONCERTO	-	MR. EFREM ZIMBALIST	and ORCHESTRA
FOURTH SYMPHONY	-	-	ORCHESTRA

SATURDAY EVENING, MARCH 30, 1912

SECOND SYMPHONY	-	-	ORCHESTRA
A GERMAN REQUIEM	-	-	CHORUS, ORCHESTRA and Miss FLORENCE HINKLE, Soprano, Mr. HAMILTON EARLE, Baritone

Tickets now on sale at No. 1 West 34th Street and at Box Office of Carnegie Hall

E. T. Slattery Co.

OPPOSITE BOSTON COMMON

154 and 155 TREMONT STREET

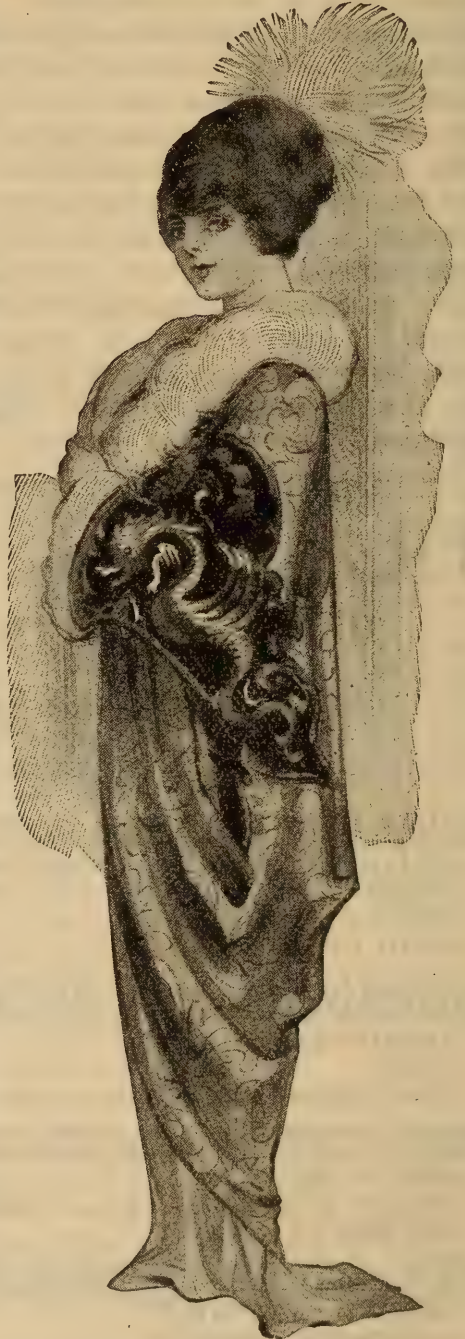
EXCLUSIVE STYLES IN

Suits, Gowns

Coats and Hats

For the Horse Show,
Opera and other social
functions.

MANY people of
refinement who
have ample means to pur-
chase abroad, prefer to
make their selections from
the already carefully
chosen assortments of
E. T. Slattery Company,
where they can be assured
of a perfect fit in any
garment.



C major, begins pianissimo in first violins and 'cellos, and grows in strength until the whole orchestra treats it impetuously. The second theme has been described as "woven out of sobs and pitying sighs." The working-out consists almost wholly in alternating a pathetic figure, taken from the second theme and played by the wood-wind over a nervous string accompaniment, with furious outbursts from the whole orchestra. Then comes the trumpet-call behind the stage. The twice repeated call is answered in each instance by the short song of thanksgiving from the same scene: Leonore's words are, "Ach! du bist gerettet! Grosser Gott!" A gradual transition leads from this to the return of the first theme at the beginning of the third part (flute solo). This third part is developed in general as the first, and leads to a wildly jubilant coda.

The overture "Leonore" No. 3 was first played in Boston at a concert of the Musical Fund Society on December 7, 1850. Mr. G. J. Webb was the conductor. The score and the parts were borrowed, for the programme of a concert by the society on January 24, 1852, states that the overture was then "presented by C. C. Perkins, Esq."

SYMPHONY IN C MINOR, No. 1, Op. 68 JOHANNES BRAHMS

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897.)

Brahms was not in a hurry to write a symphony. He heeded not the wishes or demands of his friends, he was not disturbed by their impatience. As far back as 1854 Schumann wrote to Joachim: "But where is Johannes? Is he flying high or only under the flowers? Is he not yet ready to let drums and trumpets sound? He should always keep in mind the beginning of the Beethoven symphonies: he should try to make something like them. The beginning is the main thing; if only one makes a beginning, then the end comes of itself."

* * *

Just when Brahms began to make the first sketches of this symphony is not known. He was in the habit, as a young man, of jotting down his musical thoughts when they occurred to him. Later he worked on several compositions at the same time and let them grow under his hand. There are instances where this growth was of very long duration. He destroyed the great majority of his sketches. The few that he did not destroy are, or were recently, in the Library of the Gesellschaft der Musikfreunde at Vienna.



Mme. ADA SODER-HUECK

METROPOLITAN OPERA HOUSE, 1425 BROADWAY, NEW YORK

Voice Training for Opera and Song Repertoire
Speciality, the German Lied
ONLY SERIOUS STUDENTS ACCEPTED

MME. ADA SODER-HUECK instructs according to the Garcia Method, which is acknowledged as the most successful and scientific system which has ever been introduced to the world. In fact, the rapidity of progress is remarkable and successful results can be almost guaranteed.

We know that in 1862 Brahms showed his friend Albert Dietrich * an early version of the first movement of the symphony. Brahms was then sojourning at Münster. He composed in the morning, and the afternoon and evening were spent in excursions or in playing or hearing music. He left Hamburg in September of that year for his first visit to Vienna, and wrote to Dietrich shortly before his departure that the symphony was not ready, but that he had completed a string quintet in F minor.

This first movement was afterward greatly changed. He told his friends for several years afterward that the time for his symphony had not yet arrived. Yet Theodor Kirchner wrote to Marie Lipsius that Brahms had carried this symphony about with him "many years" before the performance; and Kirchner said that in 1863 or 1864 he had talked about the work with Clara Schumann, who had then showed him portions of it, whereas "scarcely any one knew about the second symphony before it was completed, which I have reason to believe was after the first was ended; the second, then, was chiefly composed in 1877." In 1875 Dietrich visited Brahms at Zigelhausen, and he saw his new works, but when Dietrich wrote his recollections he could not say positively what these works were.

The first performance of the Symphony in C minor was from manuscript at Carlsruhe by the grand ducal orchestra, November 4, 1876. Dessoff conducted and the composer was present. Brahms conducted the performances of it at Mannheim a few days later and on November 15, 1876, at Munich. He also conducted performances at Vienna, December 17, 1876; at Leipsic, January 18, 1877; and at Breslau January 23, 1877. Before the concert in Vienna certain persons were allowed to hear the symphony played as a pianoforte duet by Brahms and Ignaz Brüll.

Early in 1877 Cambridge University offered Brahms an honorary degree. If he had accepted it, he would have been obliged to go to England, for it is one of the University's statutes that its degrees may not be conferred *in absentia*. Brahms hesitated about going, although he was not asked to write a work for the occasion. The matter was soon settled for him: the directors of the Crystal Palace inserted an advertisement in the *Times* to the effect that, if he came, he would be asked to conduct one of their Saturday concerts. Brahms declined the honor of a degree, but he acknowledged the invitation by giving the

* Albert Hermann Dietrich was born August 28, 1829, near Meissen. He studied music in Dresden and at the Leipsic Conservatory. In 1851 he went to Düsseldorf to complete his studies with Schumann. He conducted the subscription concerts at Bonn from 1855 till 1861, when he was called to Oldenburg as court conductor. He retired in 1890 and moved to Berlin, where he was made an associate member of the Königl. Akademie der Künste and in 1899 a Royal Professor. He composed two operas, a symphony, an overture, choral works, a violin concerto, a cello concerto, chamber music, songs, piano pieces. He died November 20, 1908.

Claude Maitland Griffeth

==== Piano Instruction =====

Studio, 133 Carnegie Hall - NEW YORK

Mon. and Thurs. Afternoons, Pouch Gallery - Brooklyn

SEND FOR CIRCULAR

manuscript score and parts of the symphony to Joachim, who led the performance at Cambridge, March 8, 1877, although Mr. J. L. Erb, in his "Brahms," says that Stanford conducted. The programme included Bennett's overture to "The Wood Nymph," Beethoven's Violin Concerto (Joachim, violinist), Brahms's "Song of Destiny," violin solos by Bach (Joachim), Joachim's Elegiac overture in memory of H. Kleist, and the symphony. The Elegiac overture was composed by Joachim in acknowledgment of the honorary degree conferred on him that day. He conducted the overture and Brahms's symphony. The other pieces were conducted by Charles Villiers Stanford, the leader of the Cambridge University Musical Society. The symphony is often called in England the "Cambridge" symphony. The first performance in London was at the Philharmonic concert, April 16 of the same year, and the conductor was W. G. Cusins. The symphony was published in 1877. The first performance in Berlin was on November 11 of that year and by the orchestra of the Music School, led by Joachim.

It is said that the listeners at Munich were the least appreciative; those at Carlsruhe, Mannheim, and Breslau were friendly. Dörffel wrote in the *Leipziger Nachrichten* that the symphony's effect on the audience was "the most intense that has been produced by any new symphony within our remembrance."

* * *

The first performance in Boston was by the Harvard Musical Association, January 3, 1878.

The New York *Tribune* published early in 1905 a note communicated by Mr. Walter Damrosch concerning the first performance of the symphony in New York:—

"When word reached America in 1877 that Brahms had completed and published his first symphony, the musical world here awaited its first production with keenest interest. Both Theodore Thomas and Dr. Leopold Damrosch were anxious to be the first to produce this monumental work, but Dr. Damrosch found to his dismay that Thomas had induced the local music dealer to promise the orchestral parts to him exclusively. Dr. Damrosch found he could obtain neither score nor parts, when a very musical lady, a pupil of Dr. Damrosch, hearing of his predicament, surprised him with a full copy of the orchestral score. She had calmly gone to the music dealer without mentioning her purpose and had bought a copy in the usual way. The score was immediately torn into four parts and divided among as many copyists, who, working day and night on the orchestra parts, enabled Dr. Damrosch to perform the symphony a week ahead of his rival."

* * *

MASTER MUSIC STUDIOS

2789 Broadway at 108th Street, NEW YORK

Mrs. M. DUBLE-SCHEELE

Apply to Secretary, Master Music Studios

CATALOG

STEINWAY PIANO USED

Telephone Connection

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, double-bassoon, four horns, two trumpets, three trombones, kettledrums, strings. The trombones appear only in the finale.

The first movements open with a short introduction, *Un poco sostenuto*, C minor, 6-8, which leads without a pause into the first movement proper, *Allegro*, C minor. The first four measures are a prelude to the chief theme, which begins in the violins, while the introductory phrase is used as a counter-melody. The development is vigorous, and it leads into the second theme, a somewhat vague melody of melancholy character, announced by wood-wind and horns against the first theme, contrapuntally treated by strings. In the development, wind instruments in dialogue bring back a fragment of this first theme, and in the closing phrase an agitated figure in rhythmical imitation of a passage in the introduction enters. The free fantasia is most elaborate. A short coda, built chiefly from the material of the first theme, *poco sostenuto*, brings the end.

The second movement, *Andante sostenuto*, E major, 3-4, is a profoundly serious development in rather free form of a most serious theme.

The place of the traditional scherzo is supplied by a movement, *Un poco allegretto e grazioso*, A-flat major, 2-4, in which three themes of contrasted rhythms are worked out. The first, of a quasi-pastoral nature, is given to the clarinet and other wood-wind instruments over a pizzicato bass in the 'cellos. In the second part of the movement is a new theme in 6-8. The return to the first movement is like unto a coda, in which there is varied recapitulation of all the themes.

The finale begins with an *adagio*, C minor, 4-4, in which there are

MEHLIN PIANOS .

always respond to the most exacting demands made upon them. For this reason they are preferred by musicians, in fact Mehlin Pianos are often called

"The Musicians' Ideal"


The Mehlin "Inverted Grand" is the only "Upright" built on the principle of the Grand. It has the Grand Scale, Sounding Board and Tone.

For Art Catalog and full particulars apply to

WAREROOMS, 27 Union Square, Broadway near 16th
Street, New York

hints of the themes of the allegro which follows. And here Mr. Apthorp should be quoted:—

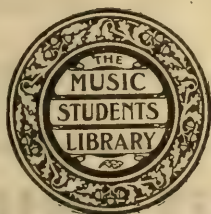
“With the thirtieth measure the tempo changes to più andante, and we come upon one of the most poetic episodes in all Brahms. Amid hushed, tremulous harmonies in the strings, the horn and afterward the flute pour forth an utterly original melody, the character of which ranges from passionate pleading to a sort of wild exultation according to the instrument that plays it. The coloring is enriched by the solemn tones of the trombones, which appear for the first time in this movement. It is ticklish work trying to dive down into a composer’s brain, and surmise what special outside source his inspiration may have had; but one cannot help feeling that this whole wonderful episode may have been suggested to Brahms by the tones of the Alpine horn, as it awakens the echoes from mountain after mountain on some of the high passes in the Bernese Oberland. This is certainly what the episode *recalls* to any one who has ever heard those poetic tones and their echoes. A short, solemn, even ecclesiastical interruption by the trombones and bassoons is of more thematic importance. As the horn-tones gradually die away, and the cloud-like harmonies in the strings sink lower and lower—like mist veiling the landscape—an impressive pause ushers in the Allegro non troppo, ma con brio (in C major, 4-4 time). The introductory Adagio has already given us mysterious hints at what is to come; and now there bursts forth in the strings the most joyous, exuberant Volkslied melody, a very Hymn to Joy, which in some of its phrases, as it were unconsciously and by sheer affinity of nature, flows into strains from the similar melody in

 Oliver Ditson Company

BOSTON
150 Tremont Street

NEW YORK
8-10-12 East 34th Street

A NEW MUSIC STUDENTS LIBRARY VOLUME



SOUND AND ITS RELATION TO MUSIC

CLARENCE G. HAMILTON, A.M.

Price postpaid, bound in cloth . . . \$1.25

STUDENTS of music greatly need a handbook of acoustics as relating to music, one that has been brought in line with the latest discoveries and theories. The books now in the market are no longer dependable, the result being that this element in a course of music study is generally lacking. The author has presented the essential facts together with many interesting experiments and helpful figures and diagrams to make the principles clear. A good text-book for schools and colleges.

Remarkable for its clearness and conciseness. I will always have it on my desk for reference.—ARTHUR FOOTE.

BOSTON NEW YORK

the Finale of Beethoven's Ninth Symphony. One cannot call it plagiarism: it is two men saying the same thing."

This melody is repeated by horns and wood-wind with a pizzicato string accompaniment, and is finally taken up by the whole orchestra, fortissimo (without trombones). The second theme is announced softly by the strings. In the rondo finale the themes hinted at in the introduction are brought in and developed with some new ones. The coda is based chiefly on the first theme.

SONG, "THE LORELEY," WITH ORCHESTRAL ACCOMPANIMENT.

FRANZ LISZT

(Born at Raiding, near Odenburg (Hungary), October 22, 1811; died at Bayreuth, July 31, 1886.)

"Die Loreley," a song for mezzo-soprano or tenor, with pianoforte accompaniment, was composed by Liszt in 1841, when he was living with the Princess Carolyn Sayn-Wittgenstein and her children on the Rhine isle Nonnenwerth. The songs and superstitions of the Rhine moved him to compose music. "Loreley" was followed in the same year by "Mignon," "Am Rhein im schönen Strome," "Der du von dem Himmel bist," "Der König von Thule," all with pianoforte accompaniment; "Rheinweinlied," "Studentenlied," and "Reiterlied" for male quartet; and "Was ist des deutschen Vaterland?" for solo voices and male chorus. "Die Loreley" was published in 1843 as a separate song; it was published in 1860 in a volume with six other songs by Heine, with music by Liszt. The composer wrote to the Princess, December 18, 1860: "I have decided to orchestrate half a dozen of Schubert's songs and also three of mine,—'Mignon,' 'Loreley,' and the 'Drei Zigeuner.' Don't scold me too severely, I beg of you, most infinitely dear one, for these exhibitions of idleness. You know the habergeon is made link by link." In a letter written to von Bülow from Rome, Liszt characterized the little scores of "Mignon" and "Loreley" as "toys." "Mignon" and "Die Loreley" were published in 1862, and Schubert's "Die junge Nonne," "Gretchen am Spinnrad," "Lied der Mignon," "Erlkönig," orchestrated in 1860, were published in 1863. Schubert's "Doppelgänger" and Abschied," also orchestrated in 1860, were not published. The score of "Die drei Zigeuner" was published in 1871.

Heinrich Heine's poem "Lorelei," written in 1823, was first published in *Gesellschafter*, 1824, No. 49:—

AMERICAN INSTITUTE OF APPLIED MUSIC

(METROPOLITAN COLLEGE OF MUSIC)

212 West 59th Street, New York City

Twenty-sixth year. Thorough instruction in all branches of music. **SPECIAL COURSE** for piano teachers in the Breithaupt Method by the foremost authorized exponents in America. Send for Circulars and Catalogue.

KATE S. CHITTENDEN - **Dean of the Faculty**

Ich weiss nicht, was soll es bedeuten,
Dass ich so traurig bin;
Ein Märchen aus alten Zeiten,
Das kommt mir nicht aus dem Sinn.

Die Luft ist kühl, und es dunkelt,
Und ruhig fliesst der Rhein;
Der Gipfel des Berges funkelt
Im Abendsonnenschein.

Die schönste Jungfrau sitzet
Dort oben wunderbar,
Ihr goldnes Geschmeide blitzet,
Sie kämmt ihr goldenes Haar.

Sie kämmt es mit goldenem Kamme
Und singt ein Lied dabei,
Das hat eine wundersame,
Gewaltige Melodei.

Den Schiffer im kleinen Schiffe
Ergreift es mit wildem Weh;
Er schaut nicht die Felsenriffe,
Er schaut nur hinauf in die Höh.

Ich glaube, die Wellen verschlingen
Am Ende Schiffer und Kahn;
Und das hat mit ihrem Singen
Die Lorelei gethan.

The following English version is by Charles Godfrey Leland:—

I know not what sorrow is o'er me,
What spell is upon my heart;
But a tale of old times is before me—
A legend that will not depart.

Night falls as I linger, dreaming,
And calmly flows the Rhine;
The peaks of the hills are gleaming
In the golden sunset-shine.

MARGUERITE HALL, *Contralto* *Oratorio, Concerts and Recitals* *Voice Culture*

STUDIO, 101 WEST 78th STREET - - NEW YORK

Lionel Hayes **ROBSARTE**

FORMER OPERA TENOR VOICE SPECIALIST

A. de Trabadelo, Paris, teacher of Melba, Garden, Farrar, Eames, Carasa, Gayarre, etc., says:

"I sincerely believe Mr. Robsarte has no equal among American instructors."

From tone work to artistic finish. Traditions and action of full opera repertoire—Concert and oratorio. Teacher of Mme. Jungman, Prima Donna Contralto, Hofopera, Vienna; Mlle. Lillian Grenville, Prima Donna Soprano, Milan, St. Petersburg, Nice, Chicago Opera Co.; Signor Jacoletti, now singing in Naples; Miss Helene Travis, Mascagni Opera Co.

Residence Studio, HOTEL WOODWARD, N.Y.

'Phone, 5000 Columbus

Voices tried gratis by appointment

A wondrous lovely maiden
Sits high in glory there;
Her robe with gems is laden,
And she combs her golden hair.

And she spreads out the golden treasure,
Still singing in harmony;
And the song has a mystical measure
And a wonderful melody.

The boatman, when once she has bound him,
Is lost in a wild, sad love;
He sees not the rocks around him,
He sees but the beauty above.

I believe that the billows springing
The boat and the boatman drown;
And all that with her magical singing
The Loré-lay has done.

PRELUDE TO THE OPERA "LOHENGRIN" RICHARD WAGNER

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

"Lohengrin," an opera in three acts, was performed for the first time at the Court Theatre, Weimar, August 28, 1850. The cast was as follows: Lohengrin, Beck; Telramund, Milde; King Henry, Höfer; The Herald, Pätch; Ortrud, Miss Fastlinger; Elsa, Miss Agthe. Liszt conducted.

The tenor Beck found the first part of "Lohengrin's narrative" so exhausting that he was unable to sing the second; and, to quote Mr. Henry T. Finck's words, "Wagner, judging that this would probably be the case with most tenors, cancelled this passage altogether." The five additional verses are printed in the original orchestral score, but not in the score for voices and pianoforte, nor in the libretto. The whole narrative was sung at the Munich performance in 1869 with Nachbaur as Lohengrin. Some of Wagner's friends almost persuaded him to change the plot, and permit Lohengrin to remain with Elsa, just as Dickens was persuaded for the sake of "a happy ending" to change, and ruin in the changing, the final chapter of "Great Expectations." Beck, by the way, who, according to Richard Pohl, was wholly unable to do justice to the part, left the stage not many years after the first performance.*

* Wagner, in a letter to Louis Schindelmeisser, written in 1853, declared frankly that Beck was "atrocious." Yet the Princess Sayn-Wittgenstein, who heard him a few years after the first performance, was hysterical in praise of the tenor. Wagner wished his Lohengrin to be "young and radiant." He wrote with reference to one unhappy Lohengrin: "I had always fancied that people must be glad whenever Lohengrin but tread the stage: on the contrary, it seems they were gladder when he left it." For much entertaining matter concerning the first performance of "Lohengrin" see W. A. Ellis's *Life of Wagner*: the indices of the volumes are commendably full.

GEORGE HARRIS, JR., *TENOR*

RECITAL, CONCERT, ORATORIO

Management M. H. HANSON, 437 5th Avenue

Pupil of Jean de Reszke, and authorized teacher of his method

A limited number of pupils accepted

31 W. 44th Street, NEW YORK CITY

It was at Marienbad in the summer of 1845 that Wagner laid out the scheme of "Lohengrin." He wrote the libretto in the following winter, and conceived some of the melodic ideas. He began the actual composition of the opera with this narrative of Lohengrin, "because the monologue contained the most significant musical germs in the whole score." In the original version, after the words "and Lohengrin my name," the orchestra intoned the Grail theme, the chorus treated the theme in the same manner as in the first act when the knight appears, and then the recitation continued in a manner analogous to first section. The third act of "Lohengrin" was composed at Grossgraufen between September 9, 1846, and March 5, 1847; the first act between May 12 and June 8, 1847; the second act between June 18 and August 2 of the same year. The Prelude was completed on August 28, 1847, and the instrumentation was made during the following winter and spring. The score was not published for several years,—to quote from Mr. W. J. Henderson's "Richard Wagner" (New York, 1901),—"because Meser, who had printed the previous works of the composer, had lost money by the ventures. Breitkopf & Härtel subsequently secured the score at a small price, not because they were niggardly in offering, but because Wagner's works had no large market value at the time, and he was anxious to sell, being in his chronic condition of financial embarrassment."

The first performance of the Prelude in concert was on January 17, 1853, in the Gewandhaus, Leipsic, at a concert for the benefit of the Orchestral Pension Fund. Julius Rietz conducted from manuscript.

The first performance of "Lohengrin" (in German) in the United States was at the Stadt Theatre, New York, April 3, 1871. Adolf Neuendorff conducted. The cast was as follows: Lohengrin, Habelmann; Telramund, Vierling; King Henry, Franosch; the Herald, W. Formes; Ortrud, Mme. Frederici; Elsa, Mme. Lichtmay. The first performance in Italian was at the Academy of Music, March 23, 1874: Lohengrin, Campanini; Telramund, del Puente; King Henry, Nannetti; the Herald, Blum; Ortrud, Miss Cary; Elsa, Miss Nilsson.

* * *

WILFRIED KLAMROTH

TEACHER of SINGING IN ALL OF ITS
BRANCHES

RICCARDO MARTIN'S OPINION:

"He has the real secret and knows how to teach it."

Studio, 11 1-2 West 37th Street . . . NEW YORK

Mrs. WILLIS E. BACHELLER

Voice Placing and Development

Pupil of V. Vannini, Florence; Mme. Blaze de Bury, Paris;
William Shakespeare, London

STUDIO HALL, 50 EAST 34TH STREET, NEW YORK

The Prelude is the development and working out of the Sangreal motive. Berlioz described the composition as a gradual crescendo leading to a shorter decrescendo. "Like the hero's career in the opera," says Mr. Apthorp, "it begins, as it were, in the clouds, then gradually descends farther and farther until it embraces all the lowest tones of the orchestra, and then returns to the clouds again. Its single theme is developed in free polyphony by various successive groups of instruments, each of which groups proceeds with free counter-thematic work as the next group enters with the theme. First we have the violins piano in their higher register; then come the flutes, oboes and clarinets; then the violas, 'cellos, horns, bassoons, and double-basses; lastly the trumpets, trombones, and tuba fortissimo; then comes the decrescendo, ending pianissimo in the high violins and flutes."

The Prelude is scored for three flutes, two oboes, English horn, two clarinets, bass clarinet, three bassoons, four horns, three trumpets, three trombones, bass tuba, a set of three kettledrums, cymbals, four solo violins, and the usual strings.

RECITATIVE AND ARIA OF LIA FROM THE CANTATA "L'ENFANT PRODIGE" * CLAUDE ACHILLE DEBUSSY †

(Born at St. Germain (Seine et Oise), France, August 22, 1862; now living in Paris.)

This recitative and aria of Lia, the mother of the Prodigal Son, were first sung by Mme. Rose Caron ‡ at the Paris Conservatory, June 27,

* By special arrangement of Mme. Homer with the Society of Authors, Composers, and Publishers of Music, Inc.

† He entered the Paris Conservatory as Achille Claude Debussy, and the title-page of the first edition of "Ariettes" composed in 1888 reads thus: "Ariettes: Paroles de P. Verlaine, Musique de Ach. Debussy."

‡ Rose Lucile Caron was born Meuniez, at Monerville, France, November 17, 1857. She entered the Paris Conservatory in 1880, when she was already married, and studied singing until 1882, when, as a pupil of Masset, she took a second prize for singing and an *accessit* for opera. After studying with Marie Sasse and singing in concerts, she joined the Monnaie Opera Company, Brussels, in the season of 1883-84, not 1882, as stated in Grove's Dictionary (revised edition), and at first received 1,100 francs a month. She took the parts of Alice, Marguerite, and Valentine, and on January 7, 1884, created the part of Brünehilde in Reyer's "Sigurd." On March 7, 1885, she took the part of Eva in the first performance of "Die Meistersinger von Nürnberg" in French. She was then receiving 3,000 francs a month. In 1885 she became a member of the Opéra, Paris, and made her début, June 12, in Reyer's "Sigurd." At the Opéra she sang in "Le Cid," "Les Huguenots," "Henry VIII," "Faust," and "Le Freischütz," but in 1888 returned to the Monnaie, where she created the parts of Laurence in "Jocelyn" (February 25), Richilde in Mathieu's "Richilde" (December 12, 1888), and Salammô in Reyer's opera (February 10, 1890). Returning to the Paris Opéra in 1890, she was heard there in the first performances in Paris of "Salammô," "Djelma," "Die Walkyrie" (Sieglinde and in French), "Otello." She was also conspicuous as Fidelio; Elsa, Elisabeth, Rachel, Salomé (in Massenet's opera), Donna Anna. She has sung at the Opéra-Comique, Paris, in "Fidelio" (1898) and "Iphigénie en Tauride" (1900); also at Monte Carlo. In 1902 she became one of the professors of singing at the Paris Conservatory. She took the part of Salammô at the Opéra, Paris, June 12, 1908.

CARL E. DUFFT

=====BASSO=====

Vocal Instruction

1 East 40th Street - New York City

1884, in a performance of Debussy's cantata by which he gained the *prix de Rome* in that year.

The cantata was performed for the first time in America, with a piano-forte accompaniment for four hands, at a concert of the Fine Arts Society of Detroit, March 10, 1910, in the Century Association Building, Detroit, Mich. The singers were: Mrs. Charles F. Hammond, Lia; William Lavin, Azaël; William A. Kerr, Simeon.

The first performance of the cantata as an opera in the United States was at the Boston Opera House, November 16, 1910. The singers were: Miss Nielsen, Lia; Mr. Lassalle, Azaël; Mr. Blanchart, Simeon. Mr. Caplet conducted.

RECITATIVE.

L'année en vain chasse l'année!
À chaque saison ramenée.
Leurs jeux et leurs ébats m'attristent malgré moi:
Ils rouvrent ma blessure et mon chagrin s'accroît. . . .
Je viens chercher la grève solitaire. . . .
Douleur involontaire! Efforts superflus!
Lia pleure toujours l'enfant qu'elle n'a plus! . . .

AIR.

Azaël! Azaël!
Pourquoi m'as-tu quittée? . . .
En mon cœur maternel
Ton image est restée.
Azaël! Azaël!
Pourquoi m'as-tu quittée? . . .

Cependant les soirs étaient doux, dans la plaine d'ormes plantée,
Quand, sous la charge récoltée,
On ramenait les grands bœufs roux.
Lorsque la tâche était finie,
Enfants, vieillards, et serviteurs,
Ouvriers des champs ou pasteurs,
Louaient de Dieu la main bénie.
Ainsi les jours suivaient les jours,
Et dans la pieuse famille
Le jeune homme et la jeune fille
Échangeait leurs chastes amours
D'autres ne sentent pas le poids de la vieillesse;
Heureux dans leurs enfants,
Ils voient couler les ans
Sans regret comme sans tristesse. . . .
Aux cœurs inconsolés que les temps sont pesants! . . .
Azaël! Azaël!
Pourquoi m'as-tu quittée? . . .

HERMAN EPSTEIN

PIANIST

SCHOOL OF MUSIC

All Branches Excellent Faculty

CARNEGIE HALL - NEW YORK

The NEW YORK TRIO

Violin, ALEXANDER SASLAVSKY

'Cello, WLADIMIR DUBINSKY

Piano, HERMAN EPSTEIN

Address, HERMAN EPSTEIN

CARNEGIE HALL - NEW YORK

The years roll by, no comfort bringing,
 Spring comes smiling, gay flowers flinging;
 The bird's sweet song but makes my heart the sadder pine;
 My wounds bleed fresh, my heart cries for joys that once were mine.
 Along this silent shore I wander lonely,
 My grief God knoweth only.
 Evermore Lia mourns her child, the child that once she bore.

Azaël! Azaël!
 Oh! wherefore did'st thou leave me?
 On my heart thou art graven;
 I sorrow for thee.

Happy days to my memory start when, the elm-tree waving o'er us
 Homeward the ruddy oxen bore us,
 Weary of toil, but light of heart.
 Then, as the shadows began to fall,
 We all the evening hymn did sing
 Thankfully to God our king,
 To God the Lord who giveth all.

Sweetly we slept, and glad repose.
 Youths and maidens wandered free,
 Plighted vows in sincerity,
 Evening shades brought rest and calm repose.

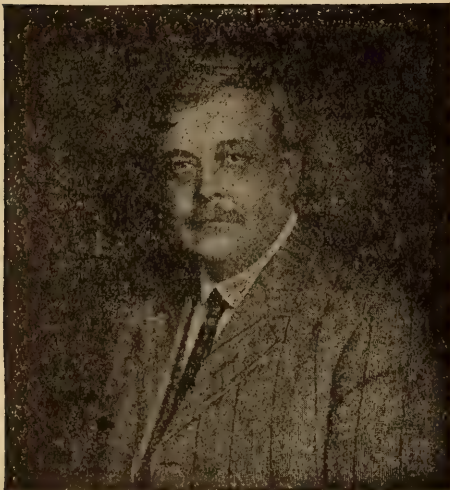
Happy ye parents! when to earth your children bind you
 How glad your lot appears! its joys, its tender fears,
 With their lives hath their love entwined you;
 Sadly must I alone drag out the leaden years! *

OVERTURE TO THE OPERA "TANNHÄUSER" . . . RICHARD WAGNER

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

"Tannhäuser und der Sängerkrieg auf Wartburg," romantic opera in three acts, book and music by Richard Wagner, was first performed at the Royal Opera House in Dresden, under the direction of the composer, on October 19, 1845. The cast was as follows: Hermann,

* I do not know the name of the translator.—P. H.



Edward B. Kinney

Vocal Specialist

780 WEST END AVENUE
 S.E. Corner 98th STREET
 NEW YORK

Phone, 1404 River

As organist and choirmaster of one of New York's large churches, and a producer of light operas, Mr. Kinney gives his pupils unusual chances.

He not only places the voice, but prepares the young artist for a career. His experience in caring for and restoring abused and apparently lost voices is invaluable. Examination by appointment.

Dettmer; Tannhäuser, Tichatschek; Wolfram, Mitterwurzer; Walther, Schloss; Biterolf, Wächter; Heinrich, Gurth; Reimar, Risse; Elisabeth, Johanna Wagner; Venus, Schroeder-Devrient; a young shepherd, Miss Thiele.

The first performance in the United States was at the Stadt Theatre, New York, April 4, 1859, and the cast was as follows: Hermann, Graff; Tannhäuser, Pickaneser; Wolfram, Lehmann; Walther, Lotti; Biterolf, Urchs; Heinrich, Bolten; Reimar, Brandt; Elisabeth, Mrs. Siedenburg; Venus, Mrs. Pickaneser. Carl Bergmann conducted. The New York *Evening Post* said that the part of Tannhäuser was beyond the abilities of Mr. Pickaneser: "The lady singers have but little to do in the opera, and did that little respectably."

* *

The coda of the overture was cut out, and the overture was connected with a new version of the first scene of the opera for the performance of the work in a translation by Charles Nutter into French at the Opéra, Paris, March 13, 1861. Some consider therefore the overture in its original shape as a concert overture, one no longer authentically connected with the opera.

The overture is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, bass tuba, kettledrums, cymbals, triangle, tambourine, strings.

It begins with a slow introduction, Andante maestoso, E major, 3-4, in which the pilgrims' chorus, "Beglückt darf nun dich, o Heimath, ich schauen," from the third act, is heard, at first played piano by lower wood-wind instruments and horns with the melody in the trombones against a persistent figure in the violins, then sinking to a pianissimo (clarinets and bassoons). They that delight in tagging motives

ARTHUR L. LAWRASON

PROMINENT STUDENTS

REGINA VICARINO, Phenomenal Colorature

SALLIE FISHER

LINA ABARBANELL

322 W. 57th Street

Columbus 8945

NEW YORK

EUGENE HEFFLEY

PIANIST and TEACHER

CARNEGIE HALL

-

-

NEW YORK

so that there may be no mistake in recognition call the first melody the "Religious Motive" or "The Motive of Faith." The ascending phrase given to the violoncellos is named the "Motive of Contrition," and the persistent violin figure the "Motive of Rejoicing."

The main body of the overture, Allegro, E major, 4-4, begins even before the completion of the pilgrims' song with an ascending first theme (violas), "the typical motive of the Venus Mountain."

"Inside the Horsel here the air is hot;
Right little peace one hath for it, God wot;
The scented dusty daylight burns the air,
And my heart chokes me till I hear it not."

The first period of the movement is taken up wholly with bacchanalian music from the opening scene in the Venus Mountain; and the motive that answers the ascending typical figure, the motive for violins, flutes, oboes, then oboes and clarinets, is known as the theme of the bacchanal, "the drunkenness of the Venus Mountain." This period is followed by a subsidiary theme in the same key, a passionate figure in the violins against ascending chromatic passages in the 'cellos. The second theme, B major, is Tannhäuser's song to Venus, "Dir töne Lob!" The bacchanal music returns, wilder than before. A pianissimo episode follows, in which the clarinet sings the appeal of Venus to Tannhäuser, "Geliebter, komm, sieh' dort die Grotte," the typical phrase of the goddess. This episode takes the place of the free fantasia. The third part begins with the passionate subsidiary theme, which leads as before to the second theme, Tannhäuser's song, which is now in E major. Again the bacchanalian music, still more frenetic. There is stormy development; the violin figure which accompanied the pilgrims' chant returns, and the coda begins, in which this chant is repeated. The violin figure grows swifter and swifter as the fortissimo chant is thundered out by trombones and trumpets to full harmony in the rest of the orchestra.

PERRY AVERILL, *BARITONE*

Prepares Singers for the profession

STUDIO: 220 WEST 59th STREET

'Phone 1097 Col.

MADAM JOSEFA MIDDECKE

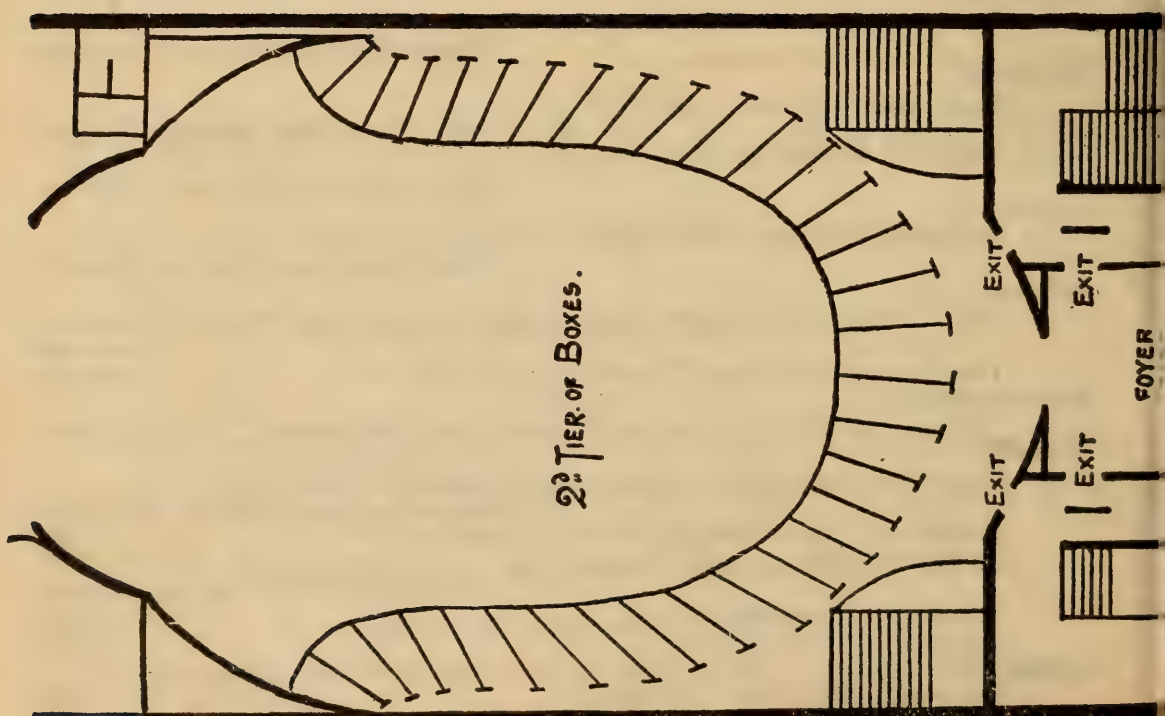
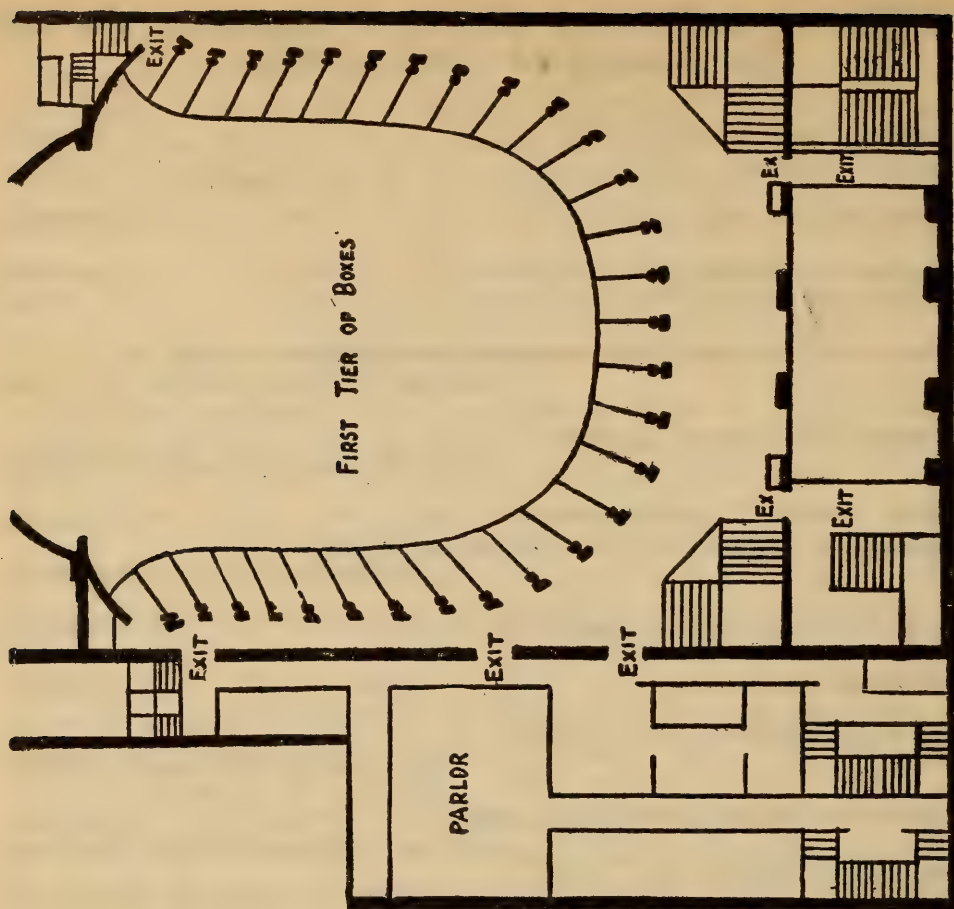
Voice Culture—Perfect Tone Production

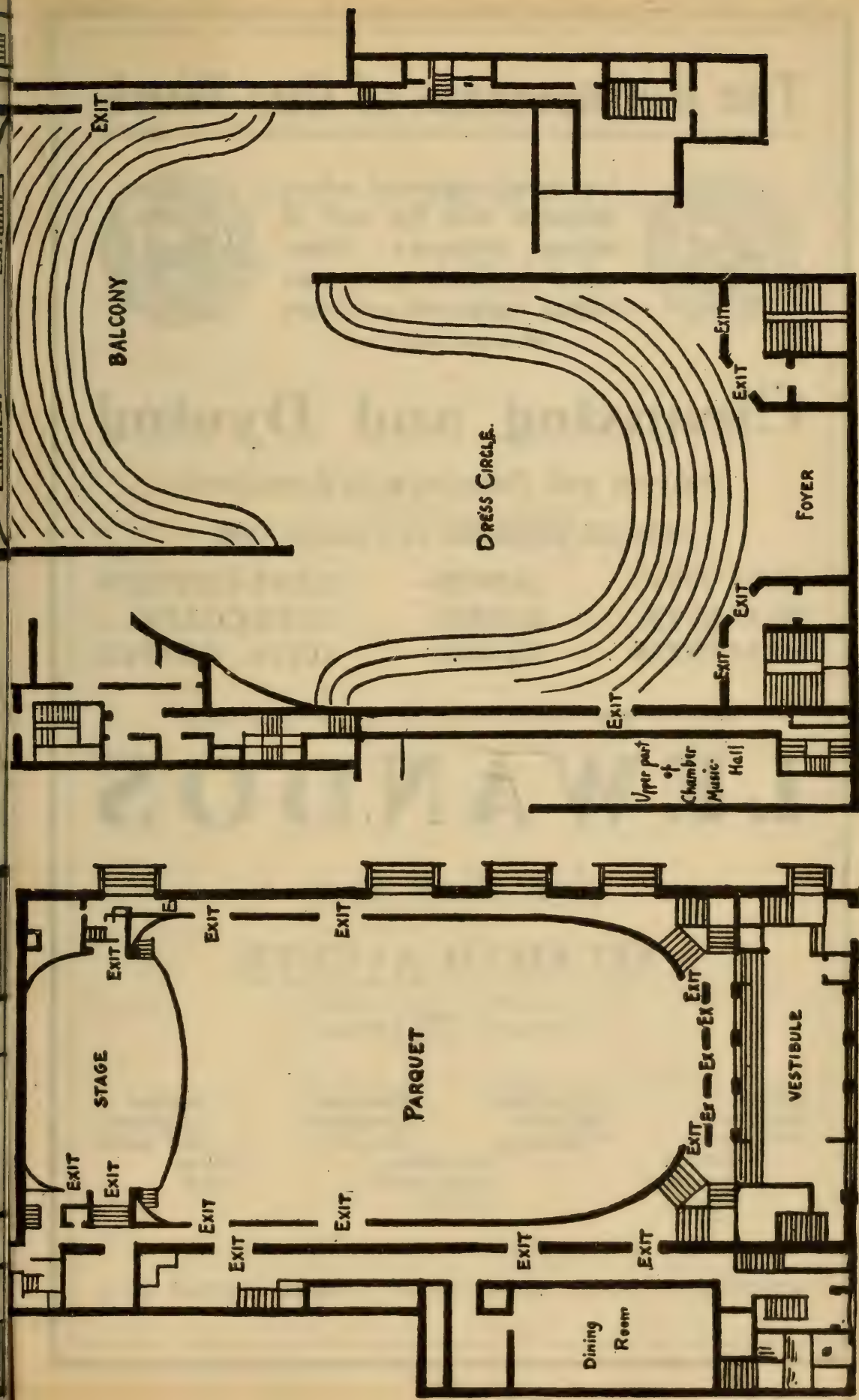
Only students who wish to study seriously desired

THE ORLEANS, 100 West 80th Street, NEW YORK. 'Phone, 7480 Schuyler

List of Works performed at these Concerts during the Season of 1911-1912.

BEETHOVEN	Symphony No. 4, in B-flat major, Op. 60	February
	Overture, "Leonora," No. 3	March
BOSSI	Goldonian Intermezzi, Op. 127	November
BRAHMS	Symphony in E minor, No. 4, Op. 98	December
	Symphony in C minor, No. 1	March
BRUCH	Andromache's Lament, from "Achilles" (Part III., No. 16), Op. 50	
	Madame SCHUMANN-HEINK, November	
CHERUBINI	Overture to the Opera "Lodoïska"	
	Miss KATHLEEN PARLOW, December	
DEBUSSY	Ibéria: "Images" pour Orchestre, No. 2	January
	Recitative and Aria of Lia from "L'Enfant Prodigue"	
	Madame LOUISE HOMER, March	
ENESCO	Roumanian Rhapsody in A major, Op. 11, No. 1	February
FRANCK	Symphony in D minor	January
GRIEG	Song with Pianoforte, "Ein Traum"	
	Miss GERALDINE FARRAR, February	
LISZT	Song with Orchestra, "Die drei Zigeuner"	
	Madame SCHUMANN-HEINK, November	
	Song with Orchestra, "Die Lorelei"	
	Madame LOUISE HOMER, March	
MOZART	Overture to "The Marriage of Figaro"	February
REGER	A Comedy Overture, Op. 120	November
RUBINSTEIN	Concerto for Piano and Orchestra in G major, No. 3	
	Mr. JOSEF HOFMANN, January	
SAINT-SAËNS	Concerto in B minor for Violin and Orchestra	
	Miss KATHLEEN PARLOW, December	
SCHUMANN	Song with Pianoforte, "Intermezzo"	
	Miss GERALDINE FARRAR, February	
	Song with Pianoforte, "Ihre Stimme"	
	Miss GERALDINE FARRAR, February	
SINDING	Song with Pianoforte, "Sylvelin"	
	Miss GERALDINE FARRAR, February	
STRAUSS	Tone Poem, "Thus spake Zarathustra" (freely after Friedr. Nietzsche), Op. 30	November
	Tone Poem, "Death and Transfiguration," Op. 24	February
TSCHAIKOWSKY	"Romeo and Juliet," Overture-Fantasia after Shakespeare	December
WAGNER	Song with Orchestra, "Träume" (orchestrated by Felix Mottl)	
	Madame SCHUMANN-HEINK, November	
	Prelude to "The Mastersingers of Nuremberg"	January
	Elisabeth's Prayer, from "Tannhäuser"	
	Miss GERALDINE FARRAR, February	
WEBER	Prelude to "Lohengrin"	March
	Overture to "Tannhäuser"	March
	Overture to the Opera "Oberon"	November





The Refinements of Our Work



Are most apparent when compared with the work of ordinary cleaners Unexcelled facilities up-to-the-minute equipment and years of experience in



Cleansing and Dyeing

make our work distinctive in its thoroughness

ARTICLES RETURNED IN A SHORT TIME

CURTAINS
BLANKETS
DRAPERIES

GOWNS
WAISTS
SASHES

MENS CLOTHES
OVERCOATS
SUITS GLOVES

Carefully cleansed properly finished and inspected before returning

LEWANDOS

New York Shop

557 FIFTH AVENUE

Telephones { 6941 } Bryant
 { 6942 }

Albany
Rochester
Providence

Roxbury
Cambridge
Boston

Philadelphia
Baltimore
Washington

Worcester
Springfield
Newport

Watertown
South Boston
Portland

Hartford
Bridgeport
New Haven
Salem
Lynn

Bundles called for and delivered by our own teams and motors

EXECUTIVE OFFICES 286 BOYLSTON STREET BOSTON U S A

FIFTH AND LAST MATINEE

SATURDAY AFTERNOON, MARCH 23

AT 2.30

PROGRAMME

Weber Overture to the Opera "Der Freischütz"

Strauss Symphonia Domestica in one movement, Op. 53

Wagner . { "A Siegfried Idyl"
 { Funeral Music, Act III., from "Dusk of the Gods"
 { Prelude and "Liebestod" from "Tristan and Isolde"

There will be an intermission of ten minutes after the Symphonia Domestica

OVERTURE, "DER FREISCHÜTZ" CARL MARIA VON WEBER

(Born at Eutin, Oldenburg, December 18, 1786; died at London, June 5, 1826.)

"Der Freischütz," a romantic opera in three acts, book by Friedrich Kind, music by Weber, was first performed at Berlin, June 18, 1821. The cast was as follows: Agathe, Caroline Seidler; Aennchen, Johanna Eunike; Brautjungfer, Henriette Reinwald; Max, Heinrich Stümer; Ottaker, Gottlieb Rebenstein; Kuno, Carl Wauer; Caspar, Heinrich Blume; Eremit, Georg Gern; Kilian, August Wiedemann; Samiel, Hillebrand. It was the first opera performed in the new theatre, Schauspielhaus, erected by Schinkel in 1819-21, to replace the original building, which was burned down in 1817. Weber wrote in his diary that the opera was received with "incredible enthusiasm; Overture and Folk-song were encored; fourteen out of seventeen music-pieces were stormily applauded. Everything went exceedingly well, and was sung *con amore*. I was called before the curtain and took Mad. [sic] Seidler and Mlle. [sic] Eunike with me, as I could not get hold of the others. Verses and wreaths came flying. '*Soli Deo Gloria.*'" Some of these verses were malicious, and reflected on Spontini, much to Weber's distress.

Weber began work on the overture February 22, 1820; and May 13 he noted in his diary: "Overture of 'Die Jägersbraut' finished, and with it the whole opera. God be praised, and to Him alone be the glory." ("Die Jägersbraut" was the original title of the opera, and it was kept until into the year 1820, when Weber changed it to "Der Freischütz" at the advice of Count Bruhl, Intendant of the Berlin Court theatres.) Weber heard the music for the first time at a rehearsal of the Dresden orchestra, June 10, 1820, and this was the first music of the opera that he heard.

The first public performance of the overture was at Copenhagen,

FAMOUS OPERA LIBRETTOS

Edited by W. J. HENDERSON

Author of "What is Good Music?" etc.

Of particular interest to the music-loving public is this series of novel and distinctive little books. Each volume contains the libretto of an opera in the original language; an excellent translation and an introduction, both biographical and critical, by W. J. HENDERSON, the well-known musical critic of the *New York Sun*.

"Ideals of what the opera libretto should be."—*N. Y. Sun*.

In the series:		Cloth	Limp Leather
Aida	} Published in 1911	Net, \$0.50	Net, \$1.00
Carmen		Net, .50	Net, 1.00
Tristan and Isolde.	Added in 1912	Net, .60	Net, 1.00
Die Meistersinger	. . . . .	Net, .60	Net, 1.00
Postage, 6 cents per volume extra			

Publishers, DODD, MEAD AND COMPANY - - New York

October 8, 1820. Weber was making a tour through North Germany and Denmark. The second performance was at Brunswick, October 31, 1820. And, before the performance of the opera itself, the overture was played for the third time at Dresden, December 18, 1820, at a concert given by Weber's friend, Heinrich Joseph Bärmann, the brilliant clarinetist and the grandfather of Mr. Carl Baermann, of Boston. The performance at Brunswick inspired a favorable review published in the leading music journal of Leipsic. The overture was therein described as "a most important work of art, which displays the fantasy and genius of a bold speaker of the prologue." Max von Weber tells us that his father's overture brought Bärmann money, but no glory; for the attention of the audience was fixed on the new work, and the virtuoso was applauded as by absent-minded hearers, although he blew in most artistic fashion. He also says that the themes of the overture were not readily grasped, that the novelty of the orchestration disconcerted the conservative and elderly of the audience, and that applause at the end was without heart on account of the surprise and perplexity of those who were well disposed toward the composer. F. W. Jähns, on the other hand, says the applause was so great that the overture was played the second time. And here it may be stated that Max von Weber speaks as though this performance were the first and does not mention those at Copenhagen and Brunswick. But see "Carl Maria von Weber in seinen Werken," by F. W. Jähns (Berlin, 1871, pp. 318, 319).

We have mentioned the success of this overture at Berlin, when it was played as the prelude to the opera and under Weber's direction, a success that dumfounded the followers of Spontini, and settled the future of German opera in the capital. And so, wherever the overture was played, the effect was overwhelming,—as in London, where the opera was first performed in English, July 22 (?), 1824, at the English opera-house. W. T. Parke wrote: "The music of this opera is such a continued display of science, taste, and melody as to justify any praises bestowed on it. The overture embraces most of the subjects of the airs in the opera, ingeniously interwoven with each other, and is quite original. The grandeur of some passages and the finely contrasted simplicity of others produced an effect which was irresistible. It was vehemently encored."

Two hundred and nineteen of the three hundred and forty-two measures of this overture are in the opera itself, and yet there is no thought of patchwork. As Mr. Mees has well said: "Weber's overture, far from being a kaleidoscopic series of tunes, is absolutely symmetrical in form, in that it comprises an exposition of the melodies utilized, a section in which they are worked out, and a climacteric coda."

Studio

130

West 57th Street

Breakfast

Luncheon

Tea and

Dinner

Tea Rooms

Although the originality of the music is striking, Weber did not escape the charge of plagiarism; and this charge has been repeated by some who evidently did not take the trouble to investigate for themselves. Weber was accused of appropriating a theme from the piano concerto in D major, Op. 8, of J. L. Böhner (1787-1860), the singular being who was supposed to have sat to Hoffmann for his portrait of Johannes Kreisler. This theme was used by Weber, they say, in measures 12, 13, 14, of the Allegro of Agathe's grand aria, as well as at the beginning of the second, chief, and the last theme of the overture, the theme that also occurs at the end of the opera.

The arrangements of the overture are numberless, and some are curious. Moscheles made a version for three pianos, twelve hands, which was played in Paris, April 13, 1825, by Mendelssohn, Herz, Pixis, C. Pleyel, Schunke, and the arranger. There are arrangements for one, two, three, and four flutes; for flute, violin, and guitar; for flute and guitar; for violin and guitar; for two clarinets; for cornet.

* *

The overture begins adagio, C major, 4-4. After eight measures of introduction there is a part-song for four horns. This section of the overture is not connected in any way with subsequent stage action. After the quartet the Samiel motive appears, and there is the thought of Max and his temptation. The main body of the overture is *molto vivace*, C minor, 2-2. The sinister music rises to a climax, which is repeated during the casting of the seventh bullet in the Wolf's Glen. In the next episode, E-flat major, themes associated with Max (clarinet) and Agathe (first violins and clarinet) appear. The climax of the first section reappears, now in major, and there is use of Agathe's theme. There is repetition of the demoniac music that introduces the allegro, and Samiel's motive dominates the modulation to the coda, C major, *fortissimo*, which is the apotheosis of Agathe.

It is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettledrums, and strings.

Mr. Apthorp wrote in his notes to a Programme Book (January 7, 1899): "I believe there is no other word in any other language that corresponds accurately to the German *Freischütz*. The literal English translation 'Free Marksman' does not in the least convey its meaning. The same may be said of the Italian '*Franco* arciero'—under which misleading title the opera was given at Covent Garden—and the French 'Franc archer.' Grove has it that the opera was given under this last title at the production under Berlioz in Paris; but Berlioz himself says nothing of this in the account of the production in question he

JANET BULLOCK WILLIAMS

Teacher of Singing

1 2 2 C A R N E G I E H A L L

gives in his *Mémoires*, and Wagner reports distinctly that it was then given as 'Le Freischütz.'*

"The word *Freischütz* (literally 'free marksman') means a *Schütz* or marksman, who uses *Freikugeln*—that is 'free bullets,' or charmed bullets which fly to the mark of themselves without depending upon the marksman's aim, and are therefore aptly termed 'free.'"

SYMPHONIA DOMESTICA, OP. 53 RICHARD STRAUSS
(Born at Munich, June 11, 1864; now living in Berlin.)

When Richard Strauss was sojourning in London late in 1902, he said to a reporter of the *Musical Times* of that city: "My next tone poem will illustrate 'a day in my family life.' It will be partly lyrical, partly humorous,—a triple fugue, the three subjects representing papa, mamma, and the baby."†

The symphony was composed in 1903. On the last page of the score is this note: "Charlottenburg, December 31, 1903." The score was published in 1904. It is said that Strauss received from the publisher a sum equivalent to nine thousand dollars for it.

It was performed for the first time at the last concert of the Richard Strauss Festival in Carnegie Hall, New York, March 21, 1904, by Wetzler's Orchestra, and the composer was the conductor. The concert began with a performance of Strauss's "Don Juan," and closed with a performance of his "Also sprach Zarathustra."

The first performance of the *Symphonia Domestica* in Europe was at the Fortieth Festival of the Allgemeiner Deutscher Musikverein at Frankfort-on-the-Main, June 1, 1904. The composer conducted.

The dedication of the symphony reads: "Meiner lieben Frau und unserm Jungen" ("To my dear wife and our boy").

The symphony is scored for one piccolo, three flutes, two oboes, one oboe d' amore,‡ one English horn, one clarinet in D, one clarinet in A, two clarinets in B-flat, one bass clarinet, four bassoons, one

* This production, with music for the recitatives by Berlioz, was at the Théâtre de l'Opéra, Paris, June 7, 1841, and the opera was then entitled "Le Freyschutz" (see De Lajarte's "Bibliothèque Musicale du Théâtre de l'Opéra," vol. ii. p. 166, Paris, 1878). The absurd version of Castil-Blaze was first performed in Paris at the Odéon, December 7, 1824, and the opera was then entitled "Robin des Bois." The error in Grove's Dictionary, to which Mr. Apthorp refers, is retained, with many other errors, in the revised and enlarged edition edited by Mr. Fuller-Maitland.—Ed.

† See the *Musical Times*, January 1, 1903, p. 14.

‡ The *hautbois d'amour*, oboe d' amore, was invented about 1720. It was an oboe a minor third lower in pitch than the ordinary oboe. "The tone was softer and somewhat more veiled than that of the usual instrument, being intermediate in quality, as well as in pitch, between the oboe and the English horn." This instrument fell out of use after Bach's death, but it has been reconstructed by the house of C. Mahillon, of Brussels.

Mrs. Elizabeth Jennings Buckland

Studio:

THE FRANKLIN

204 WEST 94th STREET

Telephone - - - - 2488 Riverside

THE

RIVARDE

METHOD

of SINGING

Voice Placing a

Specialty

double-bassoon, eight horns, four trumpets, three trombones, one bass tuba, four saxophones *ad lib.*,* four kettledrums, bass drum, cymbals, triangle, tambourine, Glockenspiel, sixteen first violins, sixteen second violins, twelve violas, ten violoncellos, eight double-basses, two harps.

When Dr. Strauss was in New York, he wished that no programme of this symphony should be set forth in advance of the performance. As Mr. Richard Aldrich wrote, in the *New York Times* of March 6, 1904: "He wishes it to be taken as music, for what it is, and not as the elaboration of the specific details of a scheme of things. The symphony, he declares, is sufficiently explained by its title, and is to be listened to as the symphonic development of its themes. It is of interest to quote the title, as he wishes it to stand. It is 'Symphonia Domestica' (meiner lieben Frau und unserm Jungen gewidmet), Op. 53, which is, interpreted, 'Domestic Symphony, dedicated to my dear Wife and our Boy, Op. 53.' It bears the descriptive subtitle, 'In einem Satze und drei Unterabteilungen: (a) Einleitung und Scherzo; (b) Adagio; (c) Doppelfuge und Finale.' (In one movement and three subdivisions: (a) Introduction and Scherzo; (b) Adagio; (c) Double Fugue and Finale.) It is highly significant that the composer desires these movements to be listened to as the three movements of a composition, substantially, as he declares, in the old symphonic form. He believes, and has expressed his belief, that the anxious search on the part of the public for the exactly corresponding passages in the music and the programme, the guessing as to the significance of this or that, the distraction of following a train of thought exterior to the music, are destructive to the musical enjoyment. Hence he has forbidden the publication of any description of what he has sought to express till after the concert.

"This time," says Dr. Strauss, 'I wish my music to be listened to purely as music.'"

The themes of the Husband are exposed at once. The violoncellos begin the "easy-going" theme (F major, 2-4) without accompaniment.

* Strauss says, "only in cases of extreme necessity *ad libitum*."

A Most Effectual Throat Relief

Hoarseness, coughs, inflammation of the throat, bronchial and asthmatic troubles are relieved promptly by the use of

BROWN'S BRONCHIAL TROCHES

For over half a century recognized throughout the world as the staple throat remedy. Especially convenient to carry in purse or pocket ready for use whenever required to check a cough or give relief in any throat trouble.

Entirely free from opiates in any form. Fine for singers and speakers to clear the voice. Sold everywhere in boxes—never in bulk.

Price 25c, 50c and \$1.00
Sample sent free on request

JOHN I. BROWN & SON, BOSTON, MASS.

BROWN'S

CAMPHORATED
SAPONACEOUS

DENTIFRICE

is an article of superior merit. Used daily, will keep the teeth sound, prevent accumulation of tartar, and give firmness to the gums. It leaves a particularly clean and pleasant feeling in the mouth.

For sale by druggists and dealers in toilet articles, or sent on receipt of price, 25 cents. Sample sent on request.

Manufactured by JOHN I. BROWN & SON

CURTIS & BROWN
MFG. CO., Ltd.
NEW YORK, N. Y.

A horn and the bassoons are added. The oboe sings the "dreamy" theme, and, as it ends it, clarinets and bass clarinet have a melodic thought designated by the composer as "ill-tempered." As I have said, this motive is unimportant. The third significant theme ("fiery") of the Husband is given to violins (E major). The mood of ill-temper recurs for a moment, but is interrupted by a trumpet shout. The "easy-going" theme reappears (F major).

The most important theme of the Wife enters (B major, "very lively," violins, flutes, oboes). This capricious motive is followed by a gentle, melodic theme, "tenderly affectionate" (solo violin, flute, clarinet), but the capricious theme interrupts, and it is now characterized as "wrathful," and a chattering passage for violins and clarinets appears later, slightly changed, as the expression of "Contrary Assertion." There is a return to F major and the first tempo, with the Husband's first theme transformed and over a pedal F. These themes are used in close conjunction until after a cadence in F major the theme of the Child is introduced.

The Child's theme is introduced with mysterious preparation, while the other themes have been exposed frankly. Second violins, tremulous, sound gently the chord of D minor. The oboe *d' amore* hints at the theme in minor. There is a change in mode. There are chords of a strange nature, now for solo violins and violas, now for bassoon and horns. The first figure of the Wife's theme is heard, and then the Child's theme is sung in D major, 2-2, by the oboe *d' amore*. A gay episode serves as a coda. And here Strauss introduces one of his little jokes, for himself and a few friends, that apparently give keen annoyance to the symphonically sedate. A short, incisive ascending figure is played by clarinets and muted trumpets. This is answered by a descending and equally incisive figure for oboes, muted horns, and trombone. According to a note in the score the ascending figure portrays: "The Aunts: 'Just like his papa!'" The descending figure represents: "The Uncles: 'Just like his mamma!'"

Two transitional measures lead to the second division of the symphony, the Scherzo (D major, 3-8).

The Child's theme, transformed, is played by the oboe *d' amore*;

HOTEL LENOX

2 minutes from Back Bay Stations

Fireproof Modern Convenient

250 Rooms; 125 with Private Bath

Superior Cuisine and Service

Boylston and Exeter Streets

BOSTON

fragments from the motives of Husband and Wife are also employed in this section, "Child's Play, Parents' Happiness." After a broad crescendo the climax comes in twenty-five measures of tutti, with a combination of alla breve and 6-8 rhythms. The 3-8 rhythm reappears, and with it the second section of the Scherzo begins: "The Baby is tired, and the tender Mother wishes it to rest" (solo violin). The Child's motive now appears for the first time in the very concise and sturdy form which later plays an important part. The episode of putting-to-bed is characterized by Mr. Klatte, of Berlin, to whom I am indebted for some of these analytical notes, as abounding with "drastic details of tone-painting."

Two clarinets sing a cradle-song (G minor, 6-8), to which the Child falls asleep. The clock strikes seven and the Scherzo is at an end.

An Intermezzo of about forty measures follows, restful and peaceful music. The "dreamy" section of the Husband's motive is played in turn by oboe, flute, violin, and an inverted form of it, which is much used later, is joined to it. The strings have a passage "that is as the Confirmation of Happiness."

The Adagio is divided into two sections, to which a species of coda is added. The first section, "Doing and Thinking," or "Creation and Inspection," is developed out of the Husband's themes. The "dreamy" motive is carried to its furthest extent, and, appearing in its inverted form with the theme of the "Confirmation of Happiness," it leads to a new melodic thought. The chief theme of the Wife is played passionately by violins, and with its gentler companion theme is most prominent. Then enter the motives of the Husband, and the themes of the two rise through a powerful crescendo to a climax in F-sharp major. This is the "Love Scene." After a short diminuendo the theme of happiness brings the end of this portion of the Adagio. The second portion, "Dreams and Cares," is music of twilight tones. The title "Sleep-chasings," invented by Walt Whitman for one of his early poems, would here not be inappropriate. The cares flee away, for the Child's theme is heard, and the tender melody of the caring Mother follows. The dreams fade with the harp notes and the tremolo of the violins. It is morning. The clock strikes seven and the cry of the Child ("a trill on the F-sharp major 6-4 chord, muted trumpets and wood-wind") arouses everything into life.

The Finale is divided into two sections. The first is entitled "Awakening and Merry Strife." The bassoons give out a fugue subject, which is the Child's theme in a self-mocking version. This is the theme of "Assertion," and it is developed by wind instruments. The third

HOTEL PURITAN

COMMONWEALTH AVENUE

100 yards from Massachusetts Avenue car lines



The Distinctive Boston House

One of the most attractive Hotels in the World for Transient and Permanent Guests who demand the best. Several desirable rooms and suites at modest prices.

Afternoon tea daily, with music, in the Sun Parlor

trombone brings it in augmentation. The second subject of the double fugue, the theme of "Contrary Assertion," is introduced by the violins. These voices are led in merriest mood, separately and against each other. The preceding themes that are used are chiefly those typical of the Wife, though the Husband's trumpet cry is introduced. The climax of this portion of the Finale is a tutti *fff* of over thirty measures on an organ-point on C. "The Child seems to have hurt himself in boisterous play. The mother cares for him (theme given in the Scherzo to solo violin), and the father also has a soothing word." A folk-song (F major, 2-4). The second section of the Finale, "Joyous Decision," begins with a calmly flowing theme, given at first to the violoncello and led over an organ-point of forty-odd measures on F. The preceding themes, typical of the "easy-going" character of the Husband and of the gentler side of the Wife, are brought in. The capricious theme of the Wife is suddenly heard. The struggle begins again, but now the "dreamy" theme of the Husband, with a highly pathetic emphasis, dominates until it makes way for the Child's theme (horns and trombones). After a cadence in D major the "easy-going" theme is thundered by trombones, tuba, bassoons. It then goes into F major. Now the Child's theme and other chief motives appear in their original form, but amusingly rhythmed. The gently expressive theme from the first section of the Adagio introduces a diminuendo. There is a joyous ending (F major).

"A SIEGFRIED IDYL" RICHARD WAGNER
 (Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

Cosima Liszt, daughter of Franz Liszt and the Comtesse d'Agoult, was married to Hans von Bülow at Berlin, August 18, 1857. They were divorced in the fall of 1869.
 Richard Wagner married Minna Planer, November 24, 1836, at Königsberg. They separated in August, 1861, and she died at Dresden, January 25, 1866.

FAELTEN

PIANOFORTE

SCHOOL

The FULL COURSE embraces every detail of correct playing, interpretation, technic, memory culture, and concert repertoire, discourages aimless study, and prepares each student for a definite musical career.

CARL FAELTEN, Director
 30 Huntington Avenue, Boston

DE MERITTE SCHOOL

815 BOYLSTON STREET, BOSTON
 Twelfth Year

A preparatory school for boys who want an education.
 The **Upper Grade** prepares for college and the scientific schools.
 The **Lower Grade** gives to boys from ten to fourteen years of age a careful training for the work of the upper grade.

EDWIN DE MERITTE, A. B., Prin.

BOUND COPIES of the
Boston Symphony Orchestra's
PROGRAMME BOOKS

Containing Mr. Philip Hale's analytical and descriptive notes on all works performed during the season ("musically speaking, the greatest art annual of to-day,"—W. J. Henderson, New York Sun)
 May be obtained by addressing

C. A. ELLIS
SYMPHONY HALL

Price \$3.00

Wagner and Cosima Liszt, divorced wife of von Bülow, were married at Lucerne, August 25, 1870. Siegfried Wagner, their son, was born at Tribschen, near Lucerne, June 6, 1869.

Wagner wrote, November 11, 1870, to Ferdinand Präger: "My house, too, is full of children, the children of my wife, but besides there blooms for me a splendid son, strong and beautiful, whom I dare call Siegfried Richard Wagner. Now think what I must feel, that this at last has fallen to my share. I am fifty-seven years old." On the 25th of the month he wrote to Präger: "My son is Helferich Siegfried Richard. My son! Oh, what that says to me!"

But these were not the first references to the son. In a letter written to Mrs. Wille, June 25, 1870, Wagner wrote: "Certainly we shall come, for you are to be the first to whom we shall present ourselves as man and wife. She has defied every disapprobation and taken upon herself every condemnation. She has borne to me a wonderfully beautiful and vigorous boy, whom I could boldly call 'Siegfried': he is now growing, together with my work, and gives me a new, long life, which at last has attained a meaning. Thus we get along without the world, from which we have retired entirely. . . . But now listen; you will, I trust, approve of the sentiment which leads us to postpone our visit until I can introduce to you the mother of my son as my wedded wife" (Finck's Wagner, vol. ii. p. 246).

The "Siegfried Idyl" was a birthday gift to the composer's wife. It was first performed as a morning serenade, December 24,* 1871, on the steps of the villa at Tribschen, by a small orchestra of players collected from Zürich and Lucerne. Wagner conducted. Hans Richter, who played the trumpet in the performance, had led the rehearsals at Lucerne. The children of Cosima called the Idyl the "Steps Music."

Siegfried was born while the composition of the music drama, "Siegfried," was in progress. The themes in the Idyl were taken from the music drama, all save one,—a folk-song, "Schlaf', mein Kind, schlaf' ein"; but the development of the themes was new.

* Ramann says that Cosima Liszt was born at Bellagio, "at Christmas," 1837. Chamberlain and Dannreuther give 1870 as the year of composition of the Idyl; but see Richard Pohl's statement in the *Musikalisches Wochenblatt* of 1877 (p. 245).

HARRIET THORBURN 703 Carnegie Hall

The Art of Singing

Pupil of Frank King Clark, Berlin, and Carl Scheidemantel, Dresden
Isidor Luckstone, New York

The Elinor Comstock Music School

A resident and day school. Leschetizky method. Piano teachers all Leschetizky pupils. Vocal, Harmony, Ensemble playing, Sight reading, Lectures on current operas and concerts. Classes arranged in French, Classic Dancing, Literature and History of Art. Catalogues.

Miss ELINOR COMSTOCK, 1000 Madison Ave., New York City

The composition, which first bore the title "Tribschener Idyll," is scored for flute, oboe, two clarinets, trumpet, two horns, bassoon, and strings.

It begins quietly, E major, 4-4 (strings without double-basses), with a short introduction made out of portions of the so-called "Friedens-melodie," which is soon announced by the strings, the theme from the love scene in the third act of "Siegfried," at Brünnhilde's words, "Ewig war ich, ewig in süß sehnender Wonne—doch ewig zu deinem Heil!" (I have been forever, I am forever, ever in sweet yearning ecstasy—but ever to thy salvation!) The development is wholly independent of that in the music drama. The wood-wind instruments gradually enter. The flute introduces as an opposing theme a phrase of the slumber motive in the last scene of "Die Walküre." This phrase is continued by oboe and clarinet. There is a crescendo. The theme appears in the basses, and reaches a *più forte*.

A short theme of two descending notes—generally a minor seventh or major sixth, taken from Brünnhilde's cry, "O Siegfried! Siegfried! sieh' meine Angst!" (O Siegfried! Siegfried! see my terror!) from the same love scene in "Siegfried"—appears now in the basses, now in the violins, while wind instruments give out chords in triplets. This short theme is much used throughout the Idyl.

The cradle song, "Schlafe, Kindchen, schlafe" (Sleep, my little one, sleep), is sung "very simply" by the oboe.

All these themes are worked up in various shapes until trills on the first violins lead to the "World-treasure" motive in Brünnhilde's speech to Siegfried,—“O Siegfried, Herrlicher! Hort der Welt!” (O Siegfried, thou glorious one! Treasure of the world!),—which is sung first by the wind, A-flat major, 3-4 time, afterward worked out by strings, and then combined with preceding themes.

There is a climax, and on an organ-point on G as dominant the first horn gives out Siegfried's "motive," where he announces his intention of going out into the world, never to return (act i.), but the form is that assumed in the love scene. Flute and clarinet embroider this horn theme with hints at the bird song in the "Waldweben." There is a mass of trills, and the strings play the accompanying figure to Siegfried's "Ein

M R. C. M. C H A S E

Teacher of PIANOFORTE PLAYING

ASSISTED BY

MILDRED HARLOWE COOK and others

RECITAL given by Miss COOK last season

AT STEINERT HALL, BOSTON

PROGRAM

- | | |
|---|---|
| 1. (a) Rhapsody, Op. 70, No. 1 . . . Brahms | 3. (a) Voiles } . . . C. Debussy |
| (b) Gnomes, Op. 30, No. 1 } . . . H. Farjeon | (b) Arabesque, No. 1 } . . . C. Debussy |
| (c) Mercury, Op. 13, No. 4 } . . . H. Farjeon | (c) La Campanella . . . Paganini-Liszt |
| (For the first time in Boston) | |
| (d) Ende vom Lied, Op. 12 . . . Schumann | 4. (a) "Ladore," A major (first time) C. M. Chase |
| 2. (a) Nocturne, Op. 15, No. 2 } . . . Chopin | (b) Scherzando, Op. 103, No. 3 . . . C. Sinding |
| (b) Impromptu, Op. 66, C-sharp minor } . . . Chopin | (First time in Boston) |
| (c) Polonaise, Op. 40, No. 1 } . . . Chopin | (c) Caprice Espagnol . . . M. Moszkowski |

Steinert Hall Annex, Boston

500 Carnegie Hall, New York, Wednesdays

herrlich Gewässer wogt vor mir" (A splendid sea surges before me), 'cellos and violas, then violins. The music swells to forte, and, after there is a modulation back to E major and a combination of the first two themes, the climax of the Idyl is reached, and the trumpet sounds the forest bird motive. The chief themes are further developed, alone or in combination. The pace slackens more and more, and the first two themes bring the end in pianissimo.

"A Siegfried Idyl" was performed at Mannheim in December, 1871, and at Meiningen in the spring of 1877. The work was published in February, 1878, and the first performance after publication was at a Bilse concert in Berlin toward the end of February of that year. According to Dr. Reimann the music drama "Siegfried" was then so little known that a Berlin critic said the Idyl was taken from the second act. So Mr. Henry Knight, a passionate Wagnerite, wrote verses in 1889, in which he showed a similar confusion in mental operation.

The first performance in Boston was at a concert of the Harvard Musical Association, December 19, 1878.

**SIEGFRIED'S FUNERAL MUSIC, FROM "DUSK OF THE GODS," ACT III.,
SCENE 2 RICHARD WAGNER**

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

This music is not a funeral march. It has nothing to do with the last rites and ceremonies paid Siegfried. It is a collection of prominent *leit-motive* which are associated with the hero or with the Volsung race.

These motives are named by Mr. W. F. Apthorp in the following order:—

"I. The VOLSUNG MOTIVE (slow and solemn in horns and tubas, repeated by clarinets and bassoons).

"II. The DEATH-MOTIVE (crashing C minor chords in brass, strings, and kettledrums, interspersed with running passages in triplets in the lower strings).

"III. The MOTIVE OF THE VOLSUNGS' HEROISM (slow and stately, in tubas and horns).

"IV. The MOTIVE OF SYMPATHY * (worked up in imitation in woodwind and horns), merging soon into:—

* Siegmund and Sieglinde (Siegfried's father and mother) in the first scene of *Die Walküre*.

FRANKLIN RIKER

Tenor and Composer

In NEW YORK: Carnegie Hall, Mondays
W. 86th Street Studios (Res.), Tuesdays,
Fridays, Saturdays

Vocal Instructor

In TORONTO, ONTARIO:
Wednesdays and Thursdays

Under management of ANTONIA SAWYER, 1425 BROADWAY, NEW YORK

List of Works performed at these Concerts during the Season of 1911-1912.

BEETHOVEN	
Symphony No. 3, in E-flat major, "Eroica," Op. 55	November
BERLIOZ	
Minuet of Will-o'-the-Wisps, Ballet of Sylphs, and Rákóczy March, from "The Damnation of Faust"	January
BRAHMS	
Academic Festival Overture, Op. 80	December
BRUCH	
Fantasia on Scottish Airs, for Violin and Orchestra, Op. 46	
	Miss KATHLEEN PARLOW, December
CHOPIN	
Concerto No. 3, F minor, for Pianoforte and Orchestra, Op. 21	
	Mr. JOSEF HOFMANN, January
DEBUSSY	
Prelude to "The Afternoon of a Faun" (after the Eclogue of Stéphane Mallarmé)	November
ENESCO	
Suite for Orchestra, Op. 9	January
HAYDN	
Symphony in G major (B. & H. No. 13)	January
LISZT	
"Les Préludes," Symphonic Poem No. 3	November
RIMSKY-KORSAKOFF	
Symphonic Suite, "Scheherazade" (after "The Thousand Nights and a Night"), Op. 35	December
SAINT-SAËNS	
"Spring," Aria from "Samson and Delilah"	
	Madame SCHUMANN-HEINK, November
SCHUBERT	
Song with Orchestra, "Die junge Nonne" (orchestrated by Franz Liszt)	
	Madame SCHUMANN-HEINK, November
Song with Orchestra, "Tod und das Mädchen" (orchestrated by Felix Mottl)	Madame SCHUMANN-HEINK, November
Song with Orchestra, "Der Erlkönig" (orchestrated by Hector Berlioz)	Madame SCHUMANN-HEINK, November
SCHUMANN	
Symphony No. 2, C major, Op. 61	February
STRAUSS	
"Till Eulenspiegel's Merry Pranks, after the Old-fashioned Roguish Manner, —in Rondo Form," Op. 28	February
Symphonia Domestica in one movement, Op. 53	March
TSCHAIKOWSKY	
Variations on a Rococo Theme for Violoncello with Orchestral Accompaniment, Op. 33	Mr. ALWIN SCHROEDER, February
WAGNER	
Overture to "The Flying Dutchman"	February
"Siegfried Idyl"	March
Funeral Music from "Dusk of the Gods"	March
Prelude and "Liebestod" from "Tristan and Isolde"	March
WEBER	
Overture to "Der Freischütz"	March

"V. The LOVE-MOTIVE (in the oboe).

"(The bass under these last two motives is a further development of the Volsung-Motive, which is carried on for five measures more in the double-basses, bass-clarinet, bassoons, and bass and contra-bass tubas, against the running triplet figure from the Death-Motive in the violins.)

"VI. The SWORD-MOTIVE (in the trumpet).

"VII. The MOTIVE OF GLORIFICATION IN DEATH (the crashing chords of the Death-Motive in the major mode; the full orchestra).

"VIII. The SIEGFRIED-MOTIVE (in the horns and bass-trumpet; afterwards in the trumpets).

"IX. The MOTIVE OF SIEGFRIED THE HERO (a rhythmic modification of 'Siegfried's horn-call,' in all the brass).

"X. The BRÜNNHILDE-MOTIVE (in the clarinet and English-horn).

"Of all these the only one which keeps constantly recurring in one form or another is the Death-Motive, either in its original minor shape, or else in the major mode as the 'Motive of Glorification in Death.'

"This music on Siegfried's death comes to no definite close in the drama itself, but merges gradually into the third, and final, scene of the act, which ends with Brünnhilde's dying speech over the hero's remains, her self-immolation, and the mystic shadowing forth of Ragnarök, or the Dusk of the Gods (*Götterdämmerung*), from which the drama takes its name."

"Dusk of the Gods" was performed for the first time at the Festival Theatre in Bayreuth, August 17, 1876. The cast was as follows: Siegfried, Georg Unger; Gunther, Eugen Gura; Hagen, Gustav Siehr; Alberich, Carl Hill; Brünnhilde, Amalia Friedrich-Materna; Waltraute, Luise Jäide; The Three Norns, Johanna Jachmann-Wagner, Josephine Scheffsky, Friedricke Grün; The Rhine Daughters, Lilli Lehmann, Marie Lehmann, Minna Lammert. Hans Richter conducted.

The first performance in America was at the Metropolitan Opera House, New York, January 25, 1888. Siegfried, Albert Niemann; Gunther, Adolf Robinson; Hagen, Emil Fischer; Alberich, Rudolph von Milde; Brünnhilde, Lilli Lehmann; Guttrune, Auguste Seidl-Kraus; Woglinde, Sophie Traubmann, Willgunde, Marianne Brandt, Flosshilde, Louise Meisslinger (the Three Rhine Maidens). Anton Seidl conducted.

ANNOUNCEMENT of M. H. HANSON

437 FIFTH AVENUE, NEW YORK

For Spring, 1912. Available among others

MARGARETE MATZENAUER	} Metropolitan House	LUDWIG HESS, Famous Tenor
MARIE RAPPOLD		HENRI SCOTT, Basso, Chicago Opera
BERNICE DE PASQUALI		BORIS HAMBOURG, Cellist
HENRIETTE WAKEFIELD		GEORGE HARRIS, Jr., Tenor
		W. DALTON-BAKER, Baritone

For 1912-13

GEORGE HENSCHEL, Recitals to his own accompaniment

LEON RAINS, Basso

GOTTFRIED GALSTON, the sensational Munich pianist

LOUIS PERSINGER, American Violin Virtuoso of European fame

MAX PAUER, Pianist

All the above artists, and others to be announced

Boston Symphony Orchestra

Dr. KARL MUCK, Conductor

The Boston Symphony Orchestra will give its usual series of five evening and five matinée concerts in Carnegie Hall, New York, during the season of 1912-1913. The dates are as follows:

THURSDAY EVENINGS

November 7 December 5 January 9

February 20 March 20

At 8.15

SATURDAY AFTERNOONS

November 9 December 7 January 11

February 22 March 22

At 2.30

Important Notice

Following the practice of past years, subscribers to the series of Boston Symphony Orchestra concerts for the season of 1911-1912 will have the privilege of retaining their seats for the corresponding series of 1912-1913.

Owing to the large subscription and in order to make possible the early allotment of seats to many prospective patrons whose applications are now on file, the Management is forced to set **SATURDAY, JUNE 15, 1912**, as the **last day** on which subscribers of the current season may renew their subscriptions and retain their seats.

On Monday, June 17, the Management will begin to allot to new patrons the seats for which applications of renewal have not been made.

All communications should be addressed to C. A. ELLIS, Symphony Hall, Boston, Mass.

C. A. ELLIS, Manager.

The Waltraute and Norn scenes were omitted. They were first given at the Metropolitan, January 24, 1899. Mme. Schumann-Heink was then the Waltraute, also one of the Norns. The other Norns were Olga Pevny and Louise Meisslinger.

The original text of "Götterdämmerung" was written in 1848, and the title was "Siegfrieds Tod." This text was remodelled before 1855. The score was completed in 1874.

PRELUDE AND "LOVE DEATH," FROM "TRISTAN AND ISOLDE."

RICHARD WAGNER

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

The thought of "Tristan and Isolde" was first mentioned by Wagner in a letter to Liszt in the latter part of 1854; the poem was written at Zürich in the summer of 1857, and finished in September of that year; the composition of the first act was completed at Zürich, December 31, 1857 (some say, only in the sketch); the second act was completed at Venice in March, 1859; the third act at Lucerne in August, 1859. The "action in three acts" was performed for the first time at the Royal Court Theatre, Munich, June 10, 1865; * the first performance in America was at the Metropolitan Theatre, New York, December 1, 1886; † the first performance in Boston was at the Boston Theatre, April 1, 1895.‡

* The cast at Munich was as follows: Tristan, Ludwig Schnorr von Carolsfeld; Kurvenal, Mitterwurzer Melot, Heinrich; Marie, Zottmayer; Isolde, Mrs. Schnorr von Carolsfeld; Brängane, Miss Deinet. Hans von Bülow conducted.

† The cast at the first performance in New York was as follows: Tristan, Albert Niemann; Kurvenal, Adolph Robinson; Melot, Rudolph von Milde; Marke, Emil Fischer; Isolde, Lilli Lehmann; Brängane, Marianne Brandt; Ein Hirt, Otto Kemnitz; Steuermann, Emil Sänger; Seemann, Max Alvary. Anton Seidl conducted.

‡ The cast at the first performance in Boston was: Tristan, Max Alvary; Kurvenal, Franz Schwarz; Melot, Jas. F. Thomson; Marke, Emil Fischer; Seemann, Mr. Zdanow; Isolde, Rosa Sucher; Brängane, Marie Brema. Walter Damrosch conducted.

LILLIE MACHIN, *Vocal Teacher*

Certificated pupil of Luigi Vannuccini

Florence, Italy

1203, CARNEGIE STUDIOS

56th STREET and 7th AVENUE - - NEW YORK

SMITH'S PHARMACY

formerly at 57th Street and 7th Avenue, directly opposite Carnegie Hall, is now located at 854 SEVENTH AVENUE, one door South of 55th Street.

It will be a pleasure to serve you.

Huyler's Candies. Modern Soda Fountain. Headquarters for Dr. Dearborn's Cold Cream, Dr. Dearborn's Massage Cream.

Telephones, 3640—5164 Columbus.

REUBEN R. SMITH.

E. SHEFFIELD MARSH

Tenor

Tone production and preparation for public work .

Studio, . . . 815 Carnegie Hall
New York City

Both the Prelude and the Love Death were performed in concerts before the production of the opera at Munich. The Prelude was played for the first time at Prague, March 12, 1859, and von Bülow, who conducted, composed a close for concert purposes. It was stated on the programme that the Prelude was performed "through the favor of the composer." The Prelude was also played at Leipsic, June 1, 1859. Yet, when Johann Herbeck asked later in the year permission to perform it in Vienna, Wagner wrote him from Paris that the performance at Leipsic was against his wish, and that, as soon as Herbeck knew the piece, he would understand why Wagner considered it unsuitable for concert purposes. And then Wagner put the Prelude on the programme of his concert given in Paris, January 25, 1860.

Wagner himself frequently conducted the Prelude and Love Death, arranged by him for orchestra alone, in the concerts given by him in 1863.

* * *

The Prelude, *Langsam und schmachtend* (slow and languishingly), in A minor, 6-8, is a gradual and long-continued crescendo to a most sonorous fortissimo; a shorter decrescendo leads back to pianissimo. It is free in form and of continuous development. There are two chief themes: the first phrase, sung by 'cellos, is combined in the third measure with a phrase ascending chromatically and given to the oboes. These phrases form a theme known as the Love Potion motive, or the motive of Longing; for commentators are not yet agreed even as to the terminology. The second theme, again sung by the 'cellos, a voluptuous theme, is entitled Tristan's Love Glance.

The Prelude is scored for three flutes (one interchangeable with piccolo), two oboes, cor anglais, two clarinets, bass clarinet, three bassoons, four horns, three trumpets, three trombones, tuba, kettle-drums, strings.

Isolde's Love Death is the title given, as some say, by Liszt to the music of Isolde dying over Tristan's body. The title is also given to the orchestral part of the scene played as concert music without the voice part. The music is scored for the same orchestra as the Prelude with the addition of a harp.

The text of "Isoldens Liebestod" is as follows:—

CRUDUP VESEY, *Voice Specialist*

EIGHTY-SIXTH STREET STUDIOS

257 WEST EIGHTY-SIXTH STREET

JOHN C. DEMPSEY, *Bass-Baritone*
TEACHER OF SINGING

Conductor and Coach for Amateur or Professional Opera Clubs

Choirmaster of St. Mark's P. E. Church, New York City

Musical Director of the St. Cecilia Society of Flushing

Musical Director of St. Cecilia Choral Club of Long Island City

Mild und leise
 wie er lächelt,
 wie das Auge
 hold er öffnet:
 seht ihr's Freunde,
 sah't ihr's nicht?
 Immer lichter
 wie er leuchtet,
 Stern-umstrahlet
 hoch sich hebt:
 seht ihr's nicht?
 Wie das Herz ihm
 muthig schwillt,
 voll und hehr
 im Busen quillt,
 wie den Lippen
 wonnig mild
 süsser Athem
 sanft entweht:—
 Freunde, seht,—
 fühlt und seht ihr's nicht?—
 Höre ich nur
 diese Weise,
 die so wunder-
 voll und leise,
 Wonne klagend,
 Alles sagend,
 mild versöhnend
 aus ihm tönend,
 in mich dringet,
 auf sich schwinget,
 hold erhallend
 um mich klinget?
 Heller schallend,
 mich umwallend,
 sind es Wellen
 sanfter Lüfte?
 sind es Wolken
 wonniger Düfte?
 Wie sie schwellen,
 mich umrauschen,
 soll ich athmen,
 soll ich lauschen?
 Soll ich schlürfen,
 untertauchen,
 süß in Düften
 mich verhauchen?
 In dem wogenden Schwall,
 in dem tönenden Schall,
 in des Welt-Athems
 wehenden All—
 ertrinken—
 versinken—
 unbewusst—
 höchste Lust!

How gently he smiles and softly, how
 he sweetly opens his eyes: see ye it,
 friends, can ye not see it? How he
 shines ever brighter, raises himself on
 high amid the radiant stars: do ye not
 see it? How bravely his heart swells
 and gushes full and sublime in his
 bosom, how sweet breath is gently
 wafted from his lips, ecstatically
 tender.—Friends, look,—feel ye and
 see ye it not?—Do I alone hear this
 lay which so wondrously and softly,
 ecstatically complaining, all-saying,
 gently reconciling, sounds forth from
 him and penetrates me, soars aloft,
 and sweetly ringing sounds around
 me? As it sounds clearer, billowing
 about me, is it waves of gentle breezes?
 Is it clouds of ecstatic perfume? As
 they swell and roar around me, shall
 I breathe? shall I hearken? Shall
 I sip, dive under, sweetly exhale my-
 self away in odors? In the billowing
 surge, in the resounding echo, in the
 World-breath's waving All—to drown
 —to sink—unconscious—highest joy!

* This prose translation is by Mr. W. F. Apthorp.

Music teaches most exquisitely the art of development.—D'ISRAELI

MUSIC EDUCATION

CALVIN B. CADY. Studios { Boston, 900 Beacon Street
 New York, 15 Claremont Avenue
 Pianoforte, Harmony, etc., and Normal Courses

Address Teachers College, Columbia University, New York, for Syllabus of Course in Music Education.

Address Clayton F. Summy Co., Chicago, Ill., for Poetic Folk Dances, Books I. and II., Folk Songs for Ten Fingers, First Home Studies, Music Education, An Outline, Books I. and II.

Summer Normal, Portland, Oregon, in July

[Isolde sinkt, wie verklärt, in
Brängane's Armen sanft auf Tristan's
Leiche. Grosse Rührung und Ent-
rückheit unter den Umstehenden.]

[Isolde sinks, as if transfigured, in
Brängane's arms gently upon Tristan's
dead body. Great emotion in all pres-
ent.]

* * *

Mr. Richard Le Gallienne translated Wagner's text into verse:—

Oh, how gently
He is smiling,
See his eyelids
Open softly,
See how brightly
He is shining!
See, you, friends—
Oh, see you, not?

Mark you how he
Rises radiant,
Lifts himself,
All clothed in starlight!
See, you, friends—
Oh, see you not?
How his mighty heart
Is swelling,
Calm, and happy
In his breast!
From his lips
How sweet an incense
Softly breathes!
Oh, hearken, friends—
Hear ye nothing,
Feel ye naught!
It is I alone
That listen
To this music
Strangely gentle,
Love-persuading,

Saying all things
To this music
From him coming,
Through me like
A trumpet thrilling,
Round me like
An ocean surging,
O'er me like
An ocean flowing!

Are these waves
About me breezes?
Are these odors
Fragrant billows?
How they gleam
And sing about me!
Shall I breathe,
Oh, shall I listen?
Shall I drink,
Oh, shall I dive,
Deep beneath them—
Breathe my last?
In the billows,
In the music,
In the world's
Great whirlwind—lost
Sinking,
Drowning,
Dreamless,
Blest.

* * *

CLARA TIPPETT

Teacher of Singing

Assistant, GRACE R. HORNE

312 Pierce Building
Copley Square, Boston

Wagner wrote, after telling the legend of Tristan and Isolde down to the drinking of the philter: "The musician who chose this theme for the prelude to his love drama, as he felt that he was now in the boundless realm of the very element of music, could only have one care: how he should set bounds to his fancy, for the exhaustion of the theme was impossible. Thus he took, once for all, this insatiable desire. In long-drawn accents it surges up from its first timid confession, its softest attraction, through sobbing sighs, hope and pain, laments and wishes, delight and torment, up to the mightiest onslaught, the most powerful endeavor to find the breach which shall open to the heart the path to the ocean of the endless joy of love. In vain! Its power spent, the heart sinks back to thirst with desire, with desire unfulfilled, as each fruition only brings forth seeds of fresh desire, till, at last, in the depths of its exhaustion, the starting eye sees the glimmering of the highest bliss of attainment. It is the ecstasy of dying, of the surrender of being, of the final redemption into that wondrous realm from which we wander farthest when we strive to take it by force. Shall we call this Death? Is it not rather the wonder-world of night, out of which, so says the story, the ivy and the vine sprang forth in tight embrace o'er the tomb of Tristan and Isolde?"

MUSICAL INSTRUCTION

NEW YORK

TEACHER OF SINGING

WALTER S. YOUNG

801-802 Carnegie Hall

NEW YORK

SOPRANO

Formerly of St. Patrick's Cathedral

KATHRIN HILKE

CONCERT, ORATORIO, RECITAL,
VOCAL INSTRUCTION

56 West 97th Street Phone, 6309 River

BARITONE

FREDERICK HASTINGS

and TEACHER OF SINGING

TUESDAY AND FRIDAY MORNINGS

Studio, 827 CARNEGIE HALL

PIANIST

ELLA BACKUS-BEHR

Sixty-nine West Eighty-eighth Street

NEW YORK

As Vocal Coach refers to

Mme. Louise Homer Mr. Bechtal Alcock and
Mrs. Merle Tillotson-Alcock Mr. Frederic Martin

MUSICAL INSTRUCTION

FRANCIS ROGERS

Management, LOUDON CHARLTON
868 Carnegie Hall, New York

BARITONE

RECITAL, ORATORIO, CONCERT

Also a limited number of pupils in the art of singing
There is the real stuff in this singer.—**PHILIP HALE.**
Mr. Rogers is a true artist.—**W. J. HENDERSON**
(*N. Y. Sun*).

Address, 563 PARK AVENUE, NEW YORK

VIRGIL

Piano School and Conservatory

42 West 76th Street, New York

THE SCHOOL THAT MAKES PLAYERS

RESULTS TELL

Catalogue on request

ARTHUR D. WOODRUFF

TEACHER OF SINGING

5 West 38th Street

NEW YORK CITY

MASTER MUSIC STUDIOS

2789 Broadway, New York

Mrs. M. DUBLE-SCHEELE

Apply to Secretary, Master Music Studios

CATALOG

Telephone Connection

STEINWAY PIANO USED

SUMMER CENTER

SCHLOSS ORT, GMUNDEN, AUSTRIA

Study of music is optional

Miss M. GRACE DASCHBACH

In charge of Vocal Department Teachers
College, Columbia University

SOPRANO

TEACHER OF SINGING

401 Carnegie Hall . New York City

LESLEY MARTIN

Bel Canto

Studio: 1425 Broadway, New York

SINGERS—Suzanne Baker Watson, Cora Cross,
Nellie Hart, Willette Kershaw, Gertrude Hutcheson,
Ivy Scott, Marion Stanley, Estelle Ward, Mabel
Wilbur, Flora Zabelle, Edward Foley, George Gilbert,
John Hendricks, Andrew Mack, Dr. Eugene Walton
Marshall, Fiske O'Hara, Umberto Sacchetti, Ellis
Rhodes, Albert Wallerstedt, and many other singers
now before the public in operatic and church work

SIGHT PLAYING FOR PIANISTS

If you are a poor Sight Reader and have difficulty in reading

NEW MUSIC AT FIRST SIGHT

write for Booklet giving full particulars of our complete correspondence course
A Professor of Music in one of the largest Colleges in the United States, to whom reference is
permitted, says: "YOUR COURSE IS WORTH THE PRICE TO ME EVERY WEEK IN THE AMOUNT OF
TIME IT SAVES ME ALONE"

Address NEW YORK COLLEGE OF APPLIED MUSIC

9208 METROPOLITAN TOWER

NEW YORK CITY

MUSICAL INSTRUCTION

Miss CLARA E. MUNGER

TEACHER OF SINGING
Century Building
177 Huntington Avenue, Boston

Miss PRISCILLA WHITE

TEACHER OF SINGING
602 Pierce Building
Copley Square, BOSTON

Miss KATHERINE LINCOLN

SOPRANO
Management, Mrs. PAUL SUTORIUS
1 West 34th Street, New York

TEACHER OF SINGING
514 Pierce Building
Copley Square, BOSTON
Saturdays and Mondays in New York
Representing Miss Clara E. Munger
Studio, 56 East 34th Street, New York City

BERTHA CUSHING CHILD

67 MOUNT VERNON STREET
TEACHING AT
LANG STUDIOS
6 NEWBURY STREET, BOSTON

WILLIAM ALDEN PAUL

TEACHER OF SINGING
312 PIERCE BUILDING, COPLEY SQUARE, BOSTON
Monday and Thursday P.M. and by appointment
Address, Instructor in Music, Episcopal Theological School
Telephone, 2816 R Cambridge

FREDERICK N. WATERMAN

BARITONE SOLOIST
and **TEACHER OF SINGING**
NEW CENTURY BUILDING
77 HUNTINGTON AVENUE • BOSTON
Room 10

**Howell School of Lyric and
Dramatic Art**

CAROLINE WOODS-HOWELL, Directress

**De Reszke Method of
SINGING**

30 Huntington Avenue, Boston
518 Main Street, Worcester
At Boston Studio, Tuesday, Friday, Saturday
At Worcester Studio, Monday, Wednesday, Thursday

ACADEMY OF MUSIC . . . BROOKLYN

Thirty-first Season, 1911-1912

Boston Symphony Orchestra

MAX FIEDLER, Conductor

Programme of the Fifth and Last Concert

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE



FRIDAY EVENING, MARCH 22

AT 8.15

COPYRIGHT, 1911, BY C. A. ELLIS

PUBLISHED BY C. A. ELLIS, MANAGER

The Knabe

MIGNONETTE GRAND

In Fancy \$700
Mahogany



5 feet 2 inches

Where *others have failed* to build a
Small and Perfect Grand Piano
meeting with present-day requirements, the House of Knabe,
after *years of research and experiment*, has succeeded
in producing

The World's Best Grand Piano
as attested by many of the World's best musicians, grand
opera artists, stars, composers, etc. The Knabe Mignonette
Grand is *indispensable where space is limited*—desirable
in the highest degree where an abundance of space exists.

Wm. KNABE & Co.

Division—American Piano Co.

5th Avenue and 39th Street - - NEW YORK CITY

Established 1837

Boston Symphony Orchestra

PERSONNEL

Thirty-first Season, 1911-1912

MAX FIEDLER, Conductor

VIOLINS.

Witek, A., <i>Concert-master.</i>	Roth, O.	Hoffmann, J.	Theodorowicz, J.
Noack, S.	Kuntz, D.	Krafft, F. W.	Mahn, F.
Strube, G.	Rissland, K.	Ribarsch, A.	Traupe, W.
Eichheim, H.	Bak, A.	Mullaly, J.	Goldstein, H.
Barleben, K.	Akeroyd, J.	Fiedler, B.	Berger, H.
Fiumara, P.	Currier, F.	Marble, E.	Eichler, J.
Tischer-Zeitz, H.	Kurth, R.	Fabrizio, C.	
Goldstein, S.	Werner, H.	Grünberg, M.	

VIOLAS.

Ferir, E.	Spoor, S.	Pauer, O. H.	Kolster, A.	VanWynbergen, C.
Gietzen, A.	Hoyer, H.	Kluge, M.	Forster, E.	Kautzenbach, W.

VIOLONCELLOS.

Schroeder, A.	Keller, J.	Barth, C.	Belinski, M.	Warnke, J.
Warnke, H.	Nagel, R.	Nast, L.	Hadley, A.	Smalley, R.

BASSES.

Kunze, M.	Agnesy, K.	Seydel, T.	Ludwig, O.
Gerhardt, G.	Jaeger, A.	Huber, E.	Schurig, R.

FLUTES.

Maquarre, A.
Brooke, A.
Battles, A.
Fox, P.

OBOES.

Longy, G.
Lenom, C.
Sautet, A.

CLARINETS.

Grisez, G.
Mimart, P.
Vannini, A.

BASSOONS.

Sadony, P.
Mueller, E.
Regestein, E.

ENGLISH HORN.

Mueller, F.

BASS CLARINET.

Stumpf, K.

CONTRA-BASSOON.

Mosbach, J.

HORNS.

Hess, M.
Lorbeer, H.
Hain, F.
Phair, J.

HORNS.

Wendler, G.
Gebhardt, W.
Hackebarth, A.
Schumann, C.

TRUMPETS.

Kloepfel, L.
Mann, J.
Heim, G.
Merrill, C.

TROMBONES.

Hampe, C.
Alloo, M.
Mäusebach, A.
Kenfield, L.

TUBA.

Lorenz, O.

HARP.

Schuecker, H.

TYMPANI.

Neumann, S.
Kandler F.

PERCUSSION.

Rettberg, A.
Zahn, F.

Senia, T.
Burkhardt, H.

ORGAN.

Marshall, J. P.

LIBRARIAN.

Sauerquell, J.

Vladimir De Pachmann

*The Greatest Pianist
Of the 20th Century*

ON TOUR
IN THE
UNITED STATES



SEASON: 1911-1912

For generations the appearance of new stars on the musical firmament has been announced—then they came with a temporary glitter—soon to fade and to be forgotten.

De Pachmann has outlived them all. With each return he won additional resplendence and to-day he is acknowledged by the truly artistic public to be the greatest exponent of the piano of the twentieth century. As Arthur Symonds, the eminent British critic, says:

"Pachmann is the Verlaine or Whistler of the
Pianoforte the greatest player
of the piano now living."

Pachmann, as before, uses the **BALDWIN PIANO** for the expression of his magic art, the instrument of which he himself says:

" It cries when I feel like crying, it sings
joyfully when I feel like singing. It responds
—like a human being—to every mood. I
love the Baldwin Piano."

Every lover of the highest type of piano music will, of course, go to hear Pachmann—to revel in the beauty of his music and to marvel at it.

It is the beautiful tone quality, the voice which is music itself, and the wonderfully responsive action of the Baldwin Piano, by which Pachmann's miraculous hands reveal to you the thrill, the terror and the ecstasy of a beauty which you had never dreamed was hidden in sounds.

The Baldwin Company

8 EAST 34th STREET, NEW YORK

Twenty-fourth Season in Brooklyn

Boston Symphony Orchestra

Thirty-first Season, 1911-1912

MAX FIEDLER, Conductor

FIFTH AND LAST CONCERT

FRIDAY EVENING, MARCH 22

AT 8.15

MAX FIEDLER'S FAREWELL APPEARANCE

PROGRAMME

- Weber Overture to the Opera "Der Freischütz"
- Strauss . . . Symphonia Domestica in one movement, Op. 53
-
- Liszt "The Loreley"
- Wagner "A Siegfried Idyl"
- Debussy . . . Recitative and Aria of Lia, from "L'Enfant Prodigue"
- Beethoven Overture, "Leonora," No. 3, Op. 72
-

SOLOIST

Madame LOUISE HOMER

There will be an intermission of ten minutes after the Symphonia Domestica

OVERTURE, "DER FREISCHÜTZ" CARL MARIA VON WEBER

(Born at Eutin, Oldenburg, December 18, 1786; died at London, June 5, 1826.)

"Der Freischütz," a romantic opera in three acts, book by Friedrich Kind, music by Weber, was first performed at Berlin, June 18, 1821. The cast was as follows: Agathe, Caroline Seidler; Aennchen, Johanna Eünike; Brautjungfer, Henriette Reinwald; Max, Heinrich Stümer; Ottaker, Gottlieb Rebenstein; Kuno, Carl Wauer; Caspar, Heinrich Blume; Eremit, Georg Gern; Kilian, August Wiedemann; Samiel, Hillebrand. It was the first opera performed in the new theatre, Schauspielhaus, erected by Schinkel in 1819-21, to replace the original building, which was burned down in 1817. Weber wrote in his diary that the opera was received with "incredible enthusiasm; Overture and Folk-song were encored; fourteen out of seventeen music-pieces were stormily applauded. Everything went exceedingly well, and was sung *con amore*. I was called before the curtain and took Mad. [*sic*] Seidler and Mlle. [*sic*] Eünike with me, as I could not get hold of the others. Verses and wreaths came flying. '*Soli Deo Gloria.*'" Some of these verses were malicious, and reflected on Spontini, much to Weber's distress.

Weber began work on the overture February 22, 1820; and May 13 he noted in his diary: "Overture of 'Die Jägersbraut' finished, and with

YOUR SAFEST PIANO STORE

is surely the one in which you can have not only the guarantee of responsible makers but also the guarantee of a responsible store.

Kranich and Bach Francis Bacon Estey
Gordon and Sons Bjur Brothers
PIANOS AND PLAYER-PIANOS

are sold exclusively at Loeser's in this vicinity, and the guarantee of this Store as well as of the makers is back of them.

No finer group of instruments could be brought together. No other instruments as fine are anywhere sold for as moderate prices.

TERMS OF PAYMENT TO SUIT YOU

Frederick Loeser & Co

In every detail the Leading Retail Establishment of Brooklyn

it the whole opera. God be praised, and to Him alone be the glory." ("Die Jägersbraut" was the original title of the opera, and it was kept until into the year 1820, when Weber changed it to "Der Freischütz" at the advice of Count Bruhl, Intendant of the Berlin Court theatres.) Weber heard the music for the first time at a rehearsal of the Dresden orchestra, June 10, 1820, and this was the first music of the opera that he heard.

The first public performance of the overture was at Copenhagen, October 8, 1820. Weber was making a tour through North Germany and Denmark. The second performance was at Brunswick, October 31, 1820. And, before the performance of the opera itself, the overture was played for the third time at Dresden, December 18, 1820, at a concert given by Weber's friend, Heinrich Joseph Bärmann, the brilliant clarinetist and the grandfather of Mr. Carl Baermann, of Boston. The performance at Brunswick inspired a favorable review published in the leading music journal of Leipsic. The overture was therein described as "a most important work of art, which displays the fantasy and genius of a bold speaker of the prologue." Max von Weber tells us that his father's overture brought Bärmann money, but no glory; for the attention of the audience was fixed on the new work, and the virtuoso was applauded as by absent-minded hearers, although he blew in most artistic fashion. He also says that the themes of the overture were not readily grasped, that the novelty of the orchestration disconcerted the conservative and elderly of the audience, and that applause at the end was without heart on account of the surprise and perplexity of those who were well disposed toward the composer. F. W. Jähns, on the other hand, says the applause was so great that the overture was played the second time. And here it may be stated that Max von Weber speaks as though this performance were the first and does not mention those at Copenhagen and Brunswick. But see "Carl Maria von Weber in seinen Werken," by F. W. Jähns (Berlin, 1871, pp. 318, 319).

We have mentioned the success of this overture at Berlin, when it was played as the prelude to the opera and under Weber's direction, a success that dumfounded the followers of Spontini, and settled the

G. SCHIRMER (Inc.), 3 East 43d Street, NEW YORK

JUST PUBLISHED

OLD ENGLISH COMPOSERS for the VIOLIN

Arranged for Violin and Piano by **ALFRED MOFFAT**

(Schirmer's Library, No. 1088). Price \$1.50

John Collet. Largo cantabile

Matthew Dubourg. Jigg and Menuet

Henry Eccles. Adagio and Corrente

John George Freake. Intermedio

Joseph Jackson. Tambourin

Richard Jones. Corrente

James Oswald. Lento affettuoso and Giga

John Ravenscroft. Two Hornpipes a l' Inglese

John Stanley. Gavot and Menuet

Robert Valentine. Allegro vivace

This group of ten arrangements from the figured basses of olden manuscripts covers a period extending from 1670 to 1786, and comprises some of the most characteristic pieces written by the 17th and 18th century English composers of fiddle music. The numbers selected show much variety of form, style, and interest in the handling of their ingenuous yet none the less pleasing themes. Violinists will find them all well adapted for performance.

For sale in Boston by THE BOSTON MUSIC COMPANY

future of German opera in the capital. And so, wherever the overture was played, the effect was overwhelming,—as in London, where the opera was first performed in English, July 22 (?), 1824, at the English opera-house. W. T. Parke wrote: "The music of this opera is such a continued display of science, taste, and melody as to justify any praises bestowed on it. The overture embraces most of the subjects of the airs in the opera, ingeniously interwoven with each other, and is quite original. The grandeur of some passages and the finely contrasted simplicity of others produced an effect which was irresistible. It was vehemently encored."

Two hundred and nineteen of the three hundred and forty-two measures of this overture are in the opera itself, and yet there is no thought of patchwork. As Mr. Mees has well said: "Weber's overture, far from being a kaleidoscopic series of tunes, is absolutely symmetrical in form, in that it comprises an exposition of the melodies utilized, a section in which they are worked out, and a climacteric coda."

Although the originality of the music is striking, Weber did not escape the charge of plagiarism; and this charge has been repeated by some who evidently did not take the trouble to investigate for themselves. Weber was accused of appropriating a theme from the piano concerto in D major, Op. 8, of J. L. Böhrner (1787–1860), the singular being who was supposed to have sat to Hoffmann for his portrait of Johannes Kreisler. This theme was used by Weber, they say, in measures 12, 13, 14, of the Allegro of Agathe's grand aria, as well as at the beginning of the second, chief, and the last theme of the overture, the theme that also occurs at the end of the opera.

The arrangements of the overture are numberless, and some are curious. Moscheles made a version for three pianos, twelve hands, which was played in Paris, April 13, 1825, by Mendelssohn, Herz, Pixis, C. Pleyel, Schunke, and the arranger. There are arrangements for one, two, three, and four flutes; for flute, violin, and guitar; for flute and guitar; for violin and guitar; for two clarinets; for cornet.

* * *

The overture begins adagio, C major, 4-4. After eight measures of introduction there is a part-song for four horns. This section of the

Chandler Piano Co.

(F. H. CHANDLER)

Brooklyn's Old and Reliable Piano House

**IVERS AND POND,
AND OTHER PIANOS**

Every Instrument Fully Guaranteed

TUNING AND REPAIRING BY THE MOST SKILLED WORKMEN

Sheet music department in charge of Otto Ebel

222 LIVINGSTON STREET

overture is not connected in any way with subsequent stage action. After the quartet the Samiel motive appears, and there is the thought of Max and his temptation. The main body of the overture is *molto vivace*, C minor, 2-2. The sinister music rises to a climax, which is repeated during the casting of the seventh bullet in the Wolf's Glen. In the next episode, E-flat major, themes associated with Max (clarinet) and Agathe (first violins and clarinet) appear. The climax of the first section reappears, now in major, and there is use of Agathe's theme. There is repetition of the demoniac music that introduces the allegro, and Samiel's motive dominates the modulation to the coda, C major, fortissimo, which is the apotheosis of Agathe.

It is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettledrums, and strings.

Mr. Apthorp wrote in his notes to a Programme Book (January 7, 1899): "I believe there is no other word in any other language that corresponds accurately to the German *Freischütz*. The literal English translation 'Free Marksman' does not in the least convey its meaning. The same may be said of the Italian '*Franco arciero*'—under which misleading title the opera was given at Covent Garden—and the French 'Franc archer.' Grove has it that the opera was given under this last title at the production under Berlioz in Paris; but Berlioz himself says nothing of this in the account of the production in question he gives in his *Mémoires*, and Wagner reports distinctly that it was then given as '*Le Freischütz*.'*

"The word *Freischütz* (literally 'free marksman') means a *Schütz* or marksman, who uses *Freikugeln*—that is 'free bullets,' or charmed bullets which fly to the mark of themselves without depending upon the marksman's aim, and are therefore aptly termed 'free.'"

*This production, with music for the recitatives by Berlioz, was at the Théâtre de l'Opéra, Paris, June 7, 1841, and the opera was then entitled "*Le Freyschutz*" (see De Lajarte's "*Bibliothèque Musicale du Théâtre de l'Opéra*," vol. ii. p. 166, Paris, 1878). The absurd version of Castil-Blaze was first performed in Paris at the Odéon, December 7, 1824, and the opera was then entitled "*Robin des Bois*." The error in Grove's Dictionary, to which Mr. Apthorp refers, is retained, with many other errors, in the revised and enlarged edition edited by Mr. Fuller-Maitland.—Ed.



Mme. ADA SODER-HUECK

METROPOLITAN OPERA HOUSE, 1425 BROADWAY, NEW YORK

Voice Training for Opera and Song Repertoire
Speciality, the German Lied

ONLY SERIOUS STUDENTS ACCEPTED

MME. ADA SODER-HUECK instructs according to the Garcia Method, which is acknowledged as the most successful and scientific system which has ever been introduced to the world. In fact, the rapidity of progress is remarkable and successful results can be almost guaranteed.

GEORGE HARRIS, JR., TENOR

RECITAL, CONCERT, ORATORIO

Management M. H. HANSON, 437 5th Avenue

Pupil of Jean de Reszke, and authorized teacher of his method

A limited number of pupils accepted

31 W. 44th Street, NEW YORK CITY

(Born at Munich, June 11, 1864; now living in Berlin.)

When Richard Strauss was sojourning in London late in 1902, he said to a reporter of the *Musical Times* of that city: "My next tone poem will illustrate 'a day in my family life.' It will be partly lyrical, partly humorous,—a triple fugue, the three subjects representing papa, mamma, and the baby."*

The symphony was composed in 1903. On the last page of the score is this note: "Charlottenburg, December 31, 1903." The score was published in 1904. It is said that Strauss received from the publisher a sum equivalent to nine thousand dollars for it.

It was performed for the first time at the last concert of the Richard Strauss Festival in Carnegie Hall, New York, March 21, 1904, by Wetzler's Orchestra, and the composer was the conductor. The concert began with a performance of Strauss's "Don Juan," and closed with a performance of his "Also sprach Zarathustra."

The first performance of the *Symphonia Domestica* in Europe was at the Fortieth Festival of the Allgemeiner Deutscher Musikverein at Frankfort-on-the-Main, June 1, 1904. The composer conducted.

The dedication of the symphony reads: "Meiner lieben Frau und unserm Jungen" ("To my dear wife and our boy").

The symphony is scored for one piccolo, three flutes, two oboes,

* See the *Musical Times*, January 1, 1903, p. 14.

The Finer Music is Better Appreciated Through Repetition

The child by constantly hearing the rolls which produce the scores of the operas quickly learns to love only the better, the deeper, more intellectually inspiring music. We sell these rolls at about half the price charged by other music stores. Piano player rolls are a specialty here.

Fourth Floor, West Building

ABRAHAM AND STRAUS

one oboe d' amore,* one English horn, one clarinet in D, one clarinet in A, two clarinets in B-flat, one bass clarinet, four bassoons, one double-bassoon, eight horns, four trumpets, three trombones, one bass tuba, four saxophones *ad lib.*,† four kettledrums, bass drum, cymbals, triangle, tambourine, Glockenspiel, sixteen first violins, sixteen second violins, twelve violas, ten violoncellos, eight double-basses, two harps.

When Dr. Strauss was in New York, he wished that no programme of this symphony should be set forth in advance of the performance. As Mr. Richard Aldrich wrote, in the *New York Times* of March 6, 1904: "He wishes it to be taken as music, for what it is, and not as the elaboration of the specific details of a scheme of things. The symphony, he declares, is sufficiently explained by its title, and is to be listened to as the symphonic development of its themes. It is of interest to quote the title, as he wishes it to stand. It is 'Symphonia Domestica' (meiner lieben Frau und unserm Jungen gewidmet), Op. 53, which is, interpreted, 'Domestic Symphony, dedicated to my dear Wife and our Boy, Op. 53.' It bears the descriptive subtitle, 'In einem Satze und drei Unterabteilungen: (a) Einleitung und Scherzo; (b) Adagio; (c) Doppelfuge und Finale.' (In one movement and three subdivisions: (a) Introduction and Scherzo; (b) Adagio; (c) Double Fugue and Finale.) It is highly significant that the composer

* The *hautbois d'amour*, oboe d' amore, was invented about 1720. It was an oboe a minor third lower in pitch than the ordinary oboe. "The tone was softer and somewhat more veiled than that of the usual instrument, being intermediate in quality, as well as in pitch, between the oboe and the English horn." This instrument fell out of use after Bach's death, but it has been reconstructed by the house of C. Mahillon, of Brussels.

† Strauss says, "only in cases of extreme necessity *ad libitum*."

Oliver Ditson Company

BOSTON
150 Tremont Street

NEW YORK
8-10-12 East 34th Street

A NEW MUSIC STUDENTS LIBRARY VOLUME



SOUND AND ITS RELATION TO MUSIC

CLARENCE G. HAMILTON, A.M.

Price postpaid, bound in cloth . . . \$1.25

STUDENTS of music greatly need a handbook of acoustics as relating to music, one that has been brought in line with the latest discoveries and theories. The books now in the market are no longer dependable, the result being that this element in a course of music study is generally lacking. The author has presented the essential facts together with many interesting experiments and helpful figures and diagrams to make the principles clear. A good text-book for schools and colleges.

Remarkable for its clearness and conciseness. I will always have it on my desk for reference.—ARTHUR FOOTE.

BOSTON NEW YORK

desires these movements to be listened to as the three movements of a composition, substantially, as he declares, in the old symphonic form. He believes, and has expressed his belief, that the anxious search on the part of the public for the exactly corresponding passages in the music and the programme, the guessing as to the significance of this or that, the distraction of following a train of thought exterior to the music, are destructive to the musical enjoyment. Hence he has forbidden the publication of any description of what he has sought to express till after the concert.

“‘This time,’ says Dr. Strauss, ‘I wish my music to be listened to purely as music.’”

The themes of the Husband are exposed at once. The violoncellos begin the “easy-going” theme (F major, 2-4) without accompaniment. A horn and the bassoons are added. The oboe sings the “dreamy” theme, and, as it ends it, clarinets and bass clarinet have a melodic thought designated by the composer as “ill-tempered.” As I have said, this motive is unimportant. The third significant theme (“fiery”) of the Husband is given to violins (E major). The mood of ill-temper recurs for a moment, but is interrupted by a trumpet shout. The “easy-going” theme reappears (F major).

The most important theme of the Wife enters (B major, “very lively,” violins, flutes, oboes). This capricious motive is followed by a gentle, melodic theme, “tenderly affectionate” (solo violin, flute, clarinet), but the capricious theme interrupts, and it is now characterized as “wrathful,” and a chattering passage for violins and clarinets appears later, slightly changed, as the expression of “Contrary Assertion.” There is a return to F major and the first tempo, with the

MEHLIN PIANOS

always respond to the most exacting demands made upon them. For this reason they are preferred by musicians, in fact Mehlin Pianos are often called

“The Musicians’ Ideal”

The Mehlin “Inverted Grand” is the only “Upright” built on the principle of the Grand. It has the Grand Scale, Sounding Board and Tone.

For Art Catalog and full particulars apply to

WAREROOMS, 27 Union Square, Broadway near 16th
Street, New York

Husband's first theme transformed and over a pedal F. These themes are used in close conjunction until after a cadence in F major the theme of the Child is introduced.

The Child's theme is introduced with mysterious preparation, while the other themes have been exposed frankly. Second violins, tremulous, sound gently the chord of D minor. The oboe d' amore hints at the theme in minor. There is a change in mode. There are chords of a strange nature, now for solo violins and violas, now for bassoon and horns. The first figure of the Wife's theme is heard, and then the Child's theme is sung in D major, 2-2, by the oboe d' amore. A gay episode serves as a coda. And here Strauss introduces one of his little jokes, for himself and a few friends, that apparently give keen annoyance to the symphonically sedate. A short, incisive ascending figure is played by clarinets and muted trumpets. This is answered by a descending and equally incisive figure for oboes, muted horns, and trombone. According to a note in the score the ascending figure portrays: "The Aunts: 'Just like his papa!'" The descending figure represents: "The Uncles: 'Just like his mamma!'"

Two transitional measures lead to the second division of the symphony, the Scherzo (D major, 3-8).

The Child's theme, transformed, is played by the oboe d' amore; fragments from the motives of Husband and Wife are also employed in this section, "Child's Play, Parents' Happiness." After a broad crescendo the climax comes in twenty-five measures of tutti, with a combination of alla breve and 6-8 rhythms. The 3-8 rhythm reappears, and with it the second section of the Scherzo begins: "The Baby is tired, and the tender Mother wishes it to rest" (solo violin). The Child's motive now appears for the first time in the very concise and sturdy form which later plays an important part. The episode of putting-to-bed is characterized by Mr. Klatte, of Berlin, to whom I am indebted for some of these analytical notes, as abounding with "drastic details of tone-painting."

Two clarinets sing a cradle-song (G minor, 6-8), to which the Child falls asleep. The clock strikes seven and the Scherzo is at an end.

MASTER MUSIC STUDIOS

2789 Broadway at 108th Street, NEW YORK

Mrs. M. DUBLE-SCHEELE

Apply to Secretary, Master Music Studios

CATALOG

STEINWAY PIANO USED

Telephone Connection

MARGUERITE HALL, *Contralto*

Oratorio, Concerts and Recitals

Voice Culture

STUDIO, 101 WEST 78th STREET - - NEW YORK

An Intermezzo of about forty measures follows, restful and peaceful music. The "dreamy" section of the Husband's motive is played in turn by oboe, flute, violin, and an inverted form of it, which is much used later, is joined to it. The strings have a passage "that is as the Confirmation of Happiness."

The Adagio is divided into two sections, to which a species of coda is added. The first section, "Doing and Thinking," or "Creation and Inspection," is developed out of the Husband's themes. The "dreamy" motive is carried to its furthest extent, and, appearing in its inverted form with the theme of the "Confirmation of Happiness," it leads to a new melodic thought. The chief theme of the Wife is played passionately by violins, and with its gentler companion theme is most prominent. Then enter the motives of the Husband, and the themes of the two rise through a powerful crescendo to a climax in F-sharp major. This is the "Love Scene." After a short diminuendo the theme of happiness brings the end of this portion of the Adagio. The second portion, "Dreams and Cares," is music of twilight tones. The title "Sleep-chasings," invented by Walt Whitman for one of his early poems, would here not be inappropriate. The cares flee away, for the Child's theme is heard, and the tender melody of the caring Mother follows. The dreams fade with the harp notes and the tremolo of the violins. It is morning. The clock strikes seven and the cry of the Child ("a trill on the F-sharp major 6-4 chord, muted trumpets and wood-wind") arouses everything into life.

The Finale is divided into two sections. The first is entitled "Awaking and Merry Strife." The bassoons give out a fugue subject, which is the Child's theme in a self-mocking version. This is the theme of "Assertion," and it is developed by wind instruments. The third trombone brings it in augmentation. The second subject of the double fugue, the theme of "Contrary Assertion," is introduced by the violins. These voices are led in merriest mood, separately and against each other. The preceding themes that are used are chiefly those typical of the Wife, though the Husband's trumpet cry is introduced. The

WILFRIED KLAMROTH

TEACHER of SINGING IN ALL OF ITS
BRANCHES

RICCARDO MARTIN'S OPINION:

"He has the real secret and knows how to teach it."

Studio, 11 1-2 West 37th Street . . . NEW YORK

AMERICAN INSTITUTE OF APPLIED MUSIC

(METROPOLITAN COLLEGE OF MUSIC)

212 West 59th Street, New York City

Twenty-sixth year. Thorough instruction in all branches of music. **SPECIAL COURSE** for piano teachers in the Breithaupt Method by the foremost authorized exponents in America. Send for Circulars and Catalogue.

KATE S. CHITTENDEN - **Dean of the Faculty**

climax of this portion of the Finale is a tutti *fff* of over thirty measures on an organ-point on C. "The Child seems to have hurt himself in boisterous play. The mother cares for him (theme given in the Scherzo to solo violin), and the father also has a soothing word." A folk-song (F major, 2-4). The second section of the Finale, "Joyous Decision," begins with a calmly flowing theme, given at first to the violoncello and led over an organ-point of forty-odd measures on F. The preceding themes, typical of the "easy-going" character of the Husband and of the gentler side of the Wife, are brought in. The capricious theme of the Wife is suddenly heard. The struggle begins again, but now the "dreamy" theme of the Husband, with a highly pathetic emphasis, dominates until it makes way for the Child's theme (horns and trombones). After a cadence in D major the "easy-going" theme is thundered by trombones, tuba, bassoons. It then goes into F major. Now the Child's theme and other chief motives appear in their original form, but amusingly rhythmed. The gently expressive theme from the first section of the Adagio introduces a diminuendo. There is a joyous ending (F major).

SONG, "THE LORELEY," WITH ORCHESTRAL ACCOMPANIMENT.
FRANZ LISZT

(Born at Raiding, near Odenburg (Hungary), October 22, 1811; died at Bayreuth, July 31, 1886.)

"Die Loreley," a song for mezzo-soprano or tenor, with pianoforte accompaniment, was composed by Liszt in 1841, when he was living with the Princess Carolyn Sayn-Wittgenstein and her children on the Rhine isle Nonnenwerth. The songs and superstitions of the Rhine moved him to compose music. "Loreley" was followed in the same year by "Mignon," "Am Rhein im schönen Strome," "Der du von dem Himmel bist," "Der König von Thule," all with pianoforte accompaniment; "Rheinweinlied," "Studentenlied," and "Reiterlied" for

HERMAN EPSTEIN
PIANIST
SCHOOL OF MUSIC
All Branches Excellent Faculty
CARNEGIE HALL - NEW YORK

The NEW YORK TRIO
Violin, ALEXANDER SASLAVSKY
'Cello, WLADIMIR DUBINSKY
Piano, HERMAN EPSTEIN
Address, **HERMAN EPSTEIN**
CARNEGIE HALL - NEW YORK

The Elinor Comstock Music School
A resident and day school. Leschetizky method. Piano teachers all Leschetizky pupils. Vocal, Harmony, Ensemble playing, Sight reading, Lectures on current operas and concerts. Classes arranged in French, Classic Dancing, Literature and History of Art. Catalogues.
Miss ELINOR COMSTOCK, 1000 Madison Ave., New York City

male quartet; and "Was ist des deutschen Vaterland?" for solo voices and male chorus. "Die Loreley" was published in 1843 as a separate song; it was published in 1860 in a volume with six other songs by Heine, with music by Liszt. The composer wrote to the Princess, December 18, 1860: "I have decided to orchestrate half a dozen of Schubert's songs and also three of mine,—'Mignon,' 'Loreley,' and the 'Drei Zigeuner.' Don't scold me too severely, I beg of you, most infinitely dear one, for these exhibitions of idleness. You know the habergeon is made link by link." In a letter written to von Bülow from Rome, Liszt characterized the little scores of "Mignon" and "Loreley" as "toys." "Mignon" and "Die Loreley" were published in 1862, and Schubert's "Die junge Nonne," "Gretchen am Spinnrad," "Lied der Mignon," "Erlkönig," orchestrated in 1860, were published in 1863. Schubert's "Doppelgänger" and Abschied," also orchestrated in 1860, were not published. The score of "Die drei Zigeuner" was published in 1871.

Heinrich Heine's poem "Lorelei," written in 1823, was first published in *Gesellschafter*, 1824, No. 49:—

Ich weiss nicht, was soll es bedeuten,
Dass ich so traurig bin;
Ein Märchen aus alten Zeiten,
Das kommt mir nicht aus dem Sinn.

Die Luft ist kühl, und es dunkelt,
Und ruhig fließt der Rhein;
Der Gipfel des Berges funkelt
Im Abendsonnenschein.

Die schönste Jungfrau sitzet
Dort oben wunderbar,
Ihr goldnes Geschmeide blitzet,
Sie kämmt ihr goldenes Haar.

Sie kämmt es mit goldenem Kämme
Und singt ein Lied dabei,
Das hat eine wundersame,
Gewaltige Melodei.

A Most Effectual Throat Relief

Hoarseness, coughs, inflammation of the throat, bronchial and asthmatic troubles are relieved promptly by the use of

BROWN'S BRONCHIAL TROCHES

For over half a century recognized throughout the world as the staple throat remedy. Especially convenient to carry in purse or pocket ready for use whenever required to check a cough or give relief in any throat trouble.

Entirely free from opiates in any form. Fine for singers and speakers to clear the voice. Sold everywhere in boxes—never in bulk.

Price 25c, 50c and \$1.00
Sample sent free on request

JOHN I. BROWN & SON, BOSTON, MASS.

BROWN'S

CAMPHORATED
SAPONACEOUS

DENTIFRICE

is an article of superior merit. Used daily, will keep the teeth sound, prevent accumulation of tartar, and give firmness to the gums. It leaves a particularly clean and pleasant feeling in the mouth.

For sale by druggists and dealers in toilet articles, or sent on receipt of price, 25 cents. Sample sent on request.

Manufactured by JOHN I. BROWN & SON

CURTIS & BROWN
MFG. CO., Ltd.

NEW YORK, N. Y.

Den Schiffer im kleinen Schiffe
Ergreift es mit wildem Weh;
Er schaut nicht die Felsenriffe,
Er schaut nur hinauf in die Höh.

Ich glaube, die Wellen verschlingen
Am Ende Schiffer und Kahn;
Und das hat mit ihrem Singen
Die Lorelei gethan.

The following English version is by Charles Godfrey Leland:—

I know not what sorrow is o'er me,
What spell is upon my heart;
But a tale of old times is before me—
A legend that will not depart.

Night falls as I linger, dreaming,
And calmly flows the Rhine;
The peaks of the hills are gleaming
In the golden sunset-shine.

A wondrous lovely maiden
Sits high in glory there;
Her robe with gems is laden,
And she combs her golden hair.

And she spreads out the golden treasure,
Still singing in harmony;
And the song has a mystical measure
And a wonderful melody.

The boatman, when once she has bound him,
Is lost in a wild, sad love;
He sees not the rocks around him,
He sees but the beauty above.

I believe that the billows springing
The boat and the boatman drown;
And all that with her magical singing
The Loré-lay has done.

HOTEL LENOX

2 minutes from Back Bay Stations

Fireproof Modern Convenient

250 Rooms; 125 with Private Bath

Superior Cuisine and Service

**Boylston and Exeter Streets
BOSTON**

The story of the Loreley may be said to have been invented by Clemens Brentano, who in 1802 wrote a legend which may be paraphrased in English prose as follows:—

An enchantress lived at Bacharach, near the Rhine; she was beautiful and tender and she drew all hearts toward her. Many men in all the country round about were destroyed through love for her; there was no safeguard against her spells and chains.

The Bishop summoned her before the holy tribunal. Her beauty was such that he gave her absolution.

Deeply moved, he said to her, "Poor Lorelei, who led you into the practice of black magic?"

"Put me to death, O my Lord Bishop; for I am tired of life. Alas! all men that look on me are lost. My eyes are two flames; my arm is a magic wand. Throw me into the flames; strike me with the rod of justice."

"But I cannot sentence you until you tell me why now my heart is burning, set on fire by you; nor can I beat you with the rod of justice, O fair Lorelei, because I should thus break my own poor heart."

"My Lord Bishop, do not wickedly mock me, a wretched woman. Beg God to pardon me. I cannot longer live; I love no one; I wish to die; in search of death I came to you. My beloved has deceived me; he has turned away from me; he has gone to a far distant country. Eyes now tender and now wild, cheeks red and white, gentle and modest words—in these is my magic circle. I ought to perish. Ah, I am so heartsick! When I see my own face, grieving, I fain would die. Mete out justice, that I may die a Christian death. Since he has left me, there is nothing left."

The Bishop orders three knights to come before him: "Take her to the convent! Go, Lore! May God have pity on your folly! You should be a nun, a little nun all white and black, to learn on earth the way of the last journey."

The three knights ride toward the convent, and the beautiful Lorelei is with them.

"Let me go up this rock, O knights; I wish to see for the last time the castle of my beloved; I wish to see once more the deep Rhine; then I'll go to the convent and become God's maiden."

The rock is very steep, but she climbs it and is soon at the top. The poor girl says: "A boat is on the river; the boatman should be my beloved! O gladsome heart! He surely is my love!"

She bends over very low and falls into the Rhine.

Claude Maitland Griffeth

==== Piano Instruction =====

Studio, 133 Carnegie Hall - NEW YORK

Mon. and Thurs. Afternoons, Pouch Gallery - Brooklyn

SEND FOR CIRCULAR

EUGENE HEFFLEY

PIANIST and TEACHER

CARNEGIE HALL - - NEW YORK

"A SIEGFRIED IDYL" RICHARD WAGNER

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

Cosima Liszt, daughter of Franz Liszt and the Comtesse d'Agoult, was married to Hans von Bülow at Berlin, August 18, 1857. They were divorced in the fall of 1869.

Richard Wagner married Minna Planer, November 24, 1836, at Königsberg. They separated in August, 1861, and she died at Dresden, January 25, 1866.

Wagner and Cosima Liszt, divorced wife of von Bülow, were married at Lucerne, August 25, 1870. Siegfried Wagner, their son, was born at Tribschen, near Lucerne, June 6, 1869.

Wagner wrote, November 11, 1870, to Ferdinand Präger: "My house, too, is full of children, the children of my wife, but besides there blooms for me a splendid son, strong and beautiful, whom I dare call Siegfried Richard Wagner. Now think what I must feel, that this at last has fallen to my share. I am fifty-seven years old." On the 25th of the month he wrote to Präger: "My son is Helferich Siegfried Richard. My son! Oh, what that says to me!"

But these were not the first references to the son. In a letter written to Mrs. Wille, June 25, 1870, Wagner wrote: "Certainly we shall come, for you are to be the first to whom we shall present ourselves as man and wife. She has defied every disapprobation and taken upon herself every condemnation. She has borne to me a wonderfully beautiful and vigorous boy, whom I could boldly call 'Siegfried': he is now growing, together with my work, and gives me a new, long life, which at last has attained a meaning. Thus we get along without the world, from which we have retired entirely. . . . But now listen; you will, I trust, approve of the sentiment which leads us to postpone our visit until I can introduce to you the mother of my son as my wedded wife" (Finck's Wagner, vol. ii. p. 246).

The "Siegfried Idyl" was a birthday gift to the composer's wife. It was first performed as a morning serenade, December 24,* 1871, on the

* Ramann says that Cosima Liszt was born at Bellagio, "at Christmas," 1837. Chamberlain and Dannreuther give 1870 as the year of composition of the Idyl; but see Richard Pohl's statement in the *Musikalisches Wochenblatt* of 1877 (p. 245).

Studio
Tea Rooms

130
West 57th Street

Breakfast
Luncheon
Tea and
Dinner

Music teaches most exquisitely the art of development.—D'ISRAELI

MUSIC EDUCATION

CALVIN B. CADY. Studios { Boston, 900 Beacon Street
New York, 15 Claremont Avenue
Pianoforte, Harmony, etc., and Normal Courses

Address Teachers College, Columbia University, New York, for Syllabus of Course in Music Education.

Address Clayton F. Summy Co., Chicago, Ill., for Poetic Folk Dances, Books I. and II., Folk Songs for Ten Fingers, First Home Studies, Music Education, An Outline, Books I. and II.

Summer Normal, Portland, Oregon, in July

steps of the villa at Tribschen, by a small orchestra of players collected from Zürich and Lucerne. Wagner conducted. Hans Richter, who played the trumpet in the performance, had led the rehearsals at Lucerne. The children of Cosima called the Idyl the "Steps Music."

Siegfried was born while the composition of the music drama, "Siegfried," was in progress. The themes in the Idyl were taken from the music drama, all save one,—a folk-song, "Schlaf', mein Kind, schlaf' ein"; but the development of the themes was new.

The composition, which first bore the title "Tribschener Idyll," is scored for flute, oboe, two clarinets, trumpet, two horns, bassoon, and strings.

It begins quietly, E major, 4-4 (strings without double-basses), with a short introduction made out of portions of the so-called "Friedensmelodie," which is soon announced by the strings, the theme from the love scene in the third act of "Siegfried," at Brünnhilde's words, "Ewig war ich, ewig in süß sehrender Wonne—doch ewig zu deinem Heil!" (I have been forever, I am forever, ever in sweet yearning ecstasy—but ever to thy salvation!) The development is wholly independent of that in the music drama. The wood-wind instruments gradually enter. The flute introduces as an opposing theme a phrase of the slumber motive in the last scene of "Die Walküre." This phrase is continued by oboe and clarinet. There is a crescendo. The theme appears in the basses, and reaches a *più forte*.

A short theme of two descending notes—generally a minor seventh or major sixth, taken from Brünnhilde's cry, "O Siegfried! Siegfried! sieh' meine Angst!" (O Siegfried! Siegfried! see my terror!) from the same love scene in "Siegfried"—appears now in the basses, now in the violins, while wind instruments give out chords in triplets. This short theme is much used throughout the Idyl.

The cradle song, "Schlafe, Kindchen, schlafe" (Sleep, my little one, sleep), is sung "very simply" by the oboe.

All these themes are worked up in various shapes until trills on the

CARL E. DUFFT

=====BASSO=====

Vocal Instruction

1 East 40th Street - New York City

JOHN C. DEMPSEY, *Bass-Baritone* TEACHER OF SINGING

Conductor and Coach for Amateur or Professional Opera Clubs

Choirmaster of St. Mark's P. E. Church, New York City

Musical Director of the St. Cecilia Society of Flushing

Musical Director of St. Cecilia Choral Club of Long Island City

first violins lead to the "World-treasure" motive in Brünnhilde's speech to Siegfried,—“O Siegfried, Herrlicher! Hort der Welt!” (O Siegfried, thou glorious one! Treasure of the world!),—which is sung first by the wind, A-flat major, 3-4 time, afterward worked out by strings, and then combined with preceding themes.

There is a climax, and on an organ-point on G as dominant the first horn gives out Siegfried's "motive," where he announces his intention of going out into the world, never to return (act i.), but the form is that assumed in the love scene. Flute and clarinet embroider this horn theme with hints at the bird song in the "Waldweben." There is a mass of trills, and the strings play the accompanying figure to Siegfried's "Ein herrlich Gewässer wogt vor mir" (A splendid sea surges before me), 'cellos and violas, then violins. The music swells to forte, and, after there is a modulation back to E major and a combination of the first two themes, the climax of the Idyl is reached, and the trumpet sounds the forest bird motive. The chief themes are further developed, alone or in combination. The pace slackens more and more, and the first two themes bring the end in pianissimo.

"A Siegfried Idyl" was performed at Mannheim in December, 1871, and at Meiningen in the spring of 1877. The work was published in February, 1878, and the first performance after publication was at a Bilsle concert in Berlin toward the end of February of that year. According to Dr. Reimann the music drama "Siegfried" was then so little known that a Berlin critic said the Idyl was taken from the second act. So Mr. Henry Knight, a passionate Wagnerite, wrote verses in 1889, in which he showed a similar confusion in mental operation.

The first performance in Boston was at a concert of the Harvard Musical Association, December 19, 1878.

ARTHUR L. LAWRASON

PROMINENT STUDENTS

REGINA VICARINO, Phenomenal Colorature

SALLIE FISHER

LINA ABARBANELL

322 W. 57th Street

Columbus 8945

NEW YORK

LILLIE MACHIN, *Vocal Teacher*

Certificated pupil of Luigi Vannuccini

Florence, Italy

1203, CARNEGIE STUDIOS

56th STREET and 7th AVENUE - - NEW YORK

RECITATIVE AND ARIA OF LIA FROM THE CANTATA "L'ENFANT PRODIGE" * CLAUDE ACHILLE DEBUSSY †

(Born at St. Germain (Seine et Oise), France, August 22, 1862; now living in Paris.)

This recitative and aria of Lia, the mother of the Prodigal Son, were first sung by Mme. Rose Caron ‡ at the Paris Conservatory, June 27, 1884, in a performance of Debussy's cantata by which he gained the *prix de Rome* in that year.

The cantata was performed for the first time in America, with a piano-forte accompaniment for four hands, at a concert of the Fine Arts Society of Detroit, March 10, 1910, in the Century Association Building, Detroit, Mich. The singers were: Mrs. Charles F. Hammond, Lia; William Lavin, Azaël; William A. Kerr, Simeon.

The first performance of the cantata as an opera in the United States was at the Boston Opera House, November 16, 1910. The singers were: Miss Nielsen, Lia; Mr. Lassalle, Azaël; Mr. Blanchart, Simeon. Mr. Caplet conducted.

* By special arrangement of Mme. Homer with the Society of Authors, Composers, and Publishers of Music, Inc.

† He entered the Paris Conservatory as Achille Claude Debussy, and the title-page of the first edition of "Ariettes" composed in 1888 reads thus: "Ariettes: Paroles de P. Verlaine, Musique de Ach. Debussy."

‡ Rose Lucile Caron was born Meuniez, at Monerville, France, November 17, 1857. She entered the Paris Conservatory in 1880, when she was already married, and studied singing until 1882, when, as a pupil of Masset, she took a second prize for singing and an *accessit* for opera. After studying with Marie Sasse and singing in concerts, she joined the Monnaie Opera Company, Brussels, in the season of 1883-84, not 1882, as stated in Grove's Dictionary (revised edition), and at first received 1,100 francs a month. She took the parts of Alice, Marguerite, and Valentine, and on January 7, 1884, created the part of Brünehilde in Reyer's "Sigurd." On March 7, 1885, she took the part of Eva in the first performance of "Die Meistersinger von Nürnberg" in French. She was then receiving 3,000 francs a month. In 1885 she became a member of the Opéra, Paris, and made her début, June 12, in Reyer's "Sigurd." At the Opéra she sang in "Le Cid," "Les Huguenots," "Henry VIII," "Faust," and "Le Freischütz," but in 1888 returned to the Monnaie, where she created the parts of Laurence in "Jocelyn" (February 25), Richilde in Mathieu's "Richilde" (December 12, 1888), and Salammbô in Reyer's opera (February 10, 1890). Returning to the Paris Opéra in 1890, she was heard there in the first performances in Paris of "Salammbô," "Djelma," "Die Walkyrie" (Sieglinde and in French), "Otello." She was also conspicuous as Fidelio, Elsa, Elisabeth, Rachel, Salomé (in Massenet's opera), Donna Anna. She has sung at the Opéra-Comique, Paris, in "Fidelio" (1898) and "Iphigénie en Tauride" (1900); also at Monte Carlo. In 1902 she became one of the professors of singing at the Paris Conservatory. She took the part of Salammbô at the Opéra, Paris, June 12, 1908.

JANET BULLOCK WILLIAMS

Teacher of Singing

1 2 2 C A R N E G I E H A L L

FRANKLIN RIKER

Tenor and Composer

In NEW YORK: Carnegie Hall, Mondays
W. 86th Street Studios (Res.), Tuesdays,
Fridays, Saturdays

Vocal Instructor

In TORONTO, ONTARIO:
Wednesdays and Thursdays

Under management of ANTONIA SAWYER, 1425 BROADWAY, NEW YORK

RECITATIVE.

L'année en vain chasse l'année!
À chaque saison ramenée.
Leurs jeux et leurs ébats m'attristent malgré moi:
Ils rouvrent ma blessure et mon chagrin s'accroît. . . .
Je viens chercher la grève solitaire. . . .
Douleur involontaire! Efforts superflus!
Lia pleure toujours l'enfant qu'elle n'a plus! . . .

AIR.

Azaël! Azaël!
Pourquoi m'as-tu quittée? . . .
En mon cœur maternel
Ton image est restée.
Azaël! Azaël!
Pourquoi m'as-tu quittée? . . .

Cependant les soirs étaient doux, dans la plaine d'ormes plantée,
Quand, sous la charge récoltée,
On ramenait les grands bœufs roux.
Lorsque la tâche était finie,
Enfants, vieillards, et serviteurs,
Ouvriers des champs ou pasteurs,
Louaient de Dieu la main bénie.
Ainsi les jours suivaient les jours,
Et dans la pieuse famille
Le jeune homme et la jeune fille
Échangeait leurs chastes amours
D'autres ne sentent pas le poids de la vieillesse;
Heureux dans leurs enfants,
Ils voient couler les ans
Sans regret comme sans tristesse. . . .
Aux cœurs inconsolés que les temps sont pesants! . . .
Azaël! Azaël!
Pourquoi m'as-tu quittée? . . .

The years roll by, no comfort bringing,
Spring comes smiling, gay flowers flinging;
The bird's sweet song but makes my heart the sadder pine;
My wounds bleed fresh, my heart cries for joys that once were mine.
Along this silent shore I wander lonely,
My grief God knoweth only.
Evermore Lia mourns her child, the child that once she bore.

Azaël! Azaël!
Oh! wherefore did'st thou leave me?
On my heart thou art graven;
I sorrow for thee.

Mrs. Elizabeth Jennings Buckland

Studio:

THE FRANKLIN

204 WEST 94th STREET

Telephone - - - - 2488 Riverside

THE
RIVARDE
METHOD
of SINGING

Voice Placing a
Specialty

Happy days to my memory start when, the elm-tree waving o'er us
Homeward the ruddy oxen bore us,
Weary of toil, but light of heart.
Then, as the shadows began to fall,
We all the evening hymn did sing
Thankfully to God our king,
To God the Lord who giveth all.

Sweetly we slept, and glad repose.
Youths and maidens wandered free,
Plighted vows in sincerity,
Evening shades brought rest and calm repose.

Happy ye parents! when to earth your children bind you
How glad your lot appears! its joys, its tender fears,
With their lives hath their love entwined you;
Sadly must I alone drag out the leaden years! *

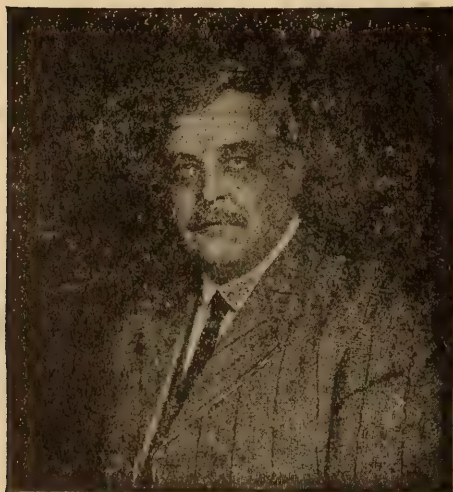
"The Prodigal Son" was not composed for the operatic stage. Berlioz perhaps thought that his "Damnation of Faust" might be effective as an opera. Whenever this work is introduced as an opera, the old question is revived: Did Berlioz write it with thought of the lyric stage? Rubinstein wrote oratorios that he called sacred operas. In the eighteenth century oratorios were sometimes performed as operas. Thus Dittersdorf gave an account of seeing Abraham and Isaac as operatic characters on a Viennese stage, and even in a Connecticut city Mendelssohn's "Elijah" has been produced as an opera with scenery, costumes, and action, and the performance elicited commendatory letters from the clergy.

But Debussy never dreamed of his "Prodigal Son" as an opera. He wrote music for a cantata with verses by Édouard Guinand. He was then twenty-two years old.

Debussy's parents were not musical, and he himself showed no marked musical instinct as a child. In 1871 the boy happened to be at his aunt's house at Cannes, and she took it into her head that he should study the piano. An old Italian, Cerutti, taught him the rudiments, and the teacher saw nothing remarkable in the boy, who on his return home took no lessons. The father wished his son to be a sailor.

The mother of Charles de Sivry, the brother-in-law of Paul Verlaine,

* I do not know the name of the translator.—P. H.



Edward B. Kinney

Vocal Specialist

780 WEST END AVENUE
S.E. Corner 98th STREET
NEW YORK

Phone, 1404 River

As organist and choirmaster of one of New York's large churches, and a producer of light operas, Mr. Kinney gives his pupils unusual chances.

He not only places the voice, but prepares the young artist for a career. His experience in caring for and restoring abused and apparently lost voices is invaluable. Examination by appointment.

hearing Claude strumming the piano, was the first to detect the boy's talent. She had studied with Chopin, and she gave Claude lessons with such good will that he entered the Paris Conservatory in 1873. He studied with Lavignac, and took three medals for solfège. His piano teacher was Marmontel, and Edward MacDowell was in the class. In 1877 Debussy took a second prize for his performance of Schumann's sonata in G minor. He resolved to concentrate his attention on composition.

The class of harmony was then taught by Émile Durand. "A succession of notes was given, called either 'chant' or 'bass,' as it was placed high or low. It was necessary to add chords to it according to certain rules as arbitrary as those of bridge, disturbed by one or two licenses, no more. For each rebus there was only one solution, which, in the jargon of conservatories, is known as 'the author's harmony.' This method of instruction has not been changed for thirty years" (Laloy wrote this in 1909), "and even recently a respectable professor, when he played on the piano before the puzzled class the correction, like those of our old Latin themes, announced with a flight of elbows and swell of back the elegant boldness on which in advance he plumed himself. Debussy was never able to find this 'author's harmony.' One day, when a preparatory competition was testing the strength of future rivals, the master, a stranger to the class, who had given out the theme, read at the piano the answers. He came to Debussy's. 'But, sir, you do not understand it, then?' Debussy excused himself: 'No, I do not hear your harmony. I hear only that which I have written.' Then the master, turning toward Émile Durand, all put out, said: 'It's a pity!'"

Debussy studied for three years, and did not gain even an *accessit*, but he was more fortunate in the matter of improvised harmony. The teacher of accompaniment was Bazille, an amiable old gentleman, who had arranged many orchestral scores for the piano. While waiting for his tardy pupils, he would play from Auber's operas. His one idea was this: "You see, boys, harmony is to be found only by study at the piano. Look at Delibes. He always composes at the piano. And see how easy it is to reduce it! The piano is an orchestra that comes all alone under the fingers." Nevertheless, Debussy had

FAMOUS OPERA LIBRETTOS

Edited by W. J. HENDERSON

Author of "What is Good Music?" etc.

Of particular interest to the music-loving public is this series of novel and distinctive little books. Each volume contains the libretto of an opera in the original language; an excellent translation and an introduction, both biographical and critical, by W. J. HENDERSON, the well-known musical critic of the *New York Sun*.

"Ideals of what the opera libretto should be."—*N. Y. Sun*.

In the series:		Cloth	Limp Leather
Aida	Published in 1911	Net, \$0.50	Net, \$1.00
Carmen		Net, .50	Net, 1.00
Tristan and Isolde.	Added in 1912	Net, .60	Net, 1.00
Die Meistersinger		Net, .60	Net, 1.00
Postage, 6 cents per volume extra			

Publishers, DODD, MEAD AND COMPANY - - New York

the opportunity to please his ear, and in 1880 he took a first *prix d'accompagnement*.

He then went into Guiraud's class in composition. Guiraud, born at New Orleans, had a finer taste than is shown in his compositions. He liked Debussy, and gave him good advice. The pupil set music to de Banville's comedy, "Diane au Bois," and brought it proudly to the class. Guiraud looked it over, and said: "Come to me to-morrow and bring your score." After Guiraud had read the score a second time, he said: "Do you wish to take the *prix de Rome*?" "Of course," answered Debussy. "Well, this is all very interesting, but you must reserve it for a later day, or you will never take the *prix de Rome*."

For a short time Debussy was in César Franck's organ class. He soon tired of hearing Papa Franck during the exercises in improvisation crying out incessantly: "Modulate! Modulate!" when he himself did not see the necessity. Debussy took an *accessit* for counterpoint and fugue in 1882, and the next year the second *prix de Rome*.

It should be noted that in 1879 Mme. Metch, the wife of a Russian engineer, a prominent constructor of railway lines, asked Marmontel for a pupil to take to Russia with her as a household pianist. Debussy accepted the position. He did not become well acquainted with Rimsky-Korsakoff, Balakireff, and Borodin, "who were hardly prophets in their own country at that time; he did not know at all Modest Moussorgsky, whose life ended ingloriously, but he saw much of the gypsies, who in the taverns of Moscow and its suburbs gave him the first example of music without rules." Mr. Laloy adds that Debussy did not think at the time of jotting down one of the gypsy melodies.

Debussy's competitors for the *prix de Rome* were Messrs. René, Missa, Kaiser, and Leroux. The competitive settings of the poem were performed at the Conservatory, June 27, 1884, and Debussy's was sung by Mme. Caron (Lia), Van Dyck (Azaël), and Taskin (Simeon). The second hearing was on June 28 at the Institute, and the prize was awarded to Debussy by twenty-two votes out of twenty-eight. The competition was unanimously considered an extraordinary one, and Debussy's score was held to be one of the most interesting that had been heard at the Institute for several years.

According to the tradition there are three characters in the cantata, —the father, the mother, and the prodigal son. The scenes of the cantata are thus arranged: recitative and air of Lia, the mother; recitative of Simeon, the father; procession and dances; recitative and air of Azaël, the returning prodigal; recitative of the mother, and then a duet; recitative and air for Simeon; final trio.

HOTEL PURITAN

COMMONWEALTH AVENUE

100 yards from Massachusetts Avenue car lines



The Distinctive Boston House

One of the most attractive Hotels in the World for Transient and Permanent Guests who demand the best. Several desirable rooms and suites at modest prices.

Afternoon tea daily, with music, in the Sun Parlor

List of Works performed at these Concerts during the Season of 1911-1912.

BEETHOVEN	
Overture, "Leonora," No. 3	March
BERLIOZ	
Minuet of Will-o'-the-Wisps, Ballet of Sylphs, and Rákóczy March, from "The Damnation of Faust"	January
BRUCH	
Fantasie on Scottish Airs, for Violin and Orchestra, Op. 46	
	Miss KATHLEEN PARLOW, December
CHOPIN	
Concerto No. 2, F minor, for Pianoforte and Orchestra, Op. 21	
	Mr. JOSEF HOFMANN, January
DÉBUSSY	
Prelude to "The Afternoon of a Faun" (after the Eclogue of Stéphane Mallarmé)	December
Recitative and Aria of Lia from "L'Enfant Prodigue"	
	Madame LOUISE HOMER, March
ENESCO	
Suite for Orchestra, Op. 9	January
FRANCK	
Symphony in D minor	February
HAYDN	
Symphony in G major (B. & H. No. 13)	January
LISZT	
Song with Orchestra, "Die Lorelei"	Madame LOUISE HOMER, March
MENDELSSOHN	
Overture to "A Midsummer Night's Dream," Op. 21	February
RIMSKY-KORSAKOFF	
Symphonic Suite, "Scheherazade" (after "The Thousand Nights and a Night"), Op. 35	December
SAINT-SAËNS	
Concerto in B minor for Violin and Orchestra, No. 3, Op. 61	
	Miss BESSIE BELL COLLIER, February
STRAUSS	
Symphonia Domestica in one movement, Op. 53	March
TSCHAIKOWSKY	
Overture, "1812," Op. 49	February
WAGNER	
Prelude to "The Mastersingers of Nuremberg"	November
Prelude to "Lohengrin"	November
Prelude and "Liebestod" from "Tristan and Isolde"	November
Erda's Scene from "Das Rheingold," Scene IV.	
	Madame SCHUMANN-HEINK, November
Waltraute's Narrative from "Götterdämmerung," Act I., Scene 3	
	Madame SCHUMANN-HEINK, November
Funeral Music, Act III., from "Dusk of the Gods"	November
Scene, "Just God!" and Aria, "My Life fades in its Blossom," from "Rienzi," Act III., No. 9	Madame SCHUMANN-HEINK, November
Overture to "Tannhäuser"	November
"Siegfried Idyl"	March
WEBER	
Overture to the Opera "Oberon"	December
Overture to "Der Freischütz"	March

The Refinements of Our Work



Are most apparent when compared with the work of ordinary cleaners. Unexcelled facilities up-to-the-minute equipment and years of experience in



Cleansing and Dyeing

make our work distinctive in its thoroughness

ARTICLES RETURNED IN A SHORT TIME

CURTAINS
BLANKETS
DRAPERIES

GOWNS
WAISTS
SASHES

MENS CLOTHES
OVERCOATS
SUITS GLOVES

Carefully cleansed properly finished and inspected before returning

LEWANDOS

New York Shop

557 FIFTH AVENUE

Telephones { 6941 } Bryant
 { 6942 }

Albany
Rochester
Providence

Roxbury
Cambridge
Boston

Philadelphia
Baltimore
Washington

Worcester
Springfield
Newport
Watertown
South Boston
Portland

Hartford
Bridgeport
New Haven
Salem
Lynn

Bundles called for and delivered by our own teams and motors

EXECUTIVE OFFICES 286 BOYLSTON STREET BOSTON U S A

SEASON - - - - - 1912-1913

Boston Symphony Orchestra

Dr. KARL MUCK, Conductor

The Boston Symphony Orchestra will give its usual series of five concerts in the Academy of Music, Brooklyn, during the season of 1912-1913. The dates are as follows:

FRIDAY EVENINGS

November 8

December 6

January 10

February 21

and March 21

at 8.15

C. A. ELLIS, Manager

OVERTURE TO "LEONORA" No. 3, Op. 72. LUDWIG VAN BEETHOVEN

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827.)

Beethoven's opera, "Fidelio, oder die eheliche Liebe," with text adapted freely by Joseph Sonnleithner from the French of Bouilly ("Léonore; ou, l'Amour Conjugal," a "fait historique" in two acts and in prose, music by Gaveaux, Opéra-Comique, Paris, February 19, 1798), was first performed at Vienna, November 20, 1805, with Anna Pauline Milder,* afterward Mrs. Hauptmann, as the heroine. The first performance in Boston was on April 1, 1857, with Mrs. Johannsen, Miss Berkiel, Beutler,† Neumann, Oehlin, and Weinlich as the chief singers.

"Leonore" No. 2 was the overture played at the first performance in Vienna. The opera was withdrawn, revised, and produced again on March 29, 1806, when "Leonore" No. 3, a remodelled form of No. 2, was played as the overture. The opera was performed twice, and then withdrawn. There was talk of a performance at Prague in 1807, and Beethoven wrote for it a new overture, in which he retained the theme drawn from Florestan's air, "In des Lebens Frühlingstagen," but none of the other material used in Nos. 2 and 3. The opera was not performed, and the autograph of the overture disappeared. "Fidelio" was revived at Vienna in 1814, and for this performance Beethoven wrote the "Fidelio" overture. We know from his diary that

* Pauline Anna Milder was born at Constantinople, December 13, 1785. She died at Berlin, May 29, 1838. The daughter of an Austrian courier, or, as some say, a pastry cook to the Austrian ambassador at Constantinople, and afterward interpreter to Prince Maurojeni, she had a most adventurous childhood. (The story is told at length in von Ledebur's "Tonkünstler-Lexicon Berlin's.") Back in Austria, she studied three years with Sigismund Neukomm. Schikaneder heard her and brought her out in Vienna in 1803, as Juno in Süsmayer's "Der Spiegel von Arkadien." She soon became famous, and she was engaged at the court opera, where she created the part of Leonora in "Fidelio." In 1810 she married a jeweller, Hauptmann. She sang as guest at many opera-houses and was offered brilliant engagements, and in 1816 she became a member of the Berlin Royal Opera House at a yearly salary of four thousand thalers and a vacation of three months. She retired with a pension in 1831, after having sung in three hundred and eighty operatic performances. She was also famous in Berlin as an oratorio singer. She appeared again in Berlin in 1834, but her voice was sadly worn, yet she sang as a guest in Copenhagen and St. Petersburg. Her funeral was conducted with pomp and ceremony, and it is said that the "Iphigenia in Tauris," "Alceste," and "Armide," her favorite operas, were put into her coffin,—a favor she asked shortly before her death.

† Mr. Beutler sang that night for the last time. He had a cold, and the physician warned him against singing, but the audience filled the theatre, and he was persuaded. He became hoarse immediately after the performance, and, as his vocal chords were paralyzed, he never sang again. Mendelssohn, who had given him musical instruction, praised his voice, but urged him not to use it in opera, as it would not stand the wear and tear. Beutler then gave up the ambition of his life, but in the Revolution of 1848 he and other students at Heidelberg were obliged to leave the country. He came to the United States, and yielded to the temptation of a good offer from an opera manager. He became an understudy of Mario, then the misfortune befell him. I am indebted for these facts to Beutler's daughter, Mrs. Clara Tippet, of Boston.

ANNOUNCEMENT of M. H. HANSON

437 FIFTH AVENUE, NEW YORK

For Spring, 1912. Available among others

MARGARETE MATZENAUER	} Metropolitan Opera House	LUDWIG HESS, Famous Tenor
MARIE RAPPOLD		HENRI SCOTT, Basso, Chicago Opera
BERNICE DE PASQUALI		BORIS HAMBOURG, Cellist
HENRIETTE WAKEFIELD		GEORGE HARRIS, Jr., Tenor
		W. DALTON-BAKER, Baritone

For 1912-13

GEORGE HENSCHER, Recitals to his own accompaniment

LEON RAINS, Basso

GOTTFRIED GALSTON, the sensational Munich pianist

LOUIS PERSINGER, American Violin Virtuoso of European fame

MAX PAUER, Pianist

All the above artists, and others to be announced

he "rewrote and bettered" the opera by work from March to May 15 of that year.

The dress rehearsal was on May 22, but the promised overture was not ready. On the 20th or 21st Beethoven was dining at a tavern with his friend Bartolini. After the meal was over, Beethoven took a bill-of-fare, drew lines on the back of it, and began to write. "Come, let us go," said Bartolini. "No, wait awhile: I have the scheme of my overture," answered Beethoven, and he sat until he had finished his sketches. Nor was he at the dress rehearsal. They waited for him a long time, then went to his lodgings. He was fast asleep in bed. A cup and wine and biscuits were near him, and sheets of the overture were on the bed and the floor. The candle was burnt out. It was impossible to use the new overture, which was not even finished. Schindler said a "Leonore" overture was played. According to Seyfried the overture used was that to "The Ruins of Athens," and his view is now accepted, although Treitsche asserted that the "Prometheus" overture was the one chosen. After Beethoven's death a score of an overture in C was found among his manuscripts. It was not dated, but a first violin part bore the words in the composer's handwriting: "Overtura in C, charakteristische Ouverture. Violino I." This work was played at Vienna in 1828, at a concert, as a "grand characteristic overture" by Beethoven. It was identified later, and circumstances point to 1807 as the date of composition.

The order, then, of these overtures, according to the time of composition, is now supposed to be "Leonore" No. 2, "Leonore" No. 3, "Leonore" No. 1, "Fidelio." It may here be added that Beethoven wished, and for a long time insisted, that the title of his opera should be "Leonore"; and he ascribed the early failures to the substitution of the title "Fidelio." But the manager of the theatre and friends of Beethoven insisted with equal force on "Fidelio," because the same story had been used by Gaveaux ("Léonore," Opéra-Comique, Paris, 1798) and Paër ("Leonora," Dresden, 1805).

It is said that "Leonore" No. 2 was rewritten because certain passages given to the wood-wind troubled the players. Others say it was too difficult for the strings and too long. In No. 2, as well as in

FAELTEN PIANOFORTE SCHOOL

The FULL COURSE embraces every detail of correct playing, interpretation, technic, memory culture, and concert repertoire, discourages aimless study, and prepares each student for a definite musical career.

CARL FAELTEN, Director
30 Huntington Avenue, Boston

DE MERITTE SCHOOL

815 BOYLSTON STREET, BOSTON
Twelfth Year

A preparatory school for boys who want an education.

The **Upper Grade** prepares for college and the scientific schools.

The **Lower Grade** gives to boys from ten to fourteen years of age a careful training for the work of the upper grade.

EDWIN DE MERITTE, A. B., Prin.

BOUND COPIES of the Boston Symphony Orchestra's PROGRAMME BOOKS

Containing Mr. Philip Hale's analytical and descriptive notes on all works performed during the season ("musically speaking, the greatest art annual of to-day,"—W. J. Henderson, New York Sun)

May be obtained by addressing

Price \$3.00
C. A. ELLIS
SYMPHONY HALL

No. 3, the chief dramatic stroke is the trumpet signal, which announces the arrival of the Minister of Justice, confounds Pizarro, and saves Florestan and Leonore.

The "Fidelio" overture is the one generally played before performances of the opera in Germany, although Weingartner has tried earnestly to restore "Leonore" No. 2 to that position. "Leonore" No. 3 is sometimes played between the acts. "Leonore" No. 1 is not often heard either in theatre or in concert-room. Marx wrote much in favor of it, and asserted that it was a "musical delineation of the heroine of the story, as she appears before the clouds of misfortune have settled down upon her."

The "Leonore" No. 2 was Beethoven's first grand overture; and in general scope and in the richness of development it was far in advance of its time. There is still more pronounced dramatic development in the No. 3. The exceedingly long free fantasia of No. 2 is shortened, and its character is changed. In No. 2, between the trumpet-calls, there is a return to certain developments of the chief theme. This does not appear in No. 3, but there are some measures from the "Song of Thanksgiving" in the scene in the opera where these trumpet-calls are heard, and the return to the first theme occurs only after the episode is over. The thematic material of Nos. 2 and 3 is practically the same, but the differences in treatment are great and many.

"Leonore" No. 2 begins with a slow introduction, adagio, C major, 3-4. There are bold changes of tonality. Clarinets, bassoons, and horns enter with a slow cantilena from Florestan's air in the prison scene. The main portion of the overture, allegro, C major, 2-2, begins pianissimo, with an announcement of the first theme, which is not taken from the opera itself. The second theme, in oboe and 'cellos against arpeggios in violins and violas, is borrowed, though altered, from the Florestan melody heard in the introduction. In the free fantasia there is first a working-out of the first theme in imitative counterpoint. Then the second theme enters in F major, then in C minor; and the work on the first theme is pursued at length, until the climax rushes to the celebrated trumpet-call, which is different in tonality and in other respects from the one in No. 3. The second call is followed by strange harmonies in the strings. There are a few meas-

CRUDUP VESEY, *Voice Specialist*

EIGHTY-SIXTH STREET STUDIOS

257 WEST EIGHTY-SIXTH STREET

MADAM JOSEFA MIDDECKE

Voice Culture—Perfect Tone Production

Only students who wish to study seriously desired

THE ORLEANS, 100 West 80th Street, NEW YORK. 'Phone, 7480 Schuyler

ures, adagio, in which the Florestan melody returns. This melody is not finished, but the violins take up the last figure of wood-wind instruments, and develop it into the hurry of strings that precedes the coda. This well-known passage is one-half as long as the like passage in No. 3. The coda, presto, in C major (2-2), begins in double fortissimo on a diminution of the first theme; and that which follows is about the same as in No. 3, although there is no ascending chromatic crescendo with the new and brilliant appearance of the first theme, nor is there the concluding roll of kettledrums.

This overture and No. 3 are both scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, a pair of kettledrums, strings.

The No. 3 begins, to quote Mr. Apthorp, "with one of Beethoven's most daring harmonic subtleties. The key is C major; the strings, trumpets, and kettledrums strike a short fortissimo G (the dominant of the key), which is held and diminished by the wood-wind and horns, then taken up again piano by all the strings in octaves. From this G the strings, with the flute, clarinets, and first bassoons, now pass step by step down the scale of C major, through the compass of an octave, landing on a mysterious F-sharp, which the strings thrice swell and diminish, and against which the bassoons complete the chord of the dominant seventh and at last of the tonic of the key of B minor. From this chord of B minor the strings jump immediately back to G (dominant of C major), and pass, by a deceptive cadence, through the chord of the dominant seventh and minor ninth to the chord of A-flat major. Here we have in the short space of nine measures a succession of keys—C major, B minor, A-flat major—such as few men before Beethoven would have dared to write; but such is the art with which this extraordinary succession is managed that all sounds perfectly unforced and natural." After the key of A-flat major is reached, clarinets and bassoons, supported by strings and two sustained notes for trombones, play the opening measures of Florestan's air, "In des Lebens Frühlingstagen" (act ii. of the opera). The buoyant theme of the Allegro, C major, begins pianissimo in first violins and 'cellos, and grows in strength until the whole orchestra treats it impetuously. The second theme has been described as "woven out of sobs and pitying sighs." The working-out consists almost wholly in alternating a pathetic figure, taken from the second theme and played by the wood-wind over a

CLARA TIPPETT

Teacher of Singing

Assistant, GRACE R. HORNE

312 Pierce Building
Copley Square, Boston

nervous string accompaniment, with furious outbursts from the whole orchestra. Then comes the trumpet-call behind the stage. The twice repeated call is answered in each instance by the short song of thanksgiving from the same scene: Leonore's words are, "Ach! du bist gerettet! Grosser Gott!" A gradual transition leads from this to the return of the first theme at the beginning of the third part (flute solo). This third part is developed in general as the first, and leads to a wildly jubilant coda.

The overture "Leonore" No. 3 was first played in Boston at a concert of the Musical Fund Society on December 7, 1850. Mr. G. J. Webb was the conductor. The score and the parts were borrowed, for the programme of a concert by the society on January 24, 1852, states that the overture was then "presented by C. C. Perkins, Esq."

MUSICAL INSTRUCTION

NEW YORK

TEACHER OF SINGING

WALTER S. YOUNG

801-802 Carnegie Hall

NEW YORK

BARITONE

FREDERICK HASTINGS

and TEACHER OF SINGING

TUESDAY AND FRIDAY MORNINGS

Studio, 827 CARNEGIE HALL

PIANIST

ELLA BACKUS-BEHR

Sixty-nine West Eighty-eighth Street
NEW YORK

As Vocal Coach refers to
Mme. Louise Homer Mr. Bechtal Alcock and
Mrs. Merle Tillotson-Alcock Mr. Frederic Martin

BARITONE

FRANCIS ROGERS

RECITAL, ORATORIO, CONCERT

Management, LOUDON CHARLTON
868 Carnegie Hall, New York

Also a limited number of pupils in the art of singing
There is the real stuff in this singer.—PHILIP HALE.
Mr. Rogers is a true artist.—W. J. HENDERSON
(N. Y. Sun).

Address, 563 PARK AVENUE, NEW YORK

VIRGIL

Piano School and Conservatory

42 West 76th Street, New York

THE SCHOOL THAT MAKES

PLAYERS

RESULTS TELL

Catalogue on request

BARITONE

PERRY AVERILL

Prepares Singers for the profession

Studio, 220 West 59th Street, New York

'Phone 1097 Col.

MUSICAL INSTRUCTION

ARTHUR D. WOODRUFF

TEACHER OF SINGING

5 West 38th Street

NEW YORK CITY

MASTER MUSIC STUDIOS

2789 Broadway, New York

Mrs. M. DUBLE-SCHEELE

Apply to Secretary, Master Music Studios

CATALOG

Telephone Connection

STEINWAY PIANO USED

SUMMER CENTER

SCHLOSS ORT, GMUNDEN, AUSTRIA

Study of music is optional

Miss M. GRACE DASCHBACH

In charge of Vocal Department Teachers
College, Columbia University

S O P R A N O

TEACHER OF SINGING

401 Carnegie Hall . New York City

LESLEY MARTIN

Bel Canto

Studio: 1425 Broadway, New York

SINGERS—Suzanne Baker Watson, Cora Cross, Nellie Hart, Willette Kershaw, Gertrude Hutcheson, Ivy Scott, Marion Stanley, Estelle Ward, Mabel Wilbur, Flora Zabelle, Edward Foley, George Gilbert, John Hendricks, Andrew Mack, Dr. Eugene Walton Marshall, Fiske O'Hara, Umberto Sacchetti, Ellis Rhodes, Albert Wallerstedt, and many other singers now before the public in operatic and church work

T E N O R

E. SHEFFIELD MARSH

**Tone production and preparation for
public work**

Studio, 815 Carnegie Hall . New York City

LIONEL HAYES ROBSARTE

Former Opera Tenor

Voice Specialist

A. de Trabadelo, Paris, teacher of Melba, Garden, Farrar, Eames, Carasa, Gayarre, etc., says:
"I sincerely believe Mr. Robsarte has no equal among American instructors."

Voices tried gratis by appointment

From tone work to artistic finish. Traditions and action of full opera repertoire—Concert and oratorio. Teacher of Mme. Jungman, Prima Donna Contralto, Hofopera, Vienna; Mlle. Lillian Grenville, Prima Donna Soprano, Milan, St. Petersburg, Nice, Chicago Opera Co.; Signor Jacoletti, now singing in Naples; Miss Helene Travis, Mascagni Opera Co.

Residence Studio - Hotel Woodward, N.Y.

'PHONE, 5000 COLUMBUS

SIGHT PLAYING FOR PIANISTS

If you are a poor Sight Reader and have difficulty in reading

NEW MUSIC AT FIRST SIGHT

write for Booklet giving full particulars of our complete correspondence course
A Professor of Music in one of the largest Colleges in the United States, to whom reference is permitted, says: "Your Course is worth the price to me every week in the amount of time it saves me alone."

Address NEW YORK COLLEGE OF APPLIED MUSIC

9208 METROPOLITAN TOWER

NEW YORK CITY

MUSICAL INSTRUCTION

Miss CLARA E. MUNGER

TEACHER OF SINGING

Century Building

177 Huntington Avenue, Boston

Miss PRISCILLA WHITE

TEACHER OF SINGING

602 Pierce Building

Copley Square, BOSTON

Miss KATHERINE LINCOLN

TEACHER OF SINGING

SOPRANO

514 Pierce Building

Copley Square, BOSTON

Management, Mrs. PAUL SUTORIUS

Saturdays and Mondays in New York
Representing Miss Clara E. Munger

1 West 34th Street, New York

Studio, 56 East 34th Street, New York City

BERTHA CUSHING CHILD

67 MOUNT VERNON STREET

TEACHING AT
LANG STUDIOS

6 NEWBURY STREET, BOSTON

WILLIAM ALDEN PAUL

TEACHER OF SINGING

312 PIERCE BUILDING, COPLEY SQUARE, BOSTON

Monday and Thursday P.M. and by appointment

Address, Instructor in Music, Episcopal Theological School

Telephone, 2816 R Cambridge

FREDERICK N. WATERMAN

BARITONE SOLOIST

and TEACHER OF SINGING

NEW CENTURY BUILDING

77 HUNTINGTON AVENUE - BOSTON
Room 10

Howell School of Lyric and
Dramatic Art

CAROLINE WOODS-HOWELL, *Directress*

De Reszke Method of
SINGING

30 Huntington Avenue, Boston
518 Main Street, Worcester

At Boston Studio, Tuesday, Friday, Saturday
At Worcester Studio, Monday, Wednesday, Thursday

Miss ANNA MILLER WOOD

Mezzo-Contralto, Soloist and Teacher

Soloist; Boston Symphony Orchestra
Chicago Symphony Orchestra
Kneisel Quartet, etc.

Studio, Pierce Building, Copley Square, Boston

WOOLSEY HALL

NEW HAVEN

Thirty-first Season, 1911-1912

Boston Symphony Orchestra

MAX FIEDLER, Conductor

Programme

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE



MONDAY EVENING, MARCH 25

AT 8.00

COPYRIGHT, 1911, BY C. A. ELLIS

PUBLISHED BY C. A. ELLIS, MANAGER

Pianos that Appeal to Musicians



OUR pianos have the very highest reputation with musical people, for every piano, from the highest-priced to the least expensive we offer, has not merely the essentials of tone and touch, but also exquisite refinements of quality which delight the musician.

We invite you to inspect our stocks, which are at once the largest, the most varied, and most interesting to be found in New England.

We call particular attention to the following pianos:

STEINWAY pianos, the instruments of highest prestige among music lovers everywhere—through their incomparable tone the choice of royalty and of all connoisseurs.
In all regular styles and also in special art cases exhibiting the perfection of artistry.

HUME pianos, the best made in New England—distinguished by wonderful richness and nobility of tone.

JEWETT pianos, the favorite pianos of New England, where more are sold each year than of any other make of equal cost.

THE PIANOLA PIANOS,—the complete line of five pianos. The Steinway, the Weber, and the Steck Pianola Pianos are shown in both grand and upright forms.

M. STEINERT & SONS CO.

777 Chapel Street, New Haven, Conn.

Stores in all Principal Cities of New England

Boston Symphony Orchestra

Thirty-first Season, 1911-1912

MAX FIEDLER, Conductor

MONDAY EVENING, MARCH 25

AT 8.00

PROGRAMME

Brahms Symphony No. 2, in D major, Op. 73
I. Allegro non troppo.
II. Adagio non troppo.
III. Allegretto grazioso, quasi andantino.
IV. Allegro con spirito.

Mozart Aria, "Con vezzie, con lusinghe," from "Il Seraglio"

Tschaikowsky Suite for Full Orchestra taken from the Score
of the Ballet "Nutcracker," Op. 71A
Ouverture miniature.
Dances caractéristiques: *a.* Marche; *b.* Danse de la Fée
Dragée; *c.* Trépak, danse russe; *d.* Danse arabe;
e. Danse chinoise; *f.* Danse des mirlitons.
Valse des fleurs.

Charpentier Air, "Depuis le jour," from "Louise"

Richard Strauss Tone Poem, "Death and Transfiguration," Op. 24

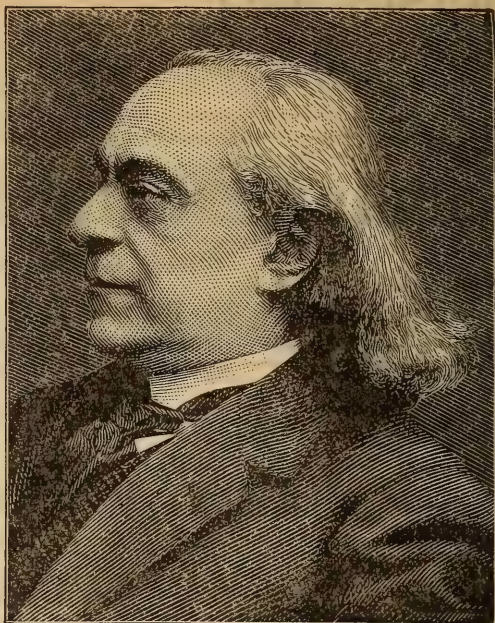
SOLOIST
Mme. ALMA GLUCK

Vladimir De Pachmann

*The Greatest Pianist
Of the 20th Century*

ON TOUR
IN THE
UNITED STATES

SEASON: 1911-1912



For generations the appearance of new stars on the musical firmament has been announced—then they came with a temporary glitter—soon to fade and to be forgotten.

De Pachmann has outlived them all. With each return he won additional resplendence and to-day he is acknowledged by the truly artistic public to be the greatest exponent of the piano of the twentieth century. As Arthur Symonds, the eminent British critic, says:

"Pachmann is the Verlaine or Whistler of the Pianoforte the greatest player of the piano now living."

Pachmann, as before, uses the BALDWIN PIANO for the expression of his magic art, the instrument of which he himself says:

" It cries when I feel like crying, it sings joyfully when I feel like singing. It responds—like a human being—to every mood. I love the Baldwin Piano."

Every lover of the highest type of piano music will, of course, go to hear Pachmann—to revel in the beauty of his music and to marvel at it.

It is the beautiful tone quality, the voice which is music itself, and the wonderfully responsive action of the Baldwin Piano, by which Pachmann's miraculous hands reveal to you the thrill, the terror and the ecstasy of a beauty which you had never dreamed was hidden in sounds.

The Baldwin Company

8 EAST 34th STREET, NEW YORK

SYMPHONY NO. 2, IN D MAJOR, OP. 73 JOHANNES BRAHMS

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897.)

Chamber music, choral works, pianoforte pieces, and songs had made Brahms famous before he allowed his first symphony to be played. The symphony in C minor was performed for the first time at Carlsruhe on November 4, 1876, from manuscript and with Dessoff as conductor. Kirchner wrote in a letter to Marie Lipsius that he had talked about this symphony in 1863 or 1864 with Mme. Clara Schumann, who then showed him fragments of it. But no one knew, it is said, of the existence of a second symphony before it was completed.

The second symphony, in D major, was composed probably at Lichenthal in the summer of 1877, the year that saw the publication of the first. It was played by Brahms and Ignaz Brüll as a pianoforte duet (arranged by the composer) to invited guests at the pianoforte house of his friend Ehrbar in Vienna a few days before the date of the first performance, the announced date December 11. Through force of circumstances the symphony was played for the first time in public at the succeeding Philharmonic concert of December 30, 1877.* Richter conducted it. The second performance, conducted by Brahms, was

* Reimann, in his *Life of Brahms*, gives January 10, 1878, as the date, and says Brahms conducted. The date given in Erb's "*Brahms*" is December 24, 1877. Deiters and Miss May give December 30, 1877, but contemporaneous music journals, as the *Signale*, say December 20, 1877.

Bach's Passion According to St. Matthew

Will be sung by the

New Haven Oratorio Society

Tuesday, in Holy Week, April 2

MARY HISSEM DE MOSS, Soprano

GERTRUDE STEIN BAILEY, Contralto

NICHOLAS DOUTY, Tenor

AND OTHER SOLOISTS

The Oratorio Society will be augmented by the People's Choral Union and a Chorus of fifty choir boys, the New Haven Symphony Orchestra enlarged and the Newberry Organ.

Tickets, \$1.50, \$1.00, 50c.

Mail orders to Horatio Parker, Yale Station

Public sale, Friday, March 29, at 9 a. m.

E. T. Slattery Co.

OPPOSITE BOSTON COMMON

154 and 155 TREMONT STREET

EXCLUSIVE STYLES IN

Suits, Gowns

Coats and Hats

For the Horse Show,
Opera and other social
functions.

MANY people of refinement who have ample means to purchase abroad, prefer to make their selections from the already carefully chosen assortments of E. T. Slattery Company, where they can be assured of a perfect fit in any garment.



at the Gewandhaus, Leipsic, on January 10, 1878. The review written by Eduard Hanslick after the performance at Vienna was of more than local and fleeting interest, and it may serve to-day those who are unwilling to trust their own judgment.

"It is well known that Wagner and his followers go so far as not only to deny the possibility of anything new in the symphonic form,—*i.e.*, new after Beethoven,—but they reject the very right of absolute instrumental music to exist. The symphony, they say, is now superfluous since Wagner has transplanted it into the opera: only Liszt's symphonic poems in one movement and with a determined poetical programme have, in the contemplation of the modern musical world, any vitality. Now if such absurd theories, which are framed solely for Wagner-Liszt household use, again need refutation, there can be no more complete and brilliant refutation than the long row of Brahms's instrumental works, and especially this second symphony.

"The character of this symphony may be described concisely as peaceful, tender, but not effeminate serenity, which on the one side is quickened to joyous humor and on the other is deepened to meditative seriousness. The first movement begins immediately with a mellow and dusky horn theme. It has something of the character of the serenade, and this impression is strengthened still further in the scherzo and the finale. The first movement, an Allegro moderato, in 3-4, immerses us in a clear wave of melody, upon which we rest, swayed, refreshed, undisturbed by two slight Mendelssohnian reminiscences which emerge before us. The last fifty measures of this movement expire in flashes of new melodic beauty. A broad singing Adagio in B major follows, which, as it appears to me, is more conspicuous for the skilful development of the themes than for the worth of the themes themselves. For this reason, undoubtedly, it makes a less profound impression upon the public than do the other movements. The scherzo is thoroughly delightful in its graceful movement in minuet tempo. It is twice interrupted by a Presto in 2-4, which flashes, spark-like, for a moment. The finale in D, 4-4, more vivacious, but always agreeable in its golden serenity, is widely removed from the stormy finales of the modern school. Mozartian blood flows in its veins.

"This symphony is a contrast rather than a companion to the first symphony of Brahms, and thus it appears to the public. The hearer is affected by the first as though he read a scientific treatise full of deep philosophical thought and mysterious perspectives. The inclination of Brahms to cover up or do away with whatever might look like an 'effect' is carried to squeamishness in the symphony in C minor. The hearer cannot possibly grasp all the motives or the divisions of motives which, however, slumber there as flowers beneath the snow,

NEW HAVEN SCHOOL OF MUSIC

63 Dwight Place, New Haven, Conn.

These well-known musicians and teachers are at the heads of departments as follows:

HAROLD E. HUNI, voice	ESTELLA MERICA-HUNI, violin and ensemble playing
HAROLD CARTER DAVIES, piano and theory	C. M. MERICA, Manager

THE SCHOOL provides for systematic courses of study, grants scholarships, certificates and diplomas, and offers many other advantages.

It is admirably located in a commodious building in a residential district, is easily accessible, and is free from the noise and confusion of the business section.

Special summer work

A postal card will bring you a Catalogue

or float as distant points of light beyond the clouds. It is true that the second symphony contains no movement of such noble pathos as the finale of the first. On the other hand, in its uniform coloring and its sunny clearness, it is an advance upon the first, and one that is not to be underestimated.

"Brahms has this time fortunately repressed his noble but dangerous inclination to conceal his ideas under a web of polyphony or to cover them with lines of contrapuntal intersection; and if the thematic development in the second symphony appears less remarkable than that in the first, the themes themselves seem more flowing, more spontaneous, and their development seems more natural, more pellucid, and therefore more effective. We cannot, therefore, proclaim too loudly our joy that Brahms, after he had given intense expression in his first symphony to Faust-like conflicts of the soul, has now in his second returned to the earth,—the earth that laughs and blossoms in the vernal months."

Yet some may prefer this short sketch by Hugues Imbert, one of the first in France to admire Brahms:—

"The second symphony, which was played at a Popular Concert in Paris, November 21, 1880, and at the Paris Conservatory Concert of December 19 of the same year, does not in any way deserve the reproach made against it by Victorin Joncières,—that it is full of brushwood. Nor should it incur the reproach made by Arthur Pougin,—that it is childish! It is true that the first movement contains some dissonances which, after a first hearing, are piquant and not at all disagreeable. The peroration, the last fifty measures of this Allegro, is of a pathetic serenity, which may be compared with that of the first movement of

MEHLIN PIANOS

always respond to the most exacting demands made upon them. For this reason they are preferred by musicians, in fact Mehlin Pianos are often called

"The Musicians' Ideal"

The Mehlin "Inverted Grand" is the only "Upright" built on the principle of the Grand. It has the Grand Scale, Sounding Board and Tone.

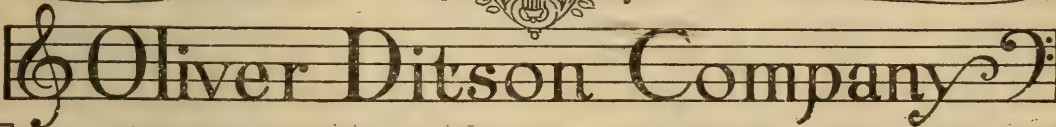
For Art Catalog and full particulars apply to

Loomis' Temple of Music 837 CHAPEL STREET.
NEW HAVEN, CONN.

the two sextets for strings. The Adagio is built according to the plan of adagios in the last quartets of Beethoven—an idea, tinged with the deepest melancholy, is led about in varying tonalities and rhythms. The scherzo is one of the most delightful caprices imaginable. The first trio, with its biting staccati, and the second, with its rapid movement, are only the mother-idea of the scherzo, lightened and flung at full speed. Unity, which is unjustly denied Brahms, is still more strikingly observed in the finale, an admirable masterpiece.”

Certain German critics in their estimate of Brahms have exhausted themselves in comparison and metaphor. One claims that, as Beethoven’s fourth symphony is to his “Eroica,” so is Brahms’s second to his first. The one in C minor is epic, the one in D major is a fairy-tale. When von Bülow wrote that Brahms was an heir of Cherubini, he referred to the delicate filigree work shown in the finale of the second. Felix Weingartner, whose “Die Symphonie nach Beethoven” (Berlin, 1898) is a pamphlet of singularly acute and discriminative criticism, coolly says that the second is far superior to the first: “The stream of invention has never flowed so fresh and spontaneous in other works by Brahms, and nowhere else has he colored his orchestration so successfully.” And after a eulogy of the movements he puts the symphony among the very best of the new classic school since the death of Beethoven,—“far above all the symphonies of Schumann.”

This symphony was first played in Boston at a concert of the Harvard Musical Association, January 9, 1879. It was then considered as perplexing and cryptic. Mr. John S. Dwight probably voiced the prevailing



Oliver Ditson Company

BOSTON
150 Tremont Street


NEW YORK
8-10-12 East 34th Street

A NEW MUSIC STUDENTS LIBRARY VOLUME

SOUND AND ITS RELATION TO MUSIC

CLARENCE G. HAMILTON, A.M.

Price postpaid, bound in cloth . . . \$1.25



STUDENTS of music greatly need a handbook of acoustics as relating to music, one that has been brought in line with the latest discoveries and theories. The books now in the market are no longer dependable, the result being that this element in a course of music study is generally lacking. The author has presented the essential facts together with many interesting experiments and helpful figures and diagrams to make the principles clear. A good text-book for schools and colleges.

Remarkable for its clearness and conciseness. I will always have it on my desk for reference.—ARTHUR FOOTE.

BOSTON
NEW YORK

opinion when he declared he could conceive of Sterndale Bennett writing a better symphony than the one by Brahms in D major.

* *

The second symphony was naturally more warmly received at first in Vienna than was its predecessor. "It was of 'a more attractive character,' more 'understandable,' than its predecessor. It was to be preferred, too, inasmuch as the composer had not this time 'entered the lists with Beethoven.' The third movement was especially praised for its 'original melody and rhythms.' The work might be appropriately termed the 'Vienna Symphony,' reflecting, as it did, 'the fresh, healthy life to be found only in beautiful Vienna.'" But Miss Florence May, in her *Life of Brahms*,* says the second symphony was not liked: "The audience maintained an attitude of polite cordiality throughout the performance of the symphony, courteously applauding between the movements and recalling the master at the end; but the enthusiasm of personal friends was not this time able to kindle any corresponding warmth in the bulk of the audience, or even to cover the general consciousness of the fact. The most favorable of the press notices damned the work with faint praise, and Dörffel, whom we quote here and elsewhere, because he alone of the professional Leipsic critics of the seventies seems to have been imbued with a sense of Brahms's artistic greatness, showed himself quite angry from disappointment. 'The Viennese,' he wrote, 'are much more easily satisfied than we.' We make quite different demands on Brahms, and require from him music which is something more than 'pretty' and 'very pretty' when he comes before us as a symphonist. Not that we do not wish to hear him in his complaisant moods, not that we disdain to accept from him pictures of real life, but we desire always to contemplate his genius, whether he displays it in a manner of his own or depends on that of Beethoven. We have not discovered genius in the new symphony, and should hardly have guessed it to be the work of Brahms had it been performed anonymously. We should have recognized the great mastery of form, the extremely skilful handling of the material, the conspicuous power of construction, in short, which it displays, but should not have described it as pre-eminently distinguished by inventive power. We should have pronounced the work to be one worthy of respect, but not counting for much in the domain of symphony. Perhaps we may be mistaken; if so, the error should be pardonable,

* "The Life of Johannes Brahms," by Florence May, in two volumes, London, 1903.



OPERA THEATRE BALL SOCIETY HAIR DRESSING

40 All Expert Operators

Largest Parlor in N.E.

HAIR GOODS

Grey and Pure White
Hair Our Specialty

Phone 22325-22279 Oxford

Dr. RUDOLPH MERTIN, Inc.

564 Washington St., Opp. Adams House, Boston

Send for Free Circulars and Price List of our Toilet Preparations

arising, as it does, from the great expectations which our reverence for the composer induced us to form."

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, one bass tuba, kettledrums, and strings.

ARIA, "CÒN VEZZIE, CON LUSINGHE," FROM "IL SERAGLIO," ACT II.,
No. 8 WOLFGANG AMADEUS MOZART

(Born at Salzburg, Austria, January 27, 1756; died at Vienna, December 5, 1791.)

This air from "Il Seraglio," the Italian version of "Die Entführung aus dem Serail" ("The Abduction from the Harem"), is sung by Blonda at the beginning of Act II. Andante grazioso, A major, 2-4. The accompaniment is for strings.

The original German text is as follows:—

Durch Zärtlichkeit und Schmeicheln, Gefälligkeit und Scherzen, Erobert man die Herzen Der guten Mädchen leicht.	Doch mürrisches Befehlen, Und poltern, zanken, plagen, Macht, dass in wenig Tagen So Lieb' als Treu entweicht.
Durch Zärtlichkeit und Schmeicheln, etc.	

Con vezzie, con lusinghe, Con teneretti amori Rapis si ponno i cuori Di amabile beltà.	Ma con impero e forza Commanda e insiem tormenti Ne v' è più fedeltà.
---	---

Con vezzie, con lusinghe, etc.

The translation into English is by the Rev. J. Troutbeck.

By tenderness and kindness, When courtship is beginning, One is not long in winning A gentle maiden's heart.	But surliness and rudeness, And teasing, vexing, chiding, These are not long in bidding Both love and truth depart.
By tenderness and kindness, etc.	

"Die Entführung aus dem Serail," a comic *Singspiel* in three acts, the text adapted from C. F. Bretzner's "Belmonte und Constanze," by Gottlob Stephanie, the music by Mozart, was produced at the

PIKOSKY 34-36 ELM STREET

Ladies' Garments Exclusively

Spring Modes

A Very Choice Collection of Garments

Originality Sensible Prices

VISITORS ALWAYS WELCOMED

National Theatre, Vienna, July 12, 1782. Bretzner wrote his libretto for a *Singspiel* by Johann André. It was practically a vaudeville. The chief interest was in the dialogue, and the songs were for the most part superfluous. André's work was produced in 1781. Bretzner complained of the liberties taken with his libretto by Stephanie, but André sided with the latter and Mozart.

The story is a simple one. A Spanish girl Costanze, her maid Bloddchen (Blonda), and her valet Pedrillo are in the harem of Selim Pascha and under the charge of Osmin, the guardian of the harem. Belmonte, the lover of Costanze, finds his way into the harem, and Pedrillo drugs Osmin's wine. The guardian exposes the plot.

The conspirators are about to be bowstringed, but Selim recognizes Belmonte as a citizen of Burges who once saved his life. He therefore frees the captives.

Mozart wrote to his father, August 1, 1781, that he had been commissioned to write this opera. "I shall compose the overture, a chorus in the first act and the final chorus in Turkish music." The chief parts were taken by Miss Cavalieri, Miss Therese Teyber* (Blondchen), Adamberger (Belmonte), Fischer (Osmin), and Dauer and Walter. Miss Cavalieri was a bravura singer, not attractive in looks, and a mediocre actress. Adamberger was capital as the lover, and Fischer was an ideal Osmin. Miss Teyber impersonated Blondchen, one of the first naïve girl parts that were afterwards frequently found in German opera of the lighter sort.

The opera was at once a great success. There was no end of applause the opening night, and there were many performances; but the Emperor Joseph said to Mozart: "Too fine for our ears and an immense number of notes," referring probably to the accompaniment. Mozart answered: "Just as many notes, your Majesty, as are necessary." Gluck heard the opera, was greatly pleased, paid the composer many compliments, and invited him to dinner. Mozart received fifty ducats for the opera. The usual fee later was one hundred ducats.

*She is not to be confounded with Elisabeth Teyber, who was perhaps an older sister. Therese married afterwards the tenor Perd. Arnold, with whom she left Vienna. Her voice, in 1781, was described as young and fresh.

HOTEL LENOX

2 minutes from Back Bay Stations

Fireproof Modern Convenient

250 Rooms; 125 with Private Bath

Superior Cuisine and Service

Boylston and Exeter Streets

BOSTON

Mozart admitted that the versification was slovenly, but he wrote to his father a remarkable letter, in the course of which he said:—

"After all, in an opera, the poetry must be the handmaid of the music. Why do Italian operas always please in spite of their wretched librettos—even in Paris, as I was witness myself? Because the music is supreme, and everything else is forgotten. All the more then will an opera be likely to please in which the plan of the piece is well carried out, and the words are written simply to suit the music; not turned and twisted so as to ruin the composition for the sake of a miserable rhyme, which God knows does far more harm than good in a dramatic representation. Verse, indeed, is indispensable for music, but rhyme is bad in its very nature, and poets who go to work so pedantically will certainly come to grief, together with the music. It would be by far the best if a good composer who understands the theatre, and knows how to produce a piece, and a clever poet, could be (like a veritable phoenix) united in one; there would be no reason to be afraid as to the applause of the ignorant then. The poets seem to me something like trumpeters, with their mechanical tricks—if we composers were to adhere so closely to our rules (which were well enough as long as we knew no better) we should soon produce music just as worthless as their worthless books."

"Die Entführung aus dem Serail" was preformed in New York at the German Opera House, October 10, 13, 15, 17, 1862, with Mmes. Johannsen and Rotter and Messrs. Lotti, Quint, and Weinlich (Osmin). Anschütz was the director.

The overture was performed in Boston at a concert of the Boston Symphony Orchestra, December 23, 1882; also on February 23, 1895. The air of Costanze, "Che pur aspro," was sung at concerts of this orchestra in Boston by Miss Abbie Whinery, February 3, 1883, Mme. Sembrich, December 9, 1899, and Mme. Steinbach-Jahns (in German), April 19, 1890. Osmin's air, "Solche hergelauf'ne Laffen," was sung in Boston by Max Heinrich at a concert of the Boston Symphony Orchestra, February 24, 1894.

A Most Effectual Throat Relief

Hoarseness, coughs, inflammation of the throat, bronchial and asthmatic troubles are relieved promptly by the use of

BROWN'S BRONCHIAL TROCHES

For over half a century recognized throughout the world as the staple throat remedy. Especially convenient to carry in purse or pocket ready for use whenever required to check a cough or give relief in any throat trouble.

Entirely free from opiates in any form. Fine for singers and speakers to clear the voice. Sold everywhere in boxes—never in bulk.

Price 25c, 50c and \$1.00
Sample sent free on request

JOHN I. BROWN & SON, BOSTON, MASS.

BROWN'S

CAMPHORATED
SAPONACEOUS

DENTIFRICE

is an article of superior merit. Used daily, will keep the teeth sound, prevent accumulation of tartar, and give firmness to the gums. It leaves a particularly clean and pleasant feeling in the mouth.

For sale by druggists and dealers in toilet articles, or sent on receipt of price, 25 cents. Sample sent on request.

Manufactured by JOHN I. BROWN & SON

CURTIS & BROWN
MFG. CO., Ltd.

NEW YORK, N. Y.

**SUITE FOR FULL ORCHESTRA TAKEN FROM THE SCORE OF THE BALLET,
"NUTCRACKER," OP. 71a PETER TSCHAIKOWSKY**

(Born at Votkinsk, in the government of Viatka, Russia, May 7, 1840; died at
St. Petersburg, November 6, 1893.)

Tschaikowsky wrote music for the ballet "The Nutcracker" ("Der Nussknacker," "Casse-Noisette") in 1891. The suite was performed for the first time at the ninth Symphony concert of the Russian Musical Society in St. Petersburg, March 19, 1892. Tschaikowsky conducted. The ballet was not produced until December 17, 1892. The history of the composition is told later in this article.

The scenario of the ballet was based on "Histoire d'un Casse-Noisette," a translation into French by Alexandre Dumas, the Elder, of E. T. A. Hoffman's story "Nussknacker und Mausekönig," the sixth story in the collection entitled "Die Serapions Brüder."

The scenario is as follows:—

Act I. A Christmas tree in the house of President Silberhaus. The guests assemble, and the candles are lighted. Entrance of the children. After they have all received their presents, Councillor Drosselmeyer arrives, and with him brings dolls which can move about as though they were alive. He gives also to his favorite, Marie, the daughter of the President, an ordinary nutcracker, and this nutcracker pleases her better than all the other presents. Her brother Fritz and the other boys snatch it away from her and break it. Marie bursts into tears, caresses the poor nutcracker, busies herself over it as though it were sick, puts it to bed and rocks it to sleep. The party is at an end and the guests go home. The candles on the tree are put out. Marie cannot sleep, and she thinks constantly about the nutcracker. At last she leaves her little bed, and steals downstairs, only to have a look at him. It is midnight. She suddenly hears a noise

G. SCHIRMER (Inc.), 3 East 43d Street, NEW YORK

**JUST PUBLISHED
OLD ENGLISH COMPOSERS for the VIOLIN**

Arranged for Violin and Piano by **ALFRED MOFFAT**
(Schirmer's Library, No. 1088). Price \$1.50

John Collet. Largo cantabile
Matthew Dubourg. Jigg and Menuet
Henry Eccles. Adagio and Corrente
John George Freake. Intermedio
Joseph Jackson. Tambourin

Richard Jones. Corrente
James Oswald. Lento affettuoso and Giga
John Ravenscroft. Two Hornpipes a l' Inglese
John Stanley. Gavot and Menuet
Robert Valentine. Allegro vivace

This group of ten arrangements from the figured basses of olden manuscripts covers a period extending from 1670 to 1786, and comprises some of the most characteristic pieces written by the 17th and 18th century English composers of fiddle music. The numbers selected show much variety of form, style, and interest in the handling of their ingenuous yet none the less pleasing themes. Violinists will find them all well adapted for performance.

For sale in Boston by THE BOSTON MUSIC COMPANY

as though mice were clattering out from all sides. Then a wonderful thing happens. The fir-tree grows and grows; all the playthings and the honey cakes come to life. Even the spoiled nutcracker wakes up and moves about. A fight begins between the playthings and the mice. The latter, led by their king, easily defeat the honey-cake soldiers; but the tin soldiers, under the command of the nutcracker, rush to help their comrades. A fierce battle ensues. The nutcracker fights with the king of the mice. Just at the moment when the king seems to be getting the upper hand, Marie throws her shoe at him. He dies, and the mice are defeated. The nutcracker is transformed into a handsome prince. He thanks his rescuer and takes her to his magic kingdom. They fly over a forest in winter, and each snowflake seems to Marie a living being.

Act II. The mountain of sweetmeats, the kingdom of lollipops and goodies. The Fairy Dragée,* the ruler of the mountain of sweetmeats, and her whole court await the arrival of Marie and the nutcracker. When the two enter, all extol Marie's heroic deed. Then the dances of the sweets begin.

Only the overture miniature in this suite may be said to bear any relation to Hoffman's tale. The other pieces are musical illustrations of scenes in fairy-land, and in the original tale there is little or no allusion to the dances provided for the entertainment of Marie and her prince.

*
* *

* Dragée means, first of all, an almond covered thinly with sugar. In German it means comfit or sweetmeat. In English it is used chiefly to describe a sugar plum or sweetmeat in the centre of which is a drug; "intended for the more pleasant administration of medicinal substances."

HARTFORD SCHOOL OF MUSIC

Twenty-second Season, 1911

Incorporated

BOARD OF MANAGERS

MRS. J. P. ANDREWS
MISS ANDREWS
MRS. T. B. BEACH
MISS MARY CLARK
MRS. ANSEL G. COOK
MRS. JULIUS GAY

MRS. W. L. GOODWIN
MISS LUCY A. PERKINS
MRS. S. B. ST. JOHN
MRS. C. D. WARNER
MRS. A. A. WELCH
MISS VILLA W. WHITE

FACULTY: WILLIAM L. WHITNEY (Boston), Voice Production, Interpretation

EDWARD NOYES (Boston), Piano Department
LILLIAN BISSELL, " "
JOSEPHINE P. WHEELER, " "
HAROLD WEBSTER, " "
FLORENCE A. ATKINS, " "
FRANZ MILCKE, Violin "
ANNA G. WESTCOTT, " "
WALDO S. PRATT, Lecturer in Musical History

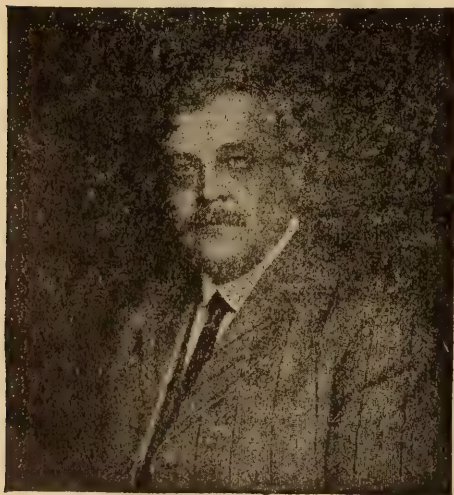
Apply to HARTFORD SCHOOL OF MUSIC, 8 Spring Street, Hartford, Conn.

Ouverture miniature. Allegro giusto, B-flat major, 2-4. The overture is a prelude to a fairy story. It is lighter and fantastic. There is no fundamental bass, for violoncellos and double-basses are not used, and violas, horns, and bassoons do not go below the tenor range. The overture is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, two horns, triangle, violins, and violas. The overture is built practically on a chief theme with its subsidiary, and there is no "development section." The chief theme enters at once, played *pp* by violins and violas. A flute adds the second portion of the chief thought. Strings and wind instruments in alternation have the third section. A theme in F major is given to strings, and is repeated with the aid of wood-wind instruments.

March. Tempo di marcia viva, G major, 4-4. This march is the second number of the first act. It is scored for three flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, cymbals, and the usual strings. Clarinets, horns, and trumpets have the first theme, which is repeated with almost childlike enjoyment. There is a short section in E minor.

Danse de la Fée-Dragée. This dance is taken from the Pas de deux (No. 4) in the second act of the ballet. It is there entitled simply "2nd Variation." The first is a Tarantella. Both are for solo dancer. Andante non troppo, E minor, 2-4. The music is scored for three flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, four horns, célesta * (or pianoforte), four first violins, four second violins, four violas, two double-basses. The strings begin, pizzicati and *pp*, four introductory measures, and the célesta has the chief theme. This period of eight measures is repeated; the second modu-

* The célesta was invented by Victor Mustel, of Paris, in 1886. It is a keyboard instrument usually made with a compass of four octaves from C' to C'''' (Mahler has written for it as low as D). Tone is produced by striking with the hammers small plates of steel. (In the typhophone, also a keyed instrument much like the célesta, the hammers strike tuning-forks. D'Indy has used the typhophone in "Le Chant de la Cloche." I believe the typhophone was also invented by Mustel.) As a rule, notes written for the célesta are an octave below the actual sounds, but in Tschaikowsky's dance they are written at their actual pitch, for the part is to be played by a pianoforte, if a célesta is not at hand. Gustave Charpentier wrote for the célesta in his "Chanson du Chemin" (1895). Glazounoff introduced it in his suite from the ballet "Raymonda" played in Boston at a concert of the Boston Symphony Orchestra, January 25, 1902. My recollection is that the célesta was not used at this concert, but it was heard in F. S. Converse's "Jeanne d'Arc: Dramatic Scenes," played at a concert of the Boston Symphony Orchestra in Boston, March 7, 1908. Tschaikowsky uses the célesta in his "Voyvode."



Edward B. Kinney

Vocal Specialist

780 WEST END AVENUE
S.E. Corner 98th STREET
NEW YORK

Phone, 1404 River

As organist and choirmaster of one of New York's large churches, and a producer of light operas, Mr. Kinney gives his pupils unusual chances.

He not only places the voice, but prepares the young artist for a career. His experience in caring for and restoring abused and apparently lost voices is invaluable. Examination by appointment.

lates back to E minor. There is a "side section," after which a solo cadenza for célesta leads back to the chief theme. The use of the bass clarinet in this strikingly original little piece is especially noteworthy.

Danse Russe, Trépak. This and the next three dances are taken from the Divertissement (No. 12) in the second act of the ballet. The order of these dances in the ballet is as follows: (a) Chocolat, (b) Café, (c) Thé, (d) Trépak, (e) Danse des Mirlitons. It would seem, then, that in the ballet the three drinks, or possibly plants, were characterized by dancers. In the suite "Chocolat" is dropped, "Café" is merely "Danse arabe," and "Thé" becomes "Danse chinoise." The Trépak is a genuine national dance of Russia, of lively and stormy character, with short rhythms and persistence of form. Tschaikowsky scored it for three flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, four horns, two trumpets, three trombones, bass tuba, kettledrums, tambourine, and the usual strings. Tempo di Trepak, molto vivace, G major, 2-4. The chief section is built on repetitions of a period of eight measures. The instrumentation of the second half of the section is the stronger and the more brilliant. The subordinate section is in D major, and the basses have the melody. There is a short coda with increasing tempo till the end *fff*.

Danse arabe. Commodo, G minor, 3-8. The music is scored for three flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, tambourine, and the usual strings. This dance is melodically, harmonically, and rhythmically exotic. Muted violas and violoncellos begin with a figure that is repeated. The clarinet sings the melody, and the English horn is used. Violins then have a song, which is more florid in the repetition. The first section is repeated, and the bassoon takes the place of the clarinet. In a third section, which is rhythmically like the second, both melody and harmonies are freshly thought out. This is material of which this dance is made.

Danse chinoise. Allegro moderato, B-flat major, 4-4. The music is scored for piccolo, two flutes, two clarinets, bass clarinet, two bassoons, one horn, Glockenspiel, and strings. This charmingly grotesque dance is only thirty-two measures long. The bassoons, with double-basses pizzicati, have a peculiar figure, which they maintain. A flute is answered by the strings. In the second portion of the period the

FAMOUS OPERA LIBRETTOS

Edited by W. J. HENDERSON

Author of "What is Good Music?" etc.

Of particular interest to the music-loving public is this series of novel and distinctive little books. Each volume contains the libretto of an opera in the original language; an excellent translation and an introduction, both biographical and critical, by W. J. HENDERSON, the well-known musical critic of the *New York Sun*.

"Ideals of what the opera libretto should be."—*N. Y. Sun*.

In the series:

		Cloth	Limp Leather
Aida	} Published in 1911	Net, \$0.50	Net, \$1.00
Carmen		Net, .50	Net, 1.00
Tristan and Isolde.	Added in 1912	Net, .60	Net, 1.00
Die Meistersinger	. . . . .	Net, .60	Net, 1.00
Postage, 6 cents per volume extra			

Publishers, DODD, MEAD AND COMPANY - - New York

melodic figure is inverted. The first measures are for two flutes, and the continuation is again for the strings. Toward the end tonic and dominant are both on an organ point.

Danse des Mirlitons. A mirliton is "a tube of wood or cardboard with the two ends covered with a membrane and having a triangular hole cut in the tube a short distance from each end. By singing into one of the holes, a sound is produced not unlike that obtained by singing against a comb enveloped in thin paper. Another toy instrument on the same principle is known as a Kazoo." * **Andantino, D major, 2-4.** The music is scored for three flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, four horns, two trumpets, three trombones, bass tuba, a set of three kettledrums, cymbals, and the usual strings. The dance consists of a chief section in D major and a subordinate section in F-sharp minor, which are followed by a repetition of the chief section with an altered ending. The first theme of the chief section is played by flutes, lightly assisted by strings and the entrance of a bassoon. The second theme of this section is given to the English horn, while the flutes have a figure in sixteenths taken from the first section. The brass, drums, and cymbals enter in the subordinate section.

Valse des Fleurs. This waltz is No. 13 in the second act of the ballet. The waltz is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, a set of three kettledrums, triangle, harp, and the usual strings. **Tempo di valse, D major, 3-4.** There is an introduction based on passages in the first part of the waltz. A cadenza for harp leads to the dance itself. The waltz consists of four independent parts, which are repeated in differing order and at last make room for the concluding part. The first motive is given to the horns; the latter section of this motive is for clarinet. The second part, of true waltz character, is also in D major. The third, G major, modulates toward B minor. Flute and oboe phrases have a running figure for two violins; the harp marks the waltz rhythm, and clarinets and bassoon have sustained harmonies. The fourth part is not repeated, and the melody is in the tenor. The coda, after a use of foregoing material, ends brilliantly with the introduction of a new section.

* In French a mirliton is also a sort of side dish, "pâtisserie d'entremets."

HOTEL PURITAN

COMMONWEALTH AVENUE

100 yards from Massachusetts Avenue car lines



The Distinctive Boston House

One of the most attractive Hotels in the World for Transient and Permanent Guests who demand the best. Several desirable rooms and suites at modest prices.

Afternoon tea daily, with music, in the Sun Parlor

(Born at Dieuze, France, June 25, 1860; now living in Paris.)

Louise, having left her home, is living with Julien on the Butte de Montmartre. At the beginning of the third act, Julien, sitting in the little garden of their house with book in hand, is plunged in happy meditation. Louise, leaning on the railing of the steps, looks at him lovingly.

Depuis le jour où je me suis donnée, toute fleurie semble ma destinée. Je crois rêver sous un ciel de féerie, l'âme encore grisée de ton premier baiser! Quelle belle vie! Mon rêve n'était pas un rêve! Ah! je suis heureuse! L'amour étend sur moi ses ailes! Au jardin de mon cœur chante une joie nouvelle! Tout vibre, tout se réjouit de mon triomphe! Autour de moi tout est sourire, lumière et joie! et je tremble délicieusement au souvenir charmant du premier jour d'amour! Quelle belle vie! ah! je suis heureuse! trop heureuse . . . et je tremble délicieusement au souvenir charmant du premier jour d'amour!

Since the day that I first gave myself unto you, my destiny seems all in bloom. I seem to be dreaming under a fairy sky, with soul still intoxicated by your first embrace! What a beautiful life! My dream was not a dream! Ah! I am happy! Love stretches over me his wings. A new joy sings in the garden of my heart! Everything is astir, everything rejoices with my triumph. Around me all is laughter, light and joy, and I tremble deliciously at the charming remembrance of the first day of love. What a beautiful life and what happiness! I am too happy . . . and I tremble deliciously at the charming recollection of the first day of love.

*
* *

"Louise," a musical romance in four acts and five scenes, libretto and music by Charpentier, was first produced at the Opéra-Comique, Paris, February 2, 1900. The chief singers were M. Maréchal, Julien; M. Fugère, the Father; Mlle. Riota, Louise; Mme. Deschamps-Jehin, the Mother; Mlle. Tiphaine, Irma.

*
* *

Marthe Louise Estelle Élixa Riota, the first Louise in Charpentier's

FAELTEN PIANOFORTE S C H O O L

The FULL COURSE embraces every detail of correct playing, interpretation, technic, memory culture, and concert repertoire, discourages aimless study, and prepares each student for a definite musical career.

CARL FAELTEN, Director
30 Huntington Avenue, Boston

BOUND COPIES of the Boston Symphony Orchestra's PROGRAMME BOOKS

Containing Mr. Philip Hale's analytical and descriptive notes on all works performed during the season ("musically speaking, the greatest art annual of to-day,"—W. J. Henderson, New York Sun)
May be obtained by addressing

Price \$3.00 C. A. ELLIS
SYMPHONY HALL

opera, was born at Beaumont-les-Valence, France, February 18, 1878. She studied singing at the Conservatory of Music, Paris. In 1899 she took a first prize for singing, competing as the pupil of Duvernoy; also a first prize for *opéra-comique*, competing as a pupil of Lhérie. She made her first appearance in the opera-house as Louise. In 1901 she married and left the stage.

“Louise” was produced in Boston by Mr. Hammerstein’s Manhattan Opera House Company at the Boston Theatre, April 5, 1909. The chief singers were Miss Mary Garden, Mme. Doria, Miss Zeppelli, Charles Dalmorès, Charles Gilibert. Cleofonte Campanini conducted.

For the first time in the records of the Opéra-Comique, Paris, an opera, “Louise,” was performed one hundred times within a year, nor had the sum of the total receipts, 666,250 francs, from this opera within the year been equalled.

“DEATH AND TRANSFIGURATION,” TONE-POEM FOR FULL ORCHESTRA,
OP. 24 RICHARD STRAUSS

(Born at Munich, June 11, 1864; now living at Charlottenburg—Berlin.)

This tone-poem was composed at Munich in 1888–89.* It was published at Munich in April, 1891.

The first performance was from manuscript, under the direction of the composer, at the fifth concert of the 27th Musicians’ Convention of the Allgemeiner Deutscher Musikverein in the City Theatre of Eisenach, June 21, 1890. This convention, according to Theodor Müller-Reuters’ “Lexikon der deutschen Konzertliteratur,” was held June 19–22. There were three orchestral concerts in the City Theatre (June 19, 21,

* Hans von Bülow wrote to his wife from Weimar, November 13, 1889: “Strauss is enormously beloved here. His ‘Don Juan’ evening before last had a wholly unheard of success. Yesterday morning Spitzweg and I were at his house to hear his new symphonic poem ‘Tod und Verklärung’—which has again inspired me with great confidence in his development. It is a very important work, in spite of sundry poor passages, and it is also refreshing.”

CONCERT DIRECTION M. H. HANSON

437 FIFTH AVENUE, NEW YORK

Offer for 1912–1913

GOTTFRIED GALSTON, the Munich Pianist

MAX PAUER, the Stuttgart Pianist

LOUIS PERSINGER, American Violinist

GEORG HENSCHER, Recitals to his own accompaniment

LEON RAINS, Basso, Dresden Royal Opera } Lieder and Oratorio

MARGUERITE LEMON, Soprano

Besides all of the other artists on our lists this season, including Mmes. MARIE RAPPOLD, BERNICE DE PASQUALI and BORIS HAMBOURG, the ‘cellist.

22); a concert in the Hauptkirche zu St. Georg (June 20); and two chamber music concerts in Clemda Hall (June 20, 21).

The other works performed for the first time were Draeseke's Prelude to "Penthesilea"; Franz Schubert's "Tantum Ergo" and Offertory (MS.); duet from Hans Sommer's opera "Loreley"; Strauss's "Burleske" for pianoforte and orchestra (Eugen d'Albert, pianist); Weingartner's Entr'acte from "Malawika"; d'Albert's Symphony, Op. 4; Robert Kahn's String Quartet, Op. 8; Philipp Wolfrum's Pianoforte Quintet; R. von Perger's String Quartet, Op. 15; Frederick Lamond's Pianoforte Trio, Op. 2; Arnold Krug's Vocal Quartet, Op. 32; Ivan Knorr's "Ukrainische Liebeslieder," Op. 5.

The second performance was at Weimar, January 12, 1891, at the third subscription concert in the Grand Ducal Theatre. Strauss led from manuscript.

The third performance was at the Eighth Philharmonic Concert in Berlin, February 23, 1891. The composer again led from manuscript.

The tone-poem was performed in Symphony Hall, Boston, on March 8, 1904, by the Philadelphia Orchestra, led by the composer.

The tone-poem is dedicated to Friedrich Rösch* and scored for three flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, double-bassoon, four horns, three trumpets, three trombones, tuba, a set of three kettledrums, two harps, gong, strings.

On the fly-leaf of the score is a poem in German:—

*Rösch, born in 1862 at Memmingen, studied law and music at Munich. A pupil of Rheinberger and Wohlmuth, he conducted a singing society, for which he composed humorous pieces, and in 1888 abandoned the law for music. He was busy afterwards in Berlin, St. Petersburg, Munich. In 1898 he organized with Strauss and Hans Sommer the "Genossenschaft deutscher Komponisten." He has written madrigals for male and mixed choruses and songs. Larger works are in manuscript. He has also written an important work, "Musikästhetische Streitfragen" (1898), about von Bülow's published letters, programme music, etc., and a Study of Alexander Ritter (1898).

WILFRIED KLAMROTH

TEACHER of SINGING IN ALL OF ITS
BRANCHES

RICCARDO MARTIN'S OPINION:

"He has the real secret and knows how to teach it."

Studio, 11 1-2 West 37th Street . . . NEW YORK

The Elinor Comstock Music School

A resident and day school. Leschetizky method. Piano teachers all Leschetizky pupils. Vocal, Harmony, Ensemble playing, Sight reading, Lectures on current operas and concerts. Classes arranged in French, Classic Dancing, Literature and History of Art. Catalogues.

Miss ELINOR COMSTOCK, 1000 Madison Ave., New York City

The Refinements of Our Work



Are most apparent when compared with the work of ordinary cleaners. Unexcelled facilities up-to-the-minute equipment and years of experience in



Cleansing and Dyeing

make our work distinctive in its thoroughness

ARTICLES RETURNED IN A SHORT TIME

CURTAINS
BLANKETS
DRAPERIES

GOWNS
WAISTS
SASHES

MENS CLOTHES
OVERCOATS
SUITS GLOVES

Carefully cleansed properly finished and inspected before returning

LEWANDOS

New Haven Shop

123 CHURCH STREET

Telephone 1015

New York City
Albany
Rochester

Philadelphia
Baltimore
Washington

Worcester
Newport
Providence

Hartford
Bridgeport
Springfield

Roxbury
Cambridge
Boston

Watertown
South Boston
Portland

Salem
Lynn

Bundles called for and delivered by our own teams and motors

EXECUTIVE OFFICES 286 BOYLSTON STREET BOSTON U S A

In der ärmlich kleinen Kammer
 Matt vom Lichtstumpf nur erhellt,
 Liegt der Kranke auf dem Lager.
 Eben hat er mit dem Tod
 Wild verzweifelnd noch gerungen.
 Nun sank er erschöpft in Schlaf,
 Und der Wanduhr leises Ticken
 Nur vernimmst du im Gemach,
 Dessen grauenvolle Stille
 Todesnähe ahnen lässt.
 Um des Krankenbleiche Züge
 Spielt ein Lächeln wehmuthvoll.
 Träumt er an des Lebens Grenze
 Von der Kindheit goldner Zeit?

Doch nicht lange gönnt der Tod
 Seinem Opfer Schlaf und Träume.
 Grausam rüttelt er ihn auf
 Und beginnt den Kampf auf's Neue.
 Lebenstrieb und Todesmacht!
 Welch' entsetzensvolles Ringen!
 Keiner trägt den Sieg davon,
 Und noch einmal wird es stille!

Kampfesmüd' zurückgesunken,
 Schlaflos, wie im Fieberwahn,
 Sieht der Kranke nun sein Leben,
 Tag um Tag und Bild um Bild
 Inn'rem Aug' vorüberschweben.
 Erst der Kindheit Morgenrot,
 Hold in seiner Unschuld leuchtend!
 Dann des Jünglings keckes Spiel—
 Kräfte übend und erprobend—
 Bis er reift zum Männerkampf,
 Der um höchste Lebensgüter
 Nun mit heisser Lust entbrennt.
 Was ihm je verklärt erschien
 Noch verklärter zu gestalten,
 Dies allein der hohe Drang,
 Der durch's Leben ihn geleitet.

ARTHUR L. LAWRASON

PROMINENT STUDENTS

REGINA VICARINO, Phenomenal Colorature

SALLIE FISHER

LINA ABARBANELL

322 W. 57th Street

Columbus 8945

NEW YORK

Music teaches most exquisitely the art of development.—D'ISRAELI

MUSIC EDUCATION

CALVIN B. CADY. Studios { Boston, 900 Beacon Street
 { New York, 15 Claremont Avenue
 Pianoforte, Harmony, etc., and Normal Courses

Address Teachers College, Columbia University, New York, for Syllabus of Course in Music Education.

Address Clayton F. Summy Co., Chicago, Ill., for Poetic Folk Dances, Books I. and II., Folk Songs for Ten Fingers, First Home Studies, Music Education, An Outline, Books I. and II.

Summer Normal, Portland, Oregon, in July

Kalt und höhnend setzt die Welt
 Schrank' auf Schranke seinem Drängen.
 Glaubst er sich dem Ziele nah',
 Donnert ihm ein "Halt!" entgegen:
"Mach' die Schranke dir zur Staffel,
Immer höher nur hinan!"
 Also drängt er, also klimmt er,
 Lässt nicht ab vom heil'gen Drang
 Was er so von je gesucht
 Mit des Herzens tiefstem Sehnen,
 Sucht er noch im Todesschrein,
 Suchet, ach! und findet's nimmer.
 Ob er's deutlicher auch fasst,
 Ob es mählich ihm auch wachse,
 Kann er's doch erschöpfen nie,
 Kann es nicht im Geist vollenden.
 Da erdröhnt der letzte Schlag
 Von des Todes Eisenhammer,
 Bricht den Erdenleib entzwei,
 Deckt mit Todesnacht das Auge.

Aber mächtig tönet ihm
 Aus dem Himmelsraum entgegen,
 Was er sehnend hier gesucht:
 Welterlösung, Weltverklärung.

* *
 * *

"Death and Transfiguration" may be divided into sections, closely joined, and for each one a portion of the poem may serve as motto.

I. Largo, C minor, D-flat major, 4-4. The chief Death motive is a syncopated figure, pianissimo, given to the second violins and the violas. A sad smile steals over the sick man's face (wood-wind, accompanied by horns and harps), and he thinks of his youth (a simple melody, the childhood motive, announced by the oboe). These three motives establish the mood of the introduction.

II. Allegro molto agitato, C minor. Death attacks the sick man. There are harsh double blows in quick succession. What Mr. Mauke characterizes as the Fever motive begins in the basses, and wildly dissonant chords shriek at the end of the climbing motive. There is a mighty crescendo, the chief Death motive is heard, the struggle begins

CLARA TIPPETT

Teacher of Singing

Assistant, GRACE R. HORNE

312 Pierce Building
 Copley Square, Boston

(full orchestra, *fff*). There is a second chromatic and feverish motive, which appears first in sixteenths, which is bound to a contrasting and ascending theme that recalls the motive of the struggle. The second feverish theme goes canonically through the instrumental groups. The sick man sinks exhausted (*ritenuto*). Trombones, 'cellos, and violas intone even now the beginning of the Transfiguration theme, just as Death is about to triumph. "And again all is still!" The mysterious Death motive knocks.

III. And now the dying man dreams dreams and sees visions (*meno mosso, ma sempre alla breve*). The Childhood motive returns (G major) in freer form. There is again the joy of youth (oboes, harp, and bound to this is the motive of Hope that made him smile before the struggle, the motive now played by solo viola). The fight of manhood with the world's prizes is waged again (B major, full orchestra, *fortissimo*), waged fiercely. "Halt!" thunders in his ears, and trombones and kettledrums sound the dread and strangely-rhythmed motive of Death (drums beaten with wooden drumsticks). There is contrapuntal elaboration of the Life-struggle and Childhood motives. The Transfiguration motive is heard in broader form. The chief Death motive and the feverish attack are again dominating features. Storm and fury of orchestra. There is a wild series of ascending fifths. Gong and harp knell the soul's departure.

IV. The Transfiguration theme is heard from the horns; strings repeat the Childhood motive, and a crescendo leads to the full development of the Transfiguration theme (*moderato*, C major). "World deliverance, world transfiguration."

NEW HAVEN MUSIC TEACHERS

CHARLES R. FOWLER, Mus.B.

**PIANO, VOICE, ORGAN
and THEORY**

Y. M. C. A. BUILDING, NEW HAVEN, CONN.

Organist-Choirmaster, Church of the Redeemer.
Choirmaster, St. John's P. E. Church. Assistant
Supervisor of Music, Public Schools.

ARTHUR SCHUCKAI

Teacher of

Piano, Violin and Theory of Music

Practical, Thorough, Interesting

Studio

Room 415, Y.M.C.A. - New Haven, Conn.

ARTHUR L. COLLINS

Teacher of Organ and Piano

Organist and Choirmaster

Recital Organist

ST. THOMAS' CHURCH }
MISHKAN ISRAEL } NEW HAVEN

MUSICAL INSTRUCTION

Miss CLARA E. MUNGER

TEACHER OF SINGING

Century Building

177 Huntington Avenue, Boston

Miss PRISCILLA WHITE

TEACHER OF SINGING

602 Pierce Building

Copley Square, BOSTON

Miss KATHERINE LINCOLN

SOPRANO

Management, Mrs. PAUL SUTORIUS

1 West 34th Street, New York

TEACHER OF SINGING

514 Pierce Building

Copley Square, BOSTON

Saturdays and Mondays in New York
Representing Miss Clara E. Munger

Studio, 56 East 34th Street, New York City

BERTHA CUSHING CHILD

67 MOUNT VERNON STREET

TEACHING AT
LANG STUDIOS

6 NEWBURY STREET, BOSTON

WILLIAM ALDEN PAUL

TEACHER OF SINGING

312 PIERCE BUILDING, COPLEY SQUARE, BOSTON

Monday and Thursday P.M. and by appointment

Address, Instructor in Music, Episcopal Theological School

Telephone, 2816 R Cambridge

FREDERICK N. WATERMAN

BARITONE SOLOIST

and TEACHER OF SINGING

NEW CENTURY BUILDING

77 HUNTINGTON AVENUE - BOSTON
Room 10

Howell School of Lyric and
Dramatic Art

CAROLINE WOODS-HOWELL, Directress

De Reszke Method of
SINGING

30 Huntington Avenue, Boston
518 Main Street, Worcester

At Boston Studio, Tuesday, Friday, Saturday
At Worcester Studio, Monday, Wednesday, Thursday

MUSICAL INSTRUCTION

ELLA BACKUS-BEHR

PIANIST

Sixty-nine West Eighty-eighth Street
NEW YORK

As Vocal Coach refers to
Mme. Louise Homer Mr. Bechtal Alcock and
Mrs. Merle Tillotson-Alcock Mr. Frederic Martin

**AMERICAN INSTITUTE OF
APPLIED MUSIC**

METROPOLITAN COLLEGE OF MUSIC
212 West 59th Street, New York City

Thorough instruction in all branches of music.
Personal attention to individual pupils.
Twenty-sixth year began October 2, 1911.

KATE S. CHITTENDEN, Dean of the Faculty

FRANCIS ROGERS

Management, **LOUDON CHARLTON**
868 Carnegie Hall, New York

B A R I T O N E

RECITAL, ORATORIO, CONCERT

Also a limited number of pupils in the art of singing
There is the real stuff in this singer.—**PHILIP HALE**.
Mr. Rogers is a true artist.—**W. J. HENDERSON**
(*N. Y. Sun*).

Address, 563 PARK AVENUE, NEW YORK

VIRGIL

Piano School and Conservatory

42 West 76th Street, New York

**THE SCHOOL THAT MAKES
PLAYERS
RESULTS TELL**

Catalogue on request

E. SHEFFIELD MARSH

T E N O R

**Tone production and preparation for
public work**

Studio, 815 Carnegie Hall . New York City

LIONEL ROBSARTE
HAYES

Former Opera Tenor Voice Specialist

A. de Trabadelo, Paris, teacher of Melba, Garden, Farrar, Eames, Carasa, Gayarre, etc., says:
"I sincerely believe Mr. Robsarte has no equal among
American instructors."

Voices tried gratis by appointment

From tone work to artistic finish. Traditions and action of full opera repertoire—Concert and oratorio. Teacher of Mme. Jungman, Prima Donna Contralto, Hofopera, Vienna; Mlle. Lillian Grenville, Prima Donna Soprano, Milan, St. Petersburg, Nice, Chicago Opera Co.; Signor Jacoletti, now singing in Naples; Miss Helene Travis, Mascagni Opera Co.

Residence Studio - Hotel Woodward, N.Y.

'PHONE, 5000 COLUMBUS

SIGHT PLAYING FOR PIANISTS

If you are a poor Sight Reader and have difficulty in reading

NEW MUSIC AT FIRST SIGHT

write for Booklet giving full particulars of our complete correspondence course

A Professor of Music in one of the largest Colleges in the United States, to whom reference is permitted, says: "Your Course is worth the price to me every week in the amount of time it saves me alone."

Address NEW YORK COLLEGE OF APPLIED MUSIC
9208 METROPOLITAN TOWER NEW YORK CITY

MUSICAL INSTRUCTION

Claude Maitland Griffeth

PIANO INSTRUCTION

Studio, 133 Carnegie Hall, New York

Mon. and Thurs. Afternoons

Pouch Gallery, Brooklyn

SEND FOR CIRCULAR

PERRY AVERILL

BARITONE

Prepares Singers for the profession

Studio, 220 West 59th Street, New York

'Phone 1097 Col.

ARTHUR D. WOODRUFF

TEACHER OF SINGING

5 West 38th Street

NEW YORK CITY

Miss M. GRACE DASCHBACH

In charge of Vocal Department Teachers
College, Columbia University

SOPRANO

TEACHER OF SINGING

401 Carnegie Hall . New York City

GEORGE HARRIS, Jr.

TENOR

Soloist with Boston Symphony Orchestra
Cecilia Society

and with New York Symphony Orchestra

Management:

M. H. HANSON, 437 5th Avenue, New York

MASTER MUSIC STUDIOS

2789 Broadway, New York

Mrs. M. DUBLE-SCHEELE

Apply to Secretary, Master Music Studios

CATALOG

Telephone Connection

STEINWAY PIANO USED

SUMMER CENTER

SCHLOSS ORT, GUMUNDEN, AUSTRIA

Study of music is optional

CARL E. DUFFT

BASSO

Vocal Instruction

1 East 40th Street . New York City

LESLEY MARTIN

Bel Canto

Studio: 1425 Broadway, New York

SINGERS—Suzanne Baker Watson, Cora Cross, Nellie Hart, Willette Kershaw, Gertrude Hutcheson, Ivy Scott, Marion Stanley, Estelle Ward, Mabel Wilbur, Flora Zabelle, Edward Foley, George Gilbert, John Hendricks, Andrew Mack, Dr. Eugene Walton Marshall, Fiske O'Hara, Umberto Sacchetti, Ellis Rhodes, Albert Wallerstedt, and many other singers now before the public in operatic and church work

SANDERS THEATRE . . . CAMBRIDGE
HARVARD UNIVERSITY

Thirty-first Season, 1911-1912

Boston Symphony Orchestra

MAX FIEDLER, Conductor

Programme of the SEVENTH CONCERT

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE



THURSDAY EVENING, MARCH 28
AT 8.00

COPYRIGHT, 1911, BY C. A. ELLIS

PUBLISHED BY C. A. ELLIS, MANAGER

Pianos that Appeal to Musicians



OUR pianos have the very highest reputation with musical people, for every piano, from the highest-priced to the least expensive we offer, has not merely the essentials of tone and touch, but also exquisite refinements of quality which delight the musician.

We invite you to inspect our stocks, which are at once the largest, the most varied, and most interesting to be found in New England.

We call particular attention to the following pianos:

STEINWAY pianos, the instruments of highest prestige among music lovers everywhere—through their incomparable tone the choice of royalty and of all connoisseurs.

In all regular styles and also in special art cases exhibiting the perfection of artistry.

HUME pianos, the best made in New England—distinguished by wonderful richness and nobility of tone.

JEWETT pianos, the favorite pianos of New England, where more are sold each year than of any other make of equal cost.

THE PIANOLA PIANOS,—the complete line of five pianos. The Steinway, the Weber, and the Steck Pianola Pianos are shown in both grand and upright forms.

M. STEINERT & SONS CO.

Steinert Hall, 162 Boylston Street

Stores in all Principal Cities of New England

HARVARD UNIVERSITY

Boston Symphony Orchestra

Thirty-first Season, 1911-1912

MAX FIEDLER, Conductor

SEVENTH CONCERT

THURSDAY EVENING, MARCH 28

AT 8.00

PROGRAMME

Beethoven Symphony No. 3, in E-flat major, "Eroica," Op. 55

- I. Allegro con brio.
- II. Marcia funebre: Adagio assai.
- III. Scherzo: Allegro vivace; Trio.
- IV. Finale: Allegro molto.

Talio Concerto for Violoncello and Orchestra

- I. Prelude: Allegro maestoso.
- II. Intermezzo.
- III. Introduction: Rondo.

Richard Strauss Tone Poem, "Death and Transfiguration," Op. 24

SOLOIST

Mr. HEINRICH WARNKE

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827.)

Anton Schindler wrote in his *Life of Beethoven* (Münster, 1840): "First in the fall of 1802 was his [Beethoven's] mental condition so much bettered that he could take hold afresh of his long-formulated plan and make some progress: to pay homage with a great instrumental work to the hero of the time, Napoleon. Yet not until 1803 did he set himself seriously to this gigantic work, which we now know under the title of 'Sinfonia Eroica': on account of many interruptions it was not finished until the following year. . . . The first idea of this symphony is said to have come from General Bernadotte, who was then French Ambassador at Vienna, and highly treasured Beethoven. I heard this from many friends of Beethoven. Count Moritz Lichnowsky, who was often with Beethoven in the company of Bernadotte, . . . told me the same story." Schindler also wrote, with reference to the year 1823: "The correspondence of the King of Sweden led Beethoven's memory back to the time when the King, then General Bernadotte, Ambassador of the French Republic, was at Vienna, and Beethoven had a lively recollection of the fact that Bernadotte indeed first awakened in him the idea of the 'Sinfonia Eroica.'"

These statements are direct. Unfortunately, Schindler, in the third edition of his book, mentioned Beethoven as a visitor at the house of Bernadotte in 1798, repeated the statement that Bernadotte inspired the idea of the symphony, and added: "Not long afterward the idea blossomed into a deed"; he also laid stress on the fact that Beethoven was a staunch republican, and cited, in support of his admiration of Napoleon, passages from Beethoven's own copy of Schleiermacher's translation of Plato.

Thayer admits that the thought of Napoleon may have influenced the form and the contents of the symphony, and that the composer may have based a system of politics on Plato; "but," he adds, "Bernadotte had been long absent from Vienna before the Consular form of government was adopted at Paris, and before Schleiermacher's Plato was published in Berlin."

The symphony was composed in 1803-04. The story is that the title-page of the manuscript bore the word "Buonaparte" and at the bottom of the page "Luigi van Beethoven"; "and not a word more," said Ries, who saw the manuscript. "I was the first," also said Ries, "who brought him the news that Bonaparte had had himself declared Emperor, whereat he broke out angrily: 'Then he's nothing but an ordinary man! Now he'll trample on all the rights of men to serve his own ambition; he will put himself higher than all others and turn out a tyrant!'"

Furthermore, there is the story that, when the death of Napoleon at St. Helena was announced, Beethoven exclaimed, "Did I not foresee the catastrophe when I wrote the funeral march in the 'Eroica'?"

The original score of the symphony was bought in 1827 by Joseph Dessauer for three florins, ten kreuzers, at auction in Vienna. On the title-page stands "Sinfonia grande." Two words that should follow immediately were erased. One of these words is plainly "Bonaparte," and under his own name the composer wrote in large characters with a lead-pencil: "Written on Bonaparte."

Thus it appears there can be nothing in the statements that have come down from Czerny, Dr. Bartolini, and others: the first allegro describes a sea-fight; the funeral march is in memory of Nelson or General Abercrombie, etc. There can be no doubt that Napoleon, the young conqueror, the Consul, the enemy of kings, worked a spell over Beethoven, as over Berlioz, Hazlitt, Victor Hugo; for, according to W. E. Henley's paradox, although, as despot, Napoleon had "no love for new ideas and no tolerance for intellectual independence," yet he was "the great First Cause of Romanticism."

The symphony was first performed at a private concert at Prince Lobkowitz's in December, 1804. The composer conducted, and in the second half of the first allegro he brought the orchestra to grief, so that a fresh start was made. The first performance in public was at a concert given by Clement at the Theater an der Wien, April 7, 1805. The symphony was announced as "A new grand Symphony in D-sharp by Herr Ludwig van Beethoven, dedicated to his Excellence Prince von Lobkowitz." Beethoven conducted. Czerny remembered that some one shouted from the gallery: "I'd give another kreuzer if they would stop." Beethoven's friends declared the work a masterpiece. Some said it would gain if it were shortened, if there was more "light, clearness, and unity." Others found it a mixture of the good, the grotesque, the tiresome.

The symphony was published in October, 1806. The title in Italian stated that it was to celebrate the memory of a great man. And there was this note: "Since this symphony is longer than an ordinary symphony, it should be performed at the beginning rather than at the end of a concert, either after an overture or an aria, or after a concerto. If it be performed too late, there is the danger that it will not produce on the audience, whose attention will be already wearied by preceding pieces, the effect which the composer purposed in his own mind to attain."

* *

The first movement, Allegro con brio, E-flat major, 3-4, opens with two heavy chords for full orchestra, after which the chief theme is given out by the 'cellos. This theme is note for note the same as that of the first measures of the Intrade written by Mozart in 1786 at Vienna for his one-act operetta, "Bastien et Bastienne," performed in 1786 at a Viennese garden-house (K. 50). Mozart's theme is in G major. Beethoven's theme is finished by the violins and developed at length. There is a subsidiary theme, which begins with a series of detached phrases distributed among wood-wind instruments and then the violins. The second theme, of a plaintive character, is given out alternately by wood-wind and strings. The development is most elaborate, full of striking contrasts, rich in new ideas. The passage in which the horn enters with the first two measures of the first theme in the tonic chord of the key, while the violins keep up a tremolo on A-flat and B-flat, has given rise to many anecdotes and provoked fierce discussion. The coda is of unusual length.

The funeral march, *Adagio assai*, C minor, 2-4, begins, *pianissimo* e sotto voce, with the theme in the first violins, accompanied by simple chords in the other strings. The theme is repeated by the oboe, accompanied by wood-wind instruments and strings; and the strings give the second portion of the theme. A development by full orchestra follows. The second theme is in C major. Phrases are given out by various wood-wind instruments in alternation, accompanied by triplet arpeggios in the strings. This theme, too, is developed; and there is a return to the first theme in C minor in the strings. There is fugal development at length of a figure that is not closely connected with either of the two themes. The first theme reappears for a moment, but strings and brass enter fortissimo in A-flat major. This episode is followed by another; and at last the first theme returns in fragmentary form in the first violins, accompanied by a pizzicato bass and chords in oboes and horns.

Scherzo: *Allegro vivace*, E-flat major, 3-4. Strings are *pianissimo* and staccato, and oboe and first violins play a gay theme which Marx says is taken from an old Austrian folk-song. This melody is the basic material of the scherzo. The trio in E-flat major includes hunting-calls by the horns, which are interrupted by passages in wood-wind instruments or strings.

Finale: *Allegro molto*, E-flat major, 2-4. A theme, or, rather, a double theme, with variations; and Beethoven was fond of this theme, for he had used it in the finale of his ballet, "Die Geschöpfe des Prometheus," in the Variations for pianoforte, Op. 35, and in a country dance. After a few measures of introduction, the bass to the melody which is to come is given out, as though it were an independent theme. The first two variations in the strings are contrapuntal. In the third the tuneful second theme is in the wood-wind against runs in the first violins. The fourth is a long fugal development of the first theme against a counter-subject found in the first variation. Variations in G minor follow, and the second theme is heard in C major. There is a new fugal development of the inverted first theme. The tempo changes to *poco andante*, wood-wind instruments play an expressive version of the second theme, which is developed to a coda for full orchestra, and the symphony ends with a joyful glorification of the theme.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, three horns, two trumpets, kettledrums, and strings.

* * *

What strange and even grotesque "explanations" of this symphony have been made!

At the second concert of the Philharmonic Society of New York, February 18, 1843, the following comments were printed on the programme: "This great work was commenced when Napoleon was first Consul, and was intended to portray the workings of that extraordinary man's mind. In the first movement, the simple subject, keeping its uninterrupted way through harmonies that at times seem in almost chaotic confusion, is a grand idea of Napoleon's determination of character. The second movement is descriptive of the funeral honors paid to one of his favorite generals, and is entitled 'Funeral March on the Death of a Hero.' The winding up of this movement represents

the faltering steps of the last gazers into the grave, and the listener hears the tears fall on the coffin ere the funeral volley is fired, and repeated faintly by an echo. The third movement (Minuet and Trio) describes the homeward march of the soldiery, and the Finale is a combination of French Revolutionary airs put together in a manner that no one save a Beethoven could have imagined." And this note, Mr. Krehbiel tells us, was inserted in the programme for several, even twenty-five, years after.

Marx saw in the first movement of the symphony the incidents of a battle as it is preconceived in the mind of the conqueror. The different incidents are characterized by the chief themes and their developments. The ending with the return of the first theme is the triumph of the victor's plan. The funeral march pictures Night spreading her shade over the battlefield, which is covered with the corpses of those who died for glory; in the scherzo are heard the rejoicings of the soldiery homeward bound; and the finale is Peace consecrating the victories of the hero.

Griepenkerl preferred to see in the fugued passage of the first movement the entrance of the nineteenth century.

Berlioz insisted that there should be no thought of battles or triumphant marches, but rather profound reflections, melancholy recollections, imposing ceremonies,—in a word, the funeral oration over a hero.

Wagner wrote: "The designation 'heroic' is to be taken in its widest sense, and in no wise to be conceived as relating merely to a military hero. If we broadly connote by 'hero' (*Held*) the whole, the full-fledged *man*, in whom are present all the purely human feelings—of love, of grief, of force—in their highest fill and strength, then we shall rightly grasp the subject which the artist lets appeal to us in the speaking accents of his tone-work. The artistic space of this work is filled with all the varied, intercrossing feelings of a strong, a consummate Individuality, to which nothing human is a stranger, but which includes within itself all truly Human, and utters it in such a fashion that, after frankly manifesting every noble passion, it reaches a final rounding of its nature, wherein the most feeling softness is wedded with the most energetic force. The heroic tendency of this art work is the progress toward that rounding off" (Englished by Mr. W. A. Ellis). And Wagner explained on these lines each movement. As the second shows the "deeply, stoutly suffering man," so the scherzo reveals the "gladly, blithely doing man"; while the finale shows us finally "the man entire, harmoniously at one with self, in those emotions where the Memory of Sorrow becomes itself the shaping-force of noble Deeds."

Nor should the "rededication" of the "Eroica" to Bismarck by von Bülow, *cher unique*, as Liszt frequently called him, be forgotten. Von Bülow said, at a concert of the Philharmonic Orchestra of Berlin (May 28, 1892): "Yes, the hero was the quintessence of the world to Beethoven. We cannot know, we cannot surmise, what slumbered in his soul. Perhaps there slumbered the picture of the great American citizen, George Washington. But he looked for a hero of his own time, a European hero; and his eyes fell on the great star of Bonaparte."

And there von Bülow might have stopped where Beethoven began.

Mr. HEINRICH WARNKE was born at Wesselbüren, a few miles from the German Ocean, on August 30, 1871. His father was a violinist, and all his sons are musicians. Mr. Warnke began to study the piano-forte when he was six years old, and, when he was ten, his father began to give him violoncello lessons. Two years later the boy was sent to the Conservatory of Music in Hamburg, where he studied with Gowa, and it was there that he first played in public. He afterward studied at Leipsic with Julius Klengel, and made his début at the Gewandhaus. He has been associated with orchestras in Baden-Baden and Frankfurt-on-the-Main. About ten years ago Felix Weingartner invited him to be the first violoncellist of the Kain Orchestra at Munich, and he left that orchestra in 1905, to take the like position in the Boston Symphony Orchestra, as successor to Mr. Rudolf Krasselt, whom he taught. In Munich he was associated with Messrs. Rettich and Weingartner in a trio club, and he was also a member of a quartet. He first played in the United States as a soloist at a concert of the Boston Symphony Orchestra in Boston, October 28, 1905 (Dvořák's Concerto in B minor for violoncello). On January 5, 1907, he played at a Symphony Concert in Boston Volkmann's Concerto in A minor, Op. 33; on February 29, 1908, Dohnányi's Concert Piece in D major for orchestra, with violoncello obbligato, Op. 12 (first time in Boston); on March 13, 1909, Grädener's concerto for violoncello, Op. 45 (first time in America); on October 30, 1909, Strube's concerto in E minor (MS.; first performance).

In 1905-06 and 1906-07 Mr. Warnke was the violoncellist of the Boston Symphony Quartet (with Messrs. Hess, Roth, and Ferir).

CONCERTO FOR VIOLONCELLO AND ORCHESTRA . . . ÉDOUARD LALO

(Born at Lille, January 27, 1823; died at Paris, April 23, 1892.)

This concerto was first played at a Padeloup concert in Paris, December 9, 1877. The solo violoncellist was Adolphe Fischer (1847-1891), a brilliant Belgian virtuoso, who died in a mad-house,—a fate reserved, according to a curious tradition, for oboe players, distinguished or mediocre, rather than violoncellists. Fischer played this concerto the next year in several European cities. The first performance in Boston was at a concert of the Boston Symphony Orchestra, October 21, 1899, when Miss Elsa Ruegger was the violoncellist. Mr. Jean Gérardy played it at a concert of the Boston Symphony Orchestra, October 19, 1901.

The orchestral portion of the concerto, which is dedicated to Adolphe Fischer, is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettledrums, and the usual strings.

I. Prelude. This movement opens, Lento, D minor, 12-8, with a resolute and fortissimo figure for strings and wind. Each phrase is answered by a strong chord for full orchestra. There is a short development of this figure. Recitative-like passages for the solo violoncello lead to the main body of the movement, Allegro maestoso, D minor, 12-8. The pompous first theme is given to the solo instrument, and the initial figure of the Introduction appears now and then in the

orchestra during the development. The second theme, F major, is of a calmer nature. It is sung by the violoncello and developed at some length. Running passage-work leads to a return of the slow introduction, A minor, for full orchestra. The free fantasia section is not long, and the third part is in the orthodox manner with the second theme in D major. The movement ends with a return, fortissimo, of the theme of the Introduction, D minor.

II. Intermezzo. This movement has the nature of a romanza and also of a scherzo. Two contrasted themes are alternately developed: one Andantino con moto, G minor, 9-8; the other Allegro presto, G major, 6-8. The melodic development is given to the solo instrument.

III. The third movement begins with an Introduction, B-flat minor, 9-8, which consists of recitative for the solo violoncello. In the allegro vivace, 6-8, the orchestra goes from F major to D major. The movement is a brilliant rondo based on three themes.

**"DEATH AND TRANSFIGURATION," TONE-POEM FOR FULL ORCHESTRA,
OP. 24 RICHARD STRAUSS**

(Born at Munich, June 11, 1864; now living at Charlottenburg—Berlin.)

This tone-poem was composed at Munich in 1888-89.* It was published at Munich in April, 1891.

The first performance was from manuscript, under the direction of the composer, at the fifth concert of the 27th Musicians' Convention of the Allgemeiner Deutscher Musikverein in the City Theatre of Eisenach, June 21, 1890. This convention, according to Theodor Müller-Reuters' "Lexikon der deutschen Konzertliteratur," was held June 19-22. There were three orchestral concerts in the City Theatre (June 19, 21, 22); a concert in the Hauptkirche zu St. Georg (June 20); and two chamber music concerts in Clemda Hall (June 20, 21).

The other works performed for the first time were Draeseke's Prelude to "Penthesilea"; Franz Schubert's "Tantum Ergo" and Offertory (MS.); duet from Hans Sommer's opera "Loreley"; Strauss's "Burleske" for pianoforte and orchestra (Eugen d'Albert, pianist); Weingartner's Entr'acte from "Malawika"; d'Albert's Symphony, Op. 4; Robert Kahn's String Quartet, Op. 8; Philipp Wolfrum's Pianoforte Quintet; R. von Perger's String Quartet, Op. 15; Frederick Lamond's Pianoforte Trio, Op. 2; Arnold Krug's Vocal Quartet, Op. 32; Ivan Knorr's "Ukrainische Liebeslieder," Op. 5.

The second performance was at Weimar, January 12, 1891, at the third subscription concert in the Grand Ducal Theatre. Strauss led from manuscript.

* Hans von Bülow wrote to his wife from Weimar, November 13, 1889: "Strauss is enormously beloved here. His 'Don Juan' evening before last had a wholly unheard of success. Yesterday morning Spitzweg and I were at his house to hear his new symphonic poem 'Tod und Verklärung'—which has again inspired me with great confidence in his development. It is a very important work, in spite of sundry poor passages, and it is also refreshing."

The third performance was at the Eighth Philharmonic Concert in Berlin, February 23, 1891. The composer again led from manuscript.

The tone-poem was performed in Symphony Hall, Boston, on March 8, 1904, by the Philadelphia Orchestra, led by the composer.

The tone-poem is dedicated to Friedrich Rösch * and scored for three flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, double-bassoon, four horns, three trumpets, three trombones, tuba, a set of three kettledrums, two harps, gong, strings.

On the fly-leaf of the score is a poem in German:—

In der ärmlich kleinen Kammer
Matt vom Lichtstumpf nur erhellt,
Liegt der Kranke auf dem Lager.
Eben hat er mit dem Tod
Wild verzweifelnd noch gerungen.
Nun sank er erschöpft in Schlaf,
Und der Wanduhr leises Ticken
Nur vernimmst du im Gemach,
Dessen grauenvolle Stille
Todesnähe ahnen lässt.
Um des Krankenbleiche Züge
Spielt ein Lächeln wehmuthvoll.
Träumt er an des Lebens Grenze
Von der Kindheit goldner Zeit?

Doch nicht lange gönnt der Tod
Seinem Opfer Schlaf und Träume.
Grausam rüttelt er ihn auf
Und beginnt den Kampf auf's Neue.
Lebenstrieb und Todesmacht!
Welch' entsetzensvolles Ringen!
Keiner trägt den Sieg davon,
Und noch einmal wird es stille!

Kampfesmüd' zurückgesunken,
Schlaflos, wie im Fieberwahn,
Sieht der Kranke nun sein Leben,
Tag um Tag und Bild um Bild
Inn'rem Aug' vorüberschweben.
Erst der Kindheit Morgenrot,
Hold in seiner Unschuld leuchtend!
Dann des Jünglings keckes Spiel—
Kräfte ühend und erprobend—
Bis er reift zum Männerkampf,
Der um höchste Lebensgüter
Nun mit heisser Lust entbrennt.
Was ihm je verklärt erschien
Noch verklärter zu gestalten,
Dies allein der hohe Drang,
Der durch's Leben ihn geleitet.
Kalt und höhnend setzt die Welt
Schrank' auf Schranke seinem Drängen.
Glaubt er sich dem Ziele nah',
Donnert ihm ein "Halt!" entgegen:

* Rösch, born in 1862 at Memmingen, studied law and music at Munich. A pupil of Rheinberger and Wohlmuth, he conducted a singing society, for which he composed humorous pieces, and in 1888 abandoned the law for music. He was busy afterwards in Berlin, St. Petersburg, Munich. In 1898 he organized with Strauss and Hans Sommer the "Genossenschaft deutscher Komponisten." He has written madrigals for male and mixed choruses and songs. Larger works are in manuscript. He has also written an important work, "Musikästhetische Streitfragen" (1898), about von Bülow's published letters, programme music, etc., and a Study of Alexander Ritter (1898).

*"Mach' die Schranke dir zur Staffel,
 Immer höher nur hinan!"*
 Also drängt er, also klimmt er,
 Lässt nicht ab vom heil'gen Drang
 Was er so von je gesucht.
 Mit des Herzens tiefstem Sehnen,
 Sucht er noch im Todesschrein,
 Suchet, ach! und findet's nimmer.
 Ob er's deutlicher auch fasst,
 Ob es mählich ihm auch wachse,
 Kann er's doch erschöpfen nie,
 Kann es nicht im Geist vollenden.
 Da erdröhnt der letzte Schlag
 Von des Todes Eisenhammer,
 Bricht den Erdenleib entzwei,
 Deckt mit Todesnacht das Auge.

Aber mächtig tönet ihm
 Aus dem Himmelsraum entgegen,
 Was er sehnend hier gesucht:
 Welterlösung, Weltverklärung.

The following literal translation is by Mr. W. F. Apthorp:—

In the necessitous little room, dimly lighted by only a candle-end, lies the sick man on his bed. But just now he has wrestled despairingly with Death. Now he has sunk exhausted into sleep, and thou hearest only the soft ticking of the clock on the wall in the room, whose awful silence gives a foreboding of the nearness of death. Over the sick man's pale features plays a sad smile. Dreams he, on the boundary of life, of the golden time of childhood?

But Death does not long grant sleep and dreams to his victim. Cruelly he shakes him awake, and the fight begins afresh. Will to live and power of Death! What frightful wrestling! Neither bears off the victory and all is silent once more!

Sunk back tired of battle, sleepless, as in fever-frenzy the sick man now sees his life pass before his inner eye, trait by trait and scene by scene. First the morning red of childhood, shining bright in pure innocence! Then the youth's saucier play-exerting and trying his strength—till he ripens to the man's fight, and now burns with hot lust after the higher prizes of life. The one high purpose that has led him through life was to shape all he saw transfigured into a still more transfigured form. Cold and sneering, the world sets barrier upon barrier in the way of his achievement. If he thinks himself near his goal, a "Halt!" thunders in his ear. "Make the barrier thy stirrup! Ever higher and onward go!" And so he pushes forward, so he climbs, desists not from his sacred purpose. What he has ever sought with his heart's deepest yearning, he still seeks in his death-sweat. Seeks—alas! and finds it never. Whether he comprehends it more clearly or that it grows upon him gradually, he can yet never exhaust it, cannot complete it in his spirit. Then clangs the last stroke of Death's iron hammer, breaks the earthly body in twain, covers the eye with the night of death.

But from the heavenly spaces sounds mightily to greet him what he yearningly sought for here: deliverance from the world, transfiguration of the world.

There are two versions of Ritter's poem. The one published above is taken from Strauss's score. Ritter evidently misunderstood, in one instance, the composer's meaning. The music in the introduction does not describe the "soft ticking of the clock on the wall in the room," but "the exhausted breaths of the sick man." Thus commentators and rhapsodists disagree among themselves. The earlier version of the poem was published on the programmes of the concerts at Eisenach and Weimar. It is as follows:—

Stille, einsam öde Nacht!
Auf dem Totenbette liegt er.

Fieberglut wirft ihn empor
Und er sieht sein ganzes Leben
Kindheit, Jugend, Männerkampf,
Bild um Bild im Traum erscheinen.

Was er suchte je und je
Mit des Herzens tiefstem Sehnen
Sucht er noch im Todesschweiss,
Suchet—ach! und findet's nimmer.

Ob er's deutlicher auch fasst,
Ob es mählich ihm auch wachse,
Kann er's doch erschöpfen nie,
Kann es nicht im Geist vollenden.

Da erdröhnt der letzte Schlag,
Von des Todes Eisenhammer
Bricht der Erdenleib entzwei,
Deckt mit Todesnacht das Auge.

Aber mächtig tönet ihm
Aus dem Himmelsraum entgegen
Was er sehnend hier gesucht,
Was er suchend hier ersehnt.

*
* *

The authorship of this poem in blank verse was for some years unknown, and the prevailing impression was that the poem suggested the music. As a matter of fact, Alexander Ritter * wrote the poem *after* he was well acquainted with Strauss's score; and, when the score was sent to the publisher, the poem was sent with it for insertion.

* Ritter was born at Narva, Russia, June 27, 1833; he died at Munich, April 12, 1896. Although Ritter was born in Russia, he was of a German family. His forbears had lived at Narva since the seventeenth century. In 1841, soon after the death of his father, he and his mother moved to Dresden, where he became the school-fellow of Hans von Bülow, and studied the violin with Franz Schubert (1808-78). Ritter afterward studied at the Leipsic Conservatory under David and Richter (1849-51), and in 1852 he was betrothed to the play-actress, Franziska Wagner, a niece of Richard Wagner. He married her in 1854 and moved to Weimar, where he became intimately acquainted with Liszt, Cornelius, Raff, Bronsart, and of course saw much of von Bülow. He determined to devote himself to composition, but in 1856 he went to Stettin to conduct in the City Theatre, where his wife played. They lived in Dresden (1858-60), again in Stettin (1860-62), but Ritter then had no official position, and in 1863 they made Würzburg their home. (The winter of 1868-69 was spent in Paris, and that of 1872-73 in Chemnitz.) From 1875 to 1882 he was at the head of a music shop at Würzburg. In 1882 he gave over the business to an agent, and in 1885 sold it, for in 1882 he became a member of the Meiningen orchestra led by von Bülow. After von Bülow resigned this position (in the fall of 1885), Ritter moved to Munich and made the town his dwelling-place. His most

MISS GAFFNEY HYGIENIC TREATMENT OF HEAD, FACE AND NECK

Removing and preventing wrinkles and improving the complexion by restoring muscular tone and tissue building **without the use of cosmetics or steaming**. Head treated for congestion, falling hair and baldness.

The only method which grows new permanent hair in six treatments.

MANICURING AND SHAMPOOING

ADDRESS, 486 BOYLSTON STREET, ROOM 4

Telephone, Back Bay 3776 W

Testimonials from distinguished
men and women of Boston

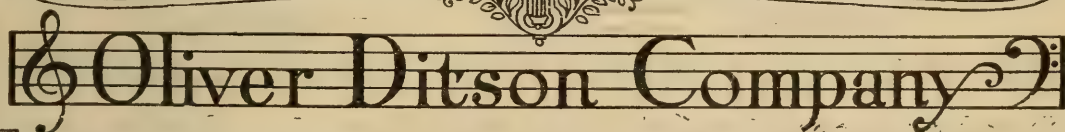
STRICTLY PRIVATE TREATMENT
15 YEARS EXPERIENCE

Hausegger in his *Life of Ritter* states that Strauss asked Ritter to write this poem (p. 87).

Ritter influenced Strauss mightily. Strauss said of him in an interview published in the *Musical Times* (London):—

“Ritter was exceptionally well read in all the philosophers, ancient and modern, and a man of the highest culture. His influence was in the nature of a storm-wind. He urged me on to the development of the poetic, the expressive, in music, as exemplified in the works of Liszt, Wagner, and Berlioz. My symphonic fantasia, ‘Aus Italien,’ is the connecting link between the old and the new methods.” “Aus Italien” was composed in 1886, and “Macbeth,” the first of the tone-poems, was a work of the next year. It may here be remarked that Gustav Brecher, in his “Richard Strauss,” characterizes “Death and Transfiguration,” as well as the opera “Guntram” (1892–93), as a return of the composer, after his “Don Juan,” to the chromatic style of Liszt and Wagner; and he insists it is not a representative work of the modern Strauss.

important works are the operas: “Der faule Hans,” one act (Munich, 1885), dedicated to Liszt; “Wem die Krone?” one act, Op. 15 (Weimar, June 7, 1890), dedicated to Richard Strauss: “Gottfried der Säger,” one act, was only partially sketched, but the poem was completed; orchestral: “Seraphische Phantasie”; “ Erotische Legende,” composed in 1890–91, with use of former material; “Olaf’s Hochzeitsreigen,” composed in 1891–92; “Charfreitag und Frohnleichnam,” composed in 1893; “Sursum Corda! Storm and Stress Fantasia,” produced at Munich early in 1896; “Kaiser Rudolf’s Ritt zum Grabe” (1895), produced by Richard Strauss at Weimar (?) and at Berlin in 1902. “Olaf’s Wedding Dance” was played in Boston by the Boston Symphony Orchestra, Dr. Muck conductor, March 2, 1907. A *Life of Ritter* by Sigismund von Hausegger was published at Berlin in 1908.

 Oliver Ditson Company

BOSTON
150 Tremont Street

NEW YORK
8-10-12 East 34th Street

A NEW MUSIC STUDENTS LIBRARY VOLUME



SOUND AND ITS RELATION TO MUSIC

CLARENCE G. HAMILTON, A.M.

Price postpaid, bound in cloth . . . \$1.25

STUDENTS of music greatly need a handbook of acoustics as relating to music, one that has been brought in line with the latest discoveries and theories. The books now in the market are no longer dependable, the result being that this element in a course of music study is generally lacking. The author has presented the essential facts together with many interesting experiments and helpful figures and diagrams to make the principles clear. A good text-book for schools and colleges.

Remarkable for its clearness and conciseness. I will always have it on my desk for reference.—ARTHUR FOOTE.

BOSTON NEW YORK

The poem by Ritter is, after all, the most satisfactory explanation of the music to those that seek eagerly a clew and are not content with the title. The analysts have been busy with this tone-poem as well as the others of Strauss. Mr. Wilhelm Mauke has written a pamphlet of twenty pages with twenty-one musical illustrations, and made a delicate distinction between Fever-theme No. 1 and Fever-theme No. 2. Reimann and Brandes have been more moderate. Strauss himself on more than one occasion has jested at the expense of the grubbing analysts.

* *

"Death and Transfiguration" may be divided into sections, closely joined, and for each one a portion of the poem may serve as motto.

I. Largo, C minor, D-flat major, 4-4. The chief Death motive is a syncopated figure, pianissimo, given to the second violins and the violas. A sad smile steals over the sick man's face (wood-wind, accompanied by horns and harps), and he thinks of his youth (a simple melody, the childhood motive, announced by the oboe). These three motives establish the mood of the introduction.

II. Allegro molto agitato, C minor. Death attacks the sick man.

WILLIAM ALDEN PAUL

• Instructor in Music, Episcopal Theological School, Cambridge

Private Lessons in Voice Culture for Reading, Speaking and Singing

BOSTON

312 PIERCE BUILDING, COPLEY SQ.

Monday, Thursday, Saturday P.M.

CAMBRIDGE

25 WINTHROP HALL

Phillips Place

Telephone, 2816 R

DE MERITTE SCHOOL 815 BOYLSTON STREET BOSTON

TWELFTH YEAR

A preparatory school for boys who want an education.

The **Upper Grade** prepares for college and the scientific schools.

The **Lower Grade** gives to boys from ten to fourteen years of age a careful training for the work of the upper grade.

EDWIN DE MERITTE, A. B., Principal

COOK SHOP and LUNCH ROOM

All kinds of cooked food for sale. Food will be served in the lunch room at all hours of the day.

CATERING DEPARTMENT

TO ORDER

Ice Cream, Sherbets, etc. Croquettes, Salads, Sandwiches, Cakes and Salted Nuts for Luncheons and Teas.

Soup, Sandwiches and Doughnuts for School Lunches.

Also Furnished Rooms.

LAVINIA NOBLETON (Formerly of Jarvis Field House)

Telephone, Cambridge 1642-W

There are harsh double blows in quick succession. What Mr. Mauke characterizes as the Fever motive begins in the basses, and wildly dissonant chords shriek at the end of the climbing motive. There is a mighty crescendo, the chief Death motive is heard, the struggle begins (full orchestra, *fff*). There is a second chromatic and feverish motive, which appears first in sixteenths, which is bound to a contrasting and ascending theme that recalls the motive of the struggle. The second feverish theme goes canonically through the instrumental groups. The sick man sinks exhausted (*ritenuto*). Trombones, 'cellos, and violas intone even now the beginning of the Transfiguration theme, just as Death is about to triumph. "And again all is still!" The mysterious Death motive knocks.

III. And now the dying man dreams dreams and sees visions (*meno mosso, ma sempre alla breve*). The Childhood motive returns (G major) in freer form. There is again the joy of youth (oboes, harp, and bound to this is the motive of Hope that made him smile before the struggle, the motive now played by solo viola). The fight of manhood with the world's prizes is waged again (B major, full orchestra, *fortissimo*), waged fiercely. "Halt!" thunders in his ears, and trombones and kettledrums sound the dread and strangely-rhythmed motive of Death (drums beaten with wooden drumsticks). There is contrapuntal elaboration of the Life-struggle and Childhood motives. The Transfigu-

Miss ALICE M. RAYMOND

TELEPHONE 2899-3 CAMBRIDGE

TEACHER OF
Piano and Voice Culture

Pupil of Raoul Pugno of Paris

CLASS OR PRIVATE LESSONS

4 Exeter Park, Cambridge Off Mass. Ave.
Arlington car via Harvard Square

Mr. GEO. A. BURDICK

Teacher of Piano and Harmony

STUDIOS Cambridge - - 67A Dana Street
Boston, Tuesday and Wednesday P.M.
602 Huntington Chambers

TELEPHONE, 719-M CAMBRIDGE

BENEDICT FITZ GERALD

PIANIST and TEACHER

College Entrance Requirements

8 STEINERT HALL - - - BOSTON

Tuesday and Friday

Mlle.

Caroline
MILLINERY

REDUCTION SALE

486 BOYLSTON STREET
BOSTON

In Block of Brunswick Hotel

ration motive is heard in broader form. The chief Death motive and the feverish attack are again dominating features. Storm and fury of orchestra. There is a wild series of ascending fifths. Gong and harp knell the soul's departure.

IV. The Transfiguration theme is heard from the horns; strings repeat the Childhood motive, and a crescendo leads to the full development of the Transfiguration theme (moderato, C major). "World deliverance, world transfiguration."

	 Luncheon 11-3 Afternoon Tea 3.30-5.30	English Tea Room — 160 Tremont Street Over Moseley's — Between West and Boylston Streets	
---	---	---	--

GEORGE H. KENT

University Bookstore Harvard
Square

**Cameras and Photographic
Supplies**

**Developing—Printing—Enlarging
Also Framing**

**Victor Talking Machines and
Records**

INFANTRY HALL . . . PROVIDENCE

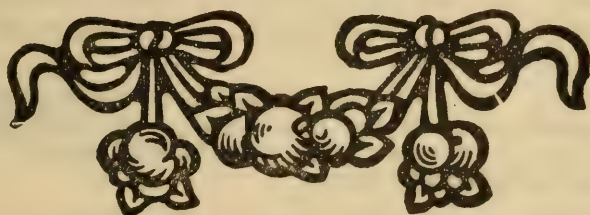
Thirty-first Season, 1911-1912

Boston Symphony Orchestra

MAX FIEDLER, Conductor

Programme of the Fifth and Last Concert

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE



TUESDAY EVENING, APRIL 2

AT 8.15

COPYRIGHT, 1911, BY C. A. ELLIS

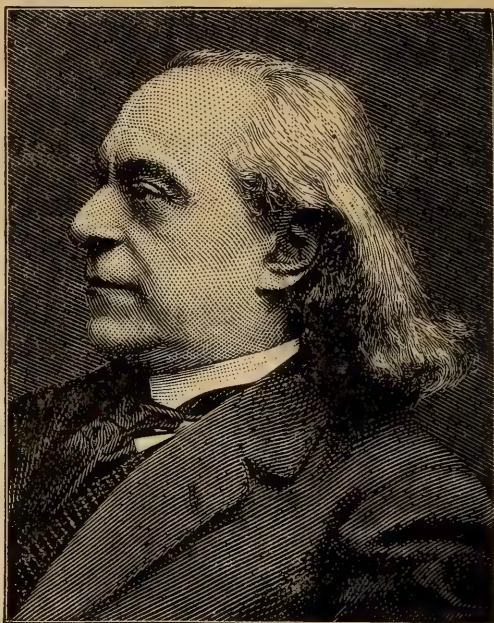
PUBLISHED BY C. A. ELLIS, MANAGER

Vladimir De Pachmann

*The Greatest Pianist
Of the 20th Century*

ON TOUR
IN THE
UNITED STATES

SEASON: 1911-1912



For generations the appearance of new stars on the musical firmament has been announced—then they came with a temporary glitter—soon to fade and to be forgotten.

De Pachmann has outlived them all. With each return he won additional resplendence and to-day he is acknowledged by the truly artistic public to be the greatest exponent of the piano of the twentieth century. As Arthur Symons, the eminent British critic, says:

"Pachmann is the Verlaine or Whistler of the
Pianoforte the greatest player
of the piano now living."

Pachmann, as before, uses the BALDWIN PIANO for the expression of his magic art, the instrument of which he himself says:

" It cries when I feel like crying, it sings
joyfully when I feel like singing. It responds
—like a human being—to every mood. I
love the Baldwin Piano."

Every lover of the highest type of piano music will, of course, go to hear Pachmann—to revel in the beauty of his music and to marvel at it.

It is the beautiful tone quality, the voice which is music itself, and the wonderfully responsive action of the Baldwin Piano, by which Pachmann's miraculous hands reveal to you the thrill, the terror and the ecstasy of a beauty which you had never dreamed was hidden in sounds.

Sole Representative

MRS. LUCY H. MILLER

28 GEORGE STREET - - PROVIDENCE, R.I.

One Hundred and Twenty-fourth Concert in Providence

Boston Symphony Orchestra

Thirty-first Season, 1911-1912

MAX FIEDLER, Conductor

FIFTH AND LAST CONCERT

TUESDAY EVENING, APRIL 2

AT 8.15

MAX FIEDLER'S FAREWELL APPEARANCE

PROGRAMME

Beethoven Overture, "Leonora," No. 3, Op. 72

Chopin Concerto No. 2, F minor, for Pianoforte and
Orchestra, Op. 21

I. Maestoso.
II. Larghetto.
III. Allegro vivace.

Wagner A "Faust" Overture

Wagner "A Siegfried Idyl"

Wagner Overture, "Tannhäuser"

SOLOIST
JOSEF HOFMANN

Steinway Piano used

Pianos that Appeal to Musicians



OUR pianos have the very highest reputation with musical people, for every piano, from the highest-priced to the least expensive we offer, has not merely the essentials of tone and touch, but also exquisite refinements of quality which delight the musician.

We invite you to inspect our stocks, which are at once the largest, the most varied, and most interesting to be found in New England.

We call particular attention to the following pianos:

STEINWAY pianos, the instruments of highest prestige among music lovers everywhere—through their incomparable tone the choice of royalty and of all connoisseurs.

In all regular styles and also in special art cases exhibiting the perfection of artistry.

HUME pianos, the best made in New England—distinguished by wonderful richness and nobility of tone.

JEWETT pianos, the favorite pianos of New England, where more are sold each year than of any other make of equal cost.

THE PIANOLA PIANOS,—the complete line of five pianos. The Steinway, the Weber, and the Steck Pianola Pianos are shown in both grand and upright forms.

M. STEINERT & SONS CO.

327 Westminster Street, Providence, R.I.

Stores in all Principal Cities of New England

OVERTURE TO "LEONORA" No. 3, OP. 72. LUDWIG VAN BEETHOVEN

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827.)

Beethoven's opera, "Fidelio, oder die eheliche Liebe," with text adapted freely by Joseph Sonnleithner from the French of Bouilly ("Léonore; ou, l'Amour Conjugal," a "fait historique" in two acts and in prose, music by Gaveaux, Opéra-Comique, Paris, February 19, 1798), was first performed at Vienna, November 20, 1805, with Anna Pauline Milder,* afterward Mrs. Hauptmann, as the heroine. The first performance in Boston was on April 1, 1857, with Mrs. Johannsen, Miss Berkiel, Beutler,† Neumann, Oehlin, and Weinlich as the chief singers.

"Leonore" No. 2 was the overture played at the first performance

* Pauline Anna Milder was born at Constantinople, December 13, 1785. She died at Berlin, May 29, 1838. The daughter of an Austrian courier, or, as some say, a pastry cook to the Austrian ambassador at Constantinople, and afterward interpreter to Prince Maurojeni, she had a most adventurous childhood. (The story is told at length in von Ledebur's "Tonkünstler-Lexicon Berlin's.") Back in Austria, she studied three years with Sigismund Neukomm. Schikaneder heard her and brought her out in Vienna in 1803, as Juno in Süsmayer's "Der Spiegel von Arkadien." She soon became famous, and she was engaged at the court opera, where she created the part of Leonora in "Fidelio." In 1810 she married a jeweller, Hauptmann. She sang as guest at many opera-houses and was offered brilliant engagements, and in 1816 she became a member of the Berlin Royal Opera House at a yearly salary of four thousand thalers and a vacation of three months. She retired with a pension in 1831, after having sung in three hundred and eighty operatic performances. She was also famous in Berlin as an oratorio singer. She appeared again in Berlin in 1834, but her voice was sadly worn, yet she sang as a guest in Copenhagen and St. Petersburg. Her funeral was conducted with pomp and ceremony, and it is said that the "Iphigenia in Tauris," "Alceste," and "Armide," her favorite operas, were put into her coffin,—a favor she asked shortly before her death.

† Mr. Beutler sang that night for the last time. He had a cold, and the physician warned him against singing, but the audience filled the theatre, and he was persuaded. He became hoarse immediately after the performance, and, as his vocal chords were paralyzed, he never sang again. Mendelssohn, who had given him musical instruction, praised his voice, but urged him not to use it in opera, as it would not stand the wear and tear. Beutler then gave up the ambition of his life, but in the Revolution of 1848 he and other students at Heidelberg were obliged to leave the country. He came to the United States, and yielded to the temptation of a good offer from an opera manager. He became an understudy of Mario; then the misfortune befell him. I am indebted for these facts to Beutler's daughter, Mrs. Clara Tippet, of Boston.

PROVIDENCE MUSICAL ASSOCIATION

SEASON 1911-1912

STUDENTS' COURSE

AT MEMORIAL HALL

THE FLONZALEY STRING QUARTET, TUESDAY, February 20, 8.30 p.m.

Mme. MAUD POWELL, Violin Recital . . . Friday, March 1, 8.15 p.m.

Price: Single Concerts, \$1.50.

Mail orders will be received by the Treasurer of the Association. For sale in lobby of Journal Building.

STAR COURSE OF PIANO RECITALS

Direction - - LOUDON CHARLTON

MEMORIAL HALL

JOSEF LHEVINNE February 21

AT 8.15 O'CLOCK

Tickets, \$1.50 and \$1.00.

Mail orders may be sent to Mrs. Lucy H. Miller, Treasurer, P.O. Box 616. Seats will be reserved as near as possible to the desired location. For sale in lobby of Journal Building.

E. T. Slattery Co.

OPPOSITE BOSTON COMMON

154 and 155 TREMONT STREET

EXCLUSIVE STYLES IN

Suits, Gowns

Coats and Hats

For the Horse Show,
Opera and other social
functions.

MANY people of refinement who have ample means to purchase abroad, prefer to make their selections from the already carefully chosen assortments of E. T. Slattery Company, where they can be assured of a perfect fit in any garment.



in Vienna. The opera was withdrawn, revised, and produced again on March 29, 1806, when "Leonore" No. 3, a remodelled form of No. 2, was played as the overture. The opera was performed twice, and then withdrawn. There was talk of a performance at Prague in 1807, and Beethoven wrote for it a new overture, in which he retained the theme drawn from Florestan's air, "In des Lebens Frühlingstagen," but none of the other material used in Nos. 2 and 3. The opera was not performed, and the autograph of the overture disappeared. "Fidelio" was revived at Vienna in 1814, and for this performance Beethoven wrote the "Fidelio" overture. We know from his diary that he "rewrote and bettered" the opera by work from March to May 15 of that year.

The No. 3 begins, to quote Mr. Apthorp, "with one of Beethoven's most daring harmonic subtleties. The key is C major; the strings, trumpets, and kettledrums strike a short fortissimo G (the dominant of the key), which is held and diminished by the wood-wind and horns, then taken up again piano by all the strings in octaves. From this G the strings, with the flute, clarinets, and first bassoons, now pass step by step down the scale of C major, through the compass of an octave, landing on a mysterious F-sharp, which the strings thrice swell and diminish, and against which the bassoons complete the chord of the dominant seventh and at last of the tonic of the key of B minor. From this chord of B minor the strings jump immediately back to G (dominant of C major), and pass, by a deceptive cadence, through the chord of the dominant seventh and minor ninth to the chord of A-flat major. Here we have in the short space of nine measures a succession of keys—C major, B minor, A-flat major—such as few men before Beethoven would have dared to write; but such is the art with which this extraordinary succession is managed that all sounds perfectly unforced and natural." After the key of A-flat major is reached, clarinets and bassoons, supported by strings and two sustained notes for trombones, play the opening measures of Florestan's air, "In des Lebens Frühlingstagen" (act ii. of the opera). The buoyant theme of the Allegro, C major, begins pianissimo in first violins and 'cellos, and grows in strength until the whole orchestra treats it impetuously. The second theme has been described as "woven out of sobs and pitying sighs."

KRAKAUER PIANOS

The Krakauer Piano carries the testimonials of thousands of piano teachers scattered throughout the entire country.

A Piano can be subjected to no harder strain than in a Studio, yet the Krakauer is praised by popular teachers everywhere.

The KRAKAUER is
MADE BY MUSICIANS TESTED BY MUSICIANS
ENDORSED BY MUSICIANS

Sold here on the most favorable terms

HERMAN PRUEFER PIANO CO.

Conrad Building

385 WESTMINSTER STREET, PROVIDENCE, R.I.

THE MUSIC SCHOOL

26 CABOT STREET - Corner MEETING STREET

ANNE GILBRETH CROSS, Director

Piano, Violin, Violoncello, Harmony, Analysis, Music History, Choral Singing, Normal Training, German, English, Public Performance.

CLASSES:

HARMONY: Practice in the appreciation of scale relation, intervals, and chords THURSDAY, 3.30 P.M.

MUSIC HISTORY: For young students MONDAY, 4.30 P.M.

ORCHESTRAL CLASS: Ensemble playing, string orchestra, FRIDAY, 8 P.M.

CHORAL CLASS: Sight reading, correct breathing, part songs for women's voices SATURDAY, 11 A.M.

RECITAL PRACTICE CLASS: To accustom players to public appearance
MONDAY, 2.30 P.M.

GERMAN CONVERSATION: For practical experience in the spoken language THURSDAY, 8 P.M.

Telephone: Angell 1193

MARY ELLIS, Violin

Königliche Hochschule, Berlin, 1904-1907

Pupil of Prof. Dr. Joseph Joachim and
Prof. Carl Markees

At the Music School, Tuesday and Friday

BERTHA I. KAGAN, German

Special Courses in Phonetics and Literature
Diction and Interpretation for Opera and
Concert

Pupil of Ritter Ernst von Possart of Germany,
and Kammersängerin Frau Louise Reuss-
Belce, Assistant Regisseur at Bayreuth.

At the Music School, Monday and Thursday

ANNIE SHATTUCK BLIVEN

Piano

Residence, 162 Albert Avenue, Edgewood

Edgewood Studio:

Tuesday, Wednesday, Friday, and Saturday

At the Music School, Monday and Thursday

OLIVE WHITMAN STAFFORD

Piano

Scholarship, 1908
Certificate, 1911

At the Music School daily except Saturday
Saturday at Pawtuxet

LEONARD SMITH, Violoncello

'Cellist in Manchester (England) Orchestra

Pupil of Carl Fuchs, Offenbach, Germany, and
of Alwin Schroeder

At the Music School, Tuesday and Friday

BERTHA WESSELHOEFT SWIFT

Soprano

Pupil of Herbert Witherspoon, New York City
Butler Exchange, Room 511

Tuesday and Saturday

Choral Class at the Music School, Saturday,
11 a.m.

ALZADA J. SPRAGUE

Piano, Harmony, and Analysis

Residence, 22 Sycamore Street

Home Studio: Tuesday, Wednesday, Friday,
and Saturday

At the Music School, Monday and Thursday

MARY SWEET WINSOR

Piano

Scholarship, 1909
Certificate, 1910

At the Music School, Tuesday and Friday
Barrington . . . Wednesday and Saturday
Laurel Hill . . . Monday and Thursday

The working-out consists almost wholly in alternating a pathetic figure, taken from the second theme and played by the wood-wind over a nervous string accompaniment, with furious outbursts from the whole orchestra. Then comes the trumpet-call behind the stage. The twice repeated call is answered in each instance by the short song of thanksgiving from the same scene: Leonore's words are, "Ach! du bist gerettet! Grosser Gott!" A gradual transition leads from this to the return of the first theme at the beginning of the third part (flute solo). This third part is developed in general as the first, and leads to a wildly jubilant coda.

The overture "Leonore" No. 3 was first played in Boston at a concert of the Musical Fund Society on December 7, 1850. Mr. G. J. Webb was the conductor. The score and the parts were borrowed, for the programme of a concert by the society on January 24, 1852, states that the overture was then "presented by C. C. Perkins, Esq."

Mr. JOSEF CASIMIR HOFMANN was born at Cracow, January 20, 1876.* (The date January 20, 1877, is also given.) He was the son of Casimir Hofmann, conductor, a composer of operettas, and teacher of harmony and counterpoint at the Warsaw Conservatory.† Josef's mother was a singer. The boy received his first music lessons from his father, and he played in public when he was six years old at a charity concert in

* In Riemann's "Musik-Lexikon" (1909) the pianist's name is spelled "Joseph Hofmann."

† This statement is made by Grove's Dictionary. In Mme. Modjeska's Memoirs, Casimir Hofmann is referred to as "formerly the leader of the orchestra in Cracow." Riemann's "Musik-Lexikon" says merely that he was a conductor and composer of operettas. Mr. Hofmann died in 1911.

MEHLIN

PIANOS

always respond to the most exacting demands made upon them. For this reason they are preferred by musicians, in fact Mehlin Pianos are often called

"The Musicians' Ideal"

The Mehlin "Inverted Grand" is the only "Upright" built on the principle of the Grand. It has the Grand Scale, Sounding Board and Tone.

For Art Catalog and full particulars apply to

THE SHEPARD COMPANY **PIANO WAREROOMS**
Providence, R.I. **3d Floor**

Warsaw. When he was nine years old, he gave concerts in Germany, Denmark, Norway, Sweden. After he had appeared in Vienna, Paris, and London, he came to the United States, and made his first appearance in New York, November 29, 1887, when he played with orchestra Beethoven's First Concerto and solo pieces, among which were his own Berceuse and Waltz. He gave ten concerts in Boston that season. His first appearance was at Music Hall, December 23, 1887. Helene Hastreiter, Nettie Carpenter, Mrs. Sacconi, Theo. Björkstén, and De Anna were associated with him. It is said that he gave fifty-two concerts in two months and a half. Young Hofmann was then withdrawn from public life, chiefly through the agency of the late Alfred Corning Clark, and went to Berlin, where he rested for a time and studied counterpoint with Urban, the pianoforte with Moszkowski. He then studied with Rubinstein at Dresden for two years and a half, until the death of that master. He also took lessons of d'Albert. In 1894 he played in Dresden, London, and other cities, and in 1897 began a concert tour of Europe and America.

He revisited Boston with the Chicago Orchestra, led by Theodore Thomas, March 27, 1898, and played Rubinstein's concerto in D minor and a group of solo pieces. He gave recitals in Music Hall, March 28 and April 21, 1898. His next recital was on March 6, 1901, in Symphony Hall.

His first appearance with the Boston Symphony Orchestra in Boston was on November 30, 1901, when he played Rubinstein's concerto and a group of solo pieces.

RECITALS in Boston since the last-named date:—

1901, December 5 and 7, in Chickering Hall.

1904, November 5 and 15, in Steinert Hall.

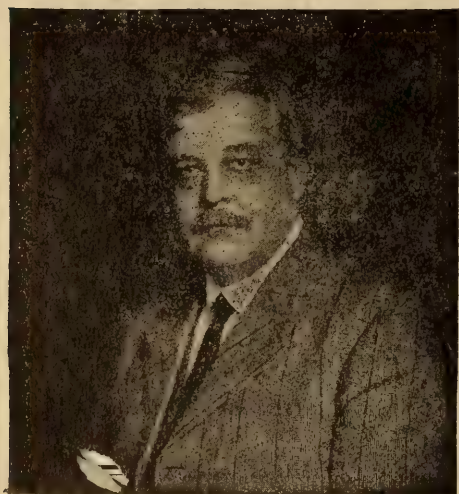
1910, November 14, in Symphony Hall.

CHAMBER CONCERTS:—

1902, March 29, with Messrs. Kreisler and Gerardy, in Symphony Hall (Rubinstein's Trio in B-flat, Op. 52, and solo pieces); April 5, with the same colleagues (Beethoven's Trio in B-flat major and solo pieces).

1904, December 6, Kneisel Quartet concert (Brahms's piano quintet in F minor).

He played at a concert of the Boston Symphony Orchestra in Boston,



Edward B. Kinney

Vocal Specialist

**780 WEST END AVENUE
S.E. Corner 98th STREET
NEW YORK**

Phone, 1404 River

As organist and choirmaster of one of New York's large churches, and a producer of light operas, Mr. Kinney gives his pupils unusual chances.

He not only places the voice, but prepares the young artist for a career. His experience in caring for and restoring abused and apparently lost voices is invaluable. Examination by appointment.

December 17, 1910, Rubinstein's concerto in D minor; and at a concert in aid of the Pension Fund of the Boston Symphony Orchestra April 9, 1911 (Beethoven's concerto in G major, No. 4).

Mr. Hofmann has composed several piano concertos and smaller piano pieces. He played the concerto in A minor, No. 3, with the Philharmonic Society of New York, February 28, 29, 1908. He has contributed to various periodicals, and published a book about piano technic.

**CONCERTO NO. 2, IN F MINOR, FOR PIANOFORTE AND ORCHESTRA,
OP. 21 FRÉDÉRIC CHOPIN**

(Born at Zelazowa-Wola, near Warsaw, February 22, 1810; * died at Paris, October 17, 1849.)

The Concerto in F minor was composed before the Concerto in E minor, Op. 11, but the latter was published in September, 1833, and the former was not published until April, 1836.

The first mention of this concerto was in a letter written by Chopin, October 3, 1829, to Titus Woyciechowski: "Do not imagine that I am thinking of Miss Blahetka, of whom I have written to you; I have—perhaps to my misfortune—already found my ideal, which I worship faithfully and sincerely. Six months have elapsed, and I have not yet exchanged a syllable with her of whom I dream every night. Whilst my thoughts were with her I composed the adagio † of my concerto." Chopin was then at Warsaw. This ideal was Constantia Gladkowska. Born in the palatinate of Masovia, she studied at the Warsaw Conservatory. Chopin was madly in love with her. Henriette Sontag

* This is the date given by Riemann's *Musik-Lexikon* (1909), and the one observed for the recent centenary in Poland. Niecks, Huneker, and Grove's Dictionary (Revised Edition) prefer March 1, 1809. Élie Poierée in his excellent biography of Chopin (Paris, s. d., Henri Laurens' Series "Les Musiciens Célèbres") gives February 22, 1810.

† "The slow movements of Chopin's concertos are marked *Larghetto*. The composer uses here the word *Adagio* generically,—i.e., in the sense of slow movement generally."—NIECKS.

G. SCHIRMER (Inc.), 3 East 43d Street, NEW YORK

JUST PUBLISHED

OLD ENGLISH COMPOSERS for the VIOLIN

Arranged for Violin and Piano by **ALFRED MOFFAT**
(Schirmer's Library, No. 1088). Price \$1.50

John Collet. Largo cantabile

Matthew Dubourg. Jigg and Menuet

Henry Eccles. Adagio and Corrente

John George Freake. Intermedio

Joseph Jackson. Tambourin

Richard Jones. Corrente

James Oswald. Lento affettuoso and Giga

John Ravenscroft. Two Hornpipes a l' Inglese

John Stanley. Gavot and Menuet

Robert Valentine. Allegro vivace

This group of ten arrangements from the figured basses of olden manuscripts covers a period extending from 1670 to 1786, and comprises some of the most characteristic pieces written by the 17th and 18th century English composers of fiddle music. The numbers selected show much variety of form, style, and interest in the handling of their ingenuous yet none the less pleasing themes. Violinists will find them all well adapted for performance.

For sale in Boston by THE BOSTON MUSIC COMPANY

heard her sing in 1830, and said that her voice was beautiful, but already somewhat worn, and she must change her method of singing if she did not wish to lose her voice within two years; but Chopin worshipped Constantia as a singer as well as woman. His sweetheart made her debut at Warsaw as Agnese in Paër's opera in 1830. We learn from Chopin's letters that she looked better on the stage than in the parlor, that she was an admirable tragic play-actress, that she managed her voice excellently up to the high F and G, observed wonderfully the nuances. "No singer can easily be compared to Miss Gladkowska, especially as regards pure intonation and genuine warmth of feeling." In this same year he was sorely tormented by his passion, and some of his letters were steeped in gloom. At the concert October 11, 1830, she "wore a white dress and roses in her hair, and was charmingly beautiful. . . . She never sang so well as on that evening, except the aria in 'Agnese.' You know 'O! quante lagrime per te versai.' The 'tutto detesto' down to the lower B came out so magnificently that Zielinski declared this B alone was worth a thousand ducats." In 1831 he dined eagerly with Mrs. Beyer in Vienna because her name was Constantia: "It gives me pleasure when even one of her pocket handkerchiefs or napkins marked 'Constantia' comes into my hands." In a letter he says of the young woman at Warsaw: "If W. loves you as heartily as I love you, then would Con— No, I cannot complete the name, my hand is too unworthy. Ah! I could tear out my hair when I think that I could be forgotten by her!" The next year he was still in love, although he let his whiskers grow only on the right side. "On the left side they are not needed at all, for one sits always with the right side turned to the public." Constantia married Joseph Grabowski, a merchant of Warsaw, in 1832. Count Wodzinski tells another story,—that she married a country gentleman and afterward became blind. In 1836 Chopin asked Maria Wodzinska to marry him. She refused him, and said that she could not act in opposition to the wishes of

ARTHUR L. LAWRASON

PROMINENT STUDENTS

REGINA VICARINO, Phenomenal Colorature

SALLIE FISHER

LINA ABARBANELL

322 W. 57th Street

Columbus 8945

NEW YORK



OPERA THEATRE BALL SOCIETY HAIR DRESSING

40 All Expert Operators

Largest Parlor in N.E.

HAIR GOODS

Grey and Pure White

Phone 22326-22279 Oxford

Hair Our Specialty

Dr. RUDOLPH MERTIN, Inc.

564 Washington St., Opp. Adams House, Boston

Send for Free Circulars and Price List of our Toilet Preparations

her parents. Some time in the winter of 1836-37 Chopin met George Sand.

Chopin wrote, October 20, 1829: "Elsner has praised the Adagio of the concerto. He says there is something new in it. As for the Rondo, I do not yet wish to hear a judgment, for I am not satisfied with it myself." This Finale was not completed until November 14.

A "FAUST" OVERTURE RICHARD WAGNER

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

While Wagner, conductor at Riga, was writing "Rienzi," he kept thinking of Paris as the one place for the production of his opera. He arrived in Paris, after a stormy voyage from Pillau to London, in September, 1839. He and his wife and a big Newfoundland dog found lodgings in the Rue de la Tonnellerie. This street was laid out in 1202, and it was named on account of the merchants in casks and hogsheads who there established themselves. The street began at the Rue Saint Honoré, Nos. 34 and 36, and ended in the Rue Pirouette; and it was known for a time in the seventeenth century as the Rue des Toilières. Before the street was formed, it was a road with a few miserable houses occupied by Jews. Wagner's lodging was in No. 23,* the house in which the illustrious Molière is said to have been born; and a tablet in commemoration of this birth was put into the

* Félix and Louis Lazare, in their "Dictionnaire des Rues de Paris" (Paris, 1844), give 5 as the number of Molière's birth-house.



BOSTON
150 Tremont Street

NEW YORK
8-10-12 East 34th Street

A NEW MUSIC STUDENTS LIBRARY VOLUME



SOUND AND ITS RELATION
TO MUSIC

CLARENCE G. HAMILTON, A.M.

Price postpaid, bound in cloth . . . \$1.25

STUDENTS of music greatly need a handbook of acoustics as relating to music, one that has been brought in line with the latest discoveries and theories. The books now in the market are no longer dependable, the result being that this element in a course of music study is generally lacking. The author has presented the essential facts together with many interesting experiments and helpful figures and diagrams to make the principles clear. A good text-book for schools and colleges.

Remarkable for its clearness and conciseness. I will always have it on my desk for reference.—ARTHUR FOOTE.

BOSTON NEW YORK

wall in the Year VIII., and replaced when the house was rebuilt, in 1830. This street disappeared when Baron Hausmann improved Paris, and the Molière tablet is now on No. 31 Rue du Pont-Neuf.

In spite of Meyerbeer's fair words and his own efforts, Wagner was unable to place his opera; and he was obliged to do all manner of drudgery to support himself. He wrote songs, read proofs, arranged light music for various instruments, wrote articles for music journals.

He himself tells us: "In order to gain the graces of the Parisian salon-world through its favorite singers, I composed several French romances, which, after all my efforts to the contrary, were considered too out-of-the-way and difficult to be actually sung. Out of the depth of my inner discontent, I armed myself against the crushing reaction of this outward art-activity by the hasty sketches and as hasty composition of an orchestral piece which I called an 'overture to Goethe's "Faust,"' but which was in reality intended for the first section of a grand 'Faust' symphony."

He wrote it, according to one of his biographers, in "a cold draughty garret, shared with his wife and dog, and while he had a raging tooth-ache." On the other side of the sheet of paper which bears the earliest sketch is a fragment of a French chansonette.

Before this, as early as 1832, Wagner had written incidental music to Goethe's drama and numbered the set Op. 5. These pieces were: Soldiers' Chorus, Rustics under the Linden, Brander's Song, two songs of Mephistopheles, Gretchen's song, "Meine Ruh' ist hin," and melodrama for Gretchen. (This music was intended for performance at Leipsic, where Wagner's sister, Johanna Rosalie (1803-37), the play-actress, as Gretchen, was greatly admired.*

It has been stated by several biographers that the overture to "Faust" was played at a rehearsal of the Conservatory orchestra, and that the players, unable to discover any purpose of the composer, held up hands in horror. Georges Servières, in his "Richard Wagner jugé en France,"

* Some preferred her in this part to Schroeder-Devrient. Thus Laube wrote that he had never seen Gretchen played with such feeling: "For the first time the expression of her madness thrilled me to the marrow, and I soon discovered the reason. Most actresses exaggerate the madness into unnatural pathos. They declaim in a hollow, ghostly voice. Demoiselle Wagner used the same voice with which she had shortly before uttered her thoughts of love. This grawsome contrast produced the greatest effect." Rosalie married the writer, Dr. G. O. Marbach, in 1836.

HOTEL LENOX

2 minutes from Back Bay Stations

Fireproof Modern Convenient

250 Rooms; 125 with Private Bath

Superior Cuisine and Service

Boylston and Exeter Streets

BOSTON

gives this version of the story. "The publisher Schlesinger busied himself to obtain for his young compatriot a hearing at the Société des Concerts. Wagner presented to the society the overture to 'Faust' which he had just sketched and which should form a part of a symphony founded on Goethe's drama. The *Gazette Musicale* of March 22, 1840, announced that an overture for 'Faust' by M. R. Wagner had just been rehearsed. After this rehearsal the players looked at each other in stupefaction and asked themselves what the composer had tried to do. There was no more thought of a performance."

Now the *Gazette Musicale* of March 22, 1840, spoke of Wagner's remarkable talent. It is said that the overture obtained "unanimous applause," and it added, "We hope to hear it very soon"; but it did not give the title of the overture.

But Glasenapp, a lover of detail, says in his *Life of Wagner* that this overture was not "Faust," but the "Columbus" overture, which was written for Apel's play in 1835, and performed that same year at Magdeburg, when Wagner was conductor at the Magdeburg Theatre. The overture to "Christoph Columbus" was performed at Leipsic (April 2, 1835), in the Gewandhaus; at Magdeburg (May 2, 1835), when Wagner conducted; at Leipsic (May 25, 1835); at Riga (April 1, 1838); and at Paris (February 4, 1841), at a concert of the *Gazette Musicale* to its subscribers.

The first performance of the "Faust" overture was at a charity concert in the pavilion of the Grosser Garten, Dresden, July 22, 1844. The programme was as follows: overture to Goethe's "Faust" (Part I.), Wagner; "The First Walpurgis Night" ballad for chorus and orchestra, poem by Goethe, music by Mendelssohn; "Pastoral" Symphony, Beethoven. Wagner conducted it. The work was called "Berliozian programme music"; and acute critics discovered in it taunts of Mephistopheles and the atoning apparition of Gretchen, whereas, as we shall see, the composer had thought only of Faust, the student and philosopher. The overture was repeated with no better success August 19, 1844. A correspondent of the Berlin *Figaro* advised Wagner to follow it up with an opera "which should be based neither on Goethe's

A Most Effectual Throat Relief

Hoarseness, coughs, inflammation of the throat, bronchial and asthmatic troubles are relieved promptly by the use of

BROWN'S BRONCHIAL TROCHES

For over half a century recognized throughout the world as the staple throat remedy. Especially convenient to carry in purse or pocket ready for use whenever required to check a cough or give relief in any throat trouble.

Entirely free from opiates in any form. Fine for singers and speakers to clear the voice. Sold everywhere in boxes—never in bulk.

Price 25c, 50c and \$1.00
Sample sent free on request

JOHN I. BROWN & SON, BOSTON, MASS.

BROWN'S

CAMPHORATED
SAPONACEOUS

DENTIFRICE

is an article of superior merit. Used daily, will keep the teeth sound, prevent accumulation of tartar, and give firmness to the gums. It leaves a particularly clean and pleasant feeling in the mouth.

For sale by druggists and dealers in toilet articles, or sent on receipt of price, 25 cents. Sample sent on request.

Manufactured by JOHN I. BROWN & SON

CURTIS & BROWN
MFG. CO., Ltd.

NEW YORK, N. Y.

nor on Klingemann's 'Faust,' but on the sombre old Gothic folk-saga, with all its excrescences, in the manner of 'Der Freischütz.'"

The manuscript score of the original edition is in the Liszt Museum at Weimar. The manuscript of the revised edition is, or was until a very recent date, at Wahnfried in Bayreuth.

The first performance of the overture in Paris was at a Padeloup concert, March 6, 1870.

The first performance in the United States was at Boston, January 3, 1857, at a Philharmonic concert, Mr. Zerrahn conductor, in the Melodeon. The orchestra was made up of about thirty-five players. The music was then praised by Mr. John S. Dwight as "profound in sentiment, original in conception, logical in treatment, euphonious as well as bold in instrumentation, and marvellously interesting to the end." "It seemed," wrote Mr. Dwight, "to fully satisfy its end; it spoke of the restless mood, the baffled aspiration, the painful, tragic feeling of the infinite amid the petty, chafing limitations of this world which every soul has felt too keenly, just in proportion to the depth and intensity of its own life and its breadth of culture. Never did music seem more truly working in its own sphere, except when it presents the heavenly solution and sings all of harmony and peace." And this burst of appreciation was in 1857 and in the city of Boston.

The first performance of the overture in New York was by the Philharmonic Society, Mr. Eisfeld conductor, January 10, 1857.

The overture is scored for piccolo, two flutes, two oboes, two clarinets, three bassoons, four horns, two trumpets, three trombones, bass tuba, kettledrums, and strings.

The work, which is in the form of the classic overture, begins with a slow introduction, or exposition of almost the whole thematic material to be treated afterward in due course. Sehr gehalten (Assai sostenuto), D minor, 4-4. The opening phrase is given out by the bass tuba and double-basses in unison over a pianissimo roll of drums, and is answered

MARIE THÉRÈSE BRAZEAU

.. Pianiste ..

SYMPHONY CHAMBERS, BOSTON, MASS.

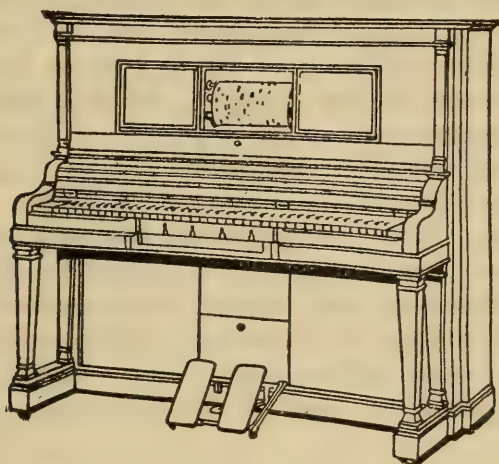
Providence, Wednesday, at Butler Exchange, Room 501

The Elinor Comstock Music School

A resident and day school. Leschetizky method. Piano teachers all Leschetizky pupils. Vocal, Harmony, Ensemble playing, Sight reading, Lectures on current operas and concerts. Classes arranged in French, Classic Dancing, Literature and History of Art. Catalogues.

Miss ELINOR COMSTOCK, 1000 Madison Ave., New York City

**THE
HENRY F. MILLER**



**GRAND—UPRIGHT
AND
PLAYER—PIANOS**

Are shown in our own

BRANCH WAREROOMS

IN

PROVIDENCE

where you deal direct with the manufacturer. Our Player-Piano contains our own exclusive player action, designed and made by us in our own factory. It is a worthy companion to our piano and our own knowledge and guarantee is back of it.

HENRY F. MILLER & SONS PIANO CO.

BUTLER EXCHANGE

CHARLES H. SULLINGS, Resident Manager

by the 'cellos with a more rapid phrase. The violins then have a phrase which is a modification of the one with which the work begins, and in turn becomes the first theme of the allegro. A cry from wind instruments follows, and is repeated a fourth higher. After development there is a staccato chord for full orchestra, and the main body of the overture begins. Sehr bewegt (Assai con moto), D minor, 2-2. There is a reappearance of the theme first heard, but in a modified form. It is given out by the first violins over harmonies in bassoons and horns, and the antithesis is for all the strings. After a fortissimo is reached the cry of the wind instruments is again heard. There is a long development in the course of which a subsidiary theme is given to the oboe. The second theme is a melody in F major for flute. The free fantasia is long and elaborate. The first entrance of trombones on a chord of the diminished seventh, accompanied fortissimo by the whole orchestra and followed by a chord of the second, once excited much discussion among theorists concerning the propriety of its resolution. The third part of the overture begins with a tumultuous return of the first theme; the development differs from that of the first part. The coda is long.

"A SIEGFRIED IDYL" RICHARD WAGNER

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

Cosima Liszt, daughter of Franz Liszt and the Comtesse d'Agoult, was married to Hans von Bülow at Berlin, August 18, 1857. They were divorced in the fall of 1869.

Richard Wagner married Minna Planer, November 24, 1836, at Königsberg. They separated in August, 1861, and she died at Dresden, January 25, 1866.

Wagner and Cosima Liszt, divorced wife of von Bülow, were married

Mrs. Sidney A. Sherman PIANO

Miss Daisy F. Sherman

Studio, 216 Hope Street

HARMONY

EAR-TRAINING

Kindergarten
or "Musical Moments with Children"

TELEPHONE, 1215 R 2 PAWT.

MOTHERS' COURSE

Music teaches most exquisitely the art of development.—D'ISRAELI

MUSIC EDUCATION

CALVIN B. CADY. Studios { Boston, 900 Beacon Street
New York, 15 Claremont Avenue

Pianoforte, Harmony, etc., and Normal Courses

Address Teachers College, Columbia University, New York, for Syllabus of Course in Music Education.

Address Clayton F. Summy Co., Chicago, Ill., for Poetic Folk Dances, Books I. and II., Folk Songs for Ten Fingers, First Home Studies, Music Education, An Outline, Books I. and II.

Summer Normal, Portland, Oregon, in July

at Lucerne, August 25, 1870. Siegfried Wagner, their son, was born at Tribschen, near Lucerne, June 6, 1869.

Wagner wrote, November 11, 1870, to Ferdinand Präger: "My house, too, is full of children, the children of my wife, but besides there blooms for me a splendid son, strong and beautiful, whom I dare call Siegfried Richard Wagner. Now think what I must feel, that this at last has fallen to my share. I am fifty-seven years old." On the 25th of the month he wrote to Präger: "My son is Helferich Siegfried Richard. My son! Oh, what that says to me!"

But these were not the first references to the son. In a letter written to Mrs. Wille, June 25, 1870, Wagner wrote: "Certainly we shall come, for you are to be the first to whom we shall present ourselves as man and wife. She has defied every disapprobation and taken upon herself every condemnation. She has borne to me a wonderfully beautiful and vigorous boy, whom I could boldly call 'Siegfried': he is now growing, together with my work, and gives me a new, long life, which at last has attained a meaning. Thus we get along without the world, from which we have retired entirely. . . . But now listen; you will, I trust, approve of the sentiment which leads us to postpone our visit until I can introduce to you the mother of my son as my wedded wife" (Finck's Wagner, vol. ii. p. 246).

The "Siegfried Idyl" was a birthday gift to the composer's wife. It was first performed as a morning serenade, December 24,* 1871, on the

* Ramann says that Cosima Liszt was born at Bellagio, "at Christmas," 1837. Chamberlain and Dannreuther give 1870 as the year of composition of the Idyl; but see Richard Pohl's statement in the *Musikalisches Wochenblatt* of 1877 (p. 245).

CHARLES ANTHONY

STEINERT HALL, BOSTON

MONDAYS, WEDNESDAYS, and THURSDAYS

Telephone, Oxford 1330

HOTEL PURITAN

COMMONWEALTH AVENUE

100 yards from Massachusetts Avenue car lines

The Distinctive Boston House

One of the most attractive Hotels in the World for Transient and Permanent Guests who demand the best. Several desirable rooms and suites at modest prices.

Afternoon tea daily, with music, in the Sun Parlor



steps of the villa at Tribschen, by a small orchestra of players collected from Zürich and Lucerne. Wagner conducted. Hans Richter, who played the trumpet in the performance, had led the rehearsals at Lucerne. The children of Cosima called the Idyl the "Steps Music."

Siegfried was born while the composition of the music drama, "Siegfried," was in progress. The themes in the Idyl were taken from the music drama, all save one,—a folk-song, "Schlaf', mein Kind, schlaf' ein"; but the development of the themes was new.

The composition, which first bore the title "Tribschener Idyll," is scored for flute, oboe, two clarinets, trumpet, two horns, bassoon, and strings.

It begins quietly, E major, 4-4 (strings without double-basses), with a short introduction made out of portions of the so-called "Friedensmelodie," which is soon announced by the strings, the theme from the love scene in the third act of "Siegfried," at Brünnhilde's words, "Ewig war ich, ewig in süß sehrender Wonne—doch ewig zu deinem Heil!" (I have been forever, I am forever, ever in sweet yearning ecstasy—but ever to thy salvation!) The development is wholly independent of that in the music drama. The wood-wind instruments gradually enter. The flute introduces as an opposing theme a phrase of the slumber motive in the last scene of "Die Walküre." This phrase is continued by oboe and clarinet. There is a crescendo. The theme appears in the basses, and reaches a *più forte*.

A short theme of two descending notes—generally a minor seventh or major sixth, taken from Brünnhilde's cry, "O Siegfried! Siegfried! sieh' meine Angst!" (O Siegfried! Siegfried! see my terror!) from the same love scene in "Siegfried"—appears now in the basses, now in the violins, while wind instruments give out chords in triplets. This short theme is much used throughout the Idyl.

The cradle song, "Schlafe, Kindchen, schlafe" (Sleep, my little one, sleep), is sung "very simply" by the oboe.

All these themes are worked up in various shapes until trills on the first violins lead to the "World-treasure" motive in Brünnhilde's speech to Siegfried,—“O Siegfried, Herrlicher! Hort der Welt!" (O Siegfried, thou glorious one! Treasure of the world!),—which is sung first by the

FAMOUS OPERA LIBRETTOS

Edited by W. J. HENDERSON

Author of "What is Good Music?" etc.

Of particular interest to the music-loving public is this series of novel and distinctive little books. Each volume contains the libretto of an opera in the original language; an excellent translation and an introduction, both biographical and critical, by W. J. HENDERSON, the well-known musical critic of the *New York Sun*.

"Ideals of what the opera libretto should be."—*N. Y. Sun*.

In the series:		Cloth	Limp Leather
Aida	} Published in 1911	<i>Net</i> , \$0.50	<i>Net</i> , \$1.00
Carmen		<i>Net</i> , .50	<i>Net</i> , 1.00
Tristan and Isolde.	Added in 1912	<i>Net</i> , .60	<i>Net</i> , 1.00
Die Meistersinger	. . . . .	<i>Net</i> , .60	<i>Net</i> , 1.00

Postage, 6 cents per volume extra

Publishers, DODD, MEAD AND COMPANY

New York

wind, A-flat major, 3-4 time, afterward worked out by strings, and then combined with preceding themes.

There is a climax, and on an organ-point on G as dominant the first horn gives out Siegfried's "motive," where he announces his intention of going out into the world, never to return (act i.), but the form is that assumed in the love scene. Flute and clarinet embroider this horn theme with hints at the bird song in the "Waldweben." There is a mass of trills, and the strings play the accompanying figure to Siegfried's "Ein herrlich Gewässer wogt vor mir" (A splendid sea surges before me), 'cellos and violas, then violins. The music swells to forte, and, after there is a modulation back to E major and a combination of the first two themes, the climax of the Idyl is reached, and the trumpet sounds the forest bird motive. The chief themes are further developed, alone or in combination. The pace slackens more and more, and the first two themes bring the end in pianissimo.

"A Siegfried Idyl" was performed at Mannheim in December, 1871, and at Meiningen in the spring of 1877. The work was published in February, 1878, and the first performance after publication was at a Bilse concert in Berlin toward the end of February of that year. According to Dr. Reimann the music drama "Siegfried" was then so little known that a Berlin critic said the Idyl was taken from the second act. So Mr. Henry Knight, a passionate Wagnerite, wrote verses in 1889, in which he showed a similar confusion in mental operation.

The first performance in Boston was at a concert of the Harvard Musical Association, December 19, 1878.

OVERTURE TO THE OPERA "TANNHÄUSER" . . . RICHARD WAGNER

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

"Tannhäuser und der Sängerkrieg auf Wartburg," romantic opera in three acts, book and music by Richard Wagner, was first performed at the Royal Opera House in Dresden, under the direction of the composer, on October 19, 1845. The cast was as follows: Hermann,

FAELTEN PIANOFORTE S C H O O L

The FULL COURSE embraces every detail of correct playing, interpretation, technic, memory culture, and concert repertoire, discourages aimless study, and prepares each student for a definite musical career.

CARL FAELTEN, Director
30 Huntington Avenue, Boston

BOUND COPIES of the Boston Symphony Orchestra's PROGRAMME BOOKS

Containing Mr. Philip Hale's analytical and descriptive notes on all works performed during the season ("musically speaking, the greatest art annual of to-day,"—W. J. Henderson, New York Sun)
May be obtained by addressing

Price \$3.00 **C. A. ELLIS**
SYMPHONY HALL

Dettmer; Tannhäuser, Tichatschek; Wolfram, Mitterwurzer; Walther, Schloss; Biterolf, Wächter; Heinrich, Gurth; Reimar, Risse; Elisabeth, Johanna Wagner; Venus, Schroeder-Devrient; a young shepherd, Miss Thiele.

The first performance in the United States was at the Stadt Theatre, New York, April 4, 1859, and the cast was as follows: Hermann, Graff; Tannhäuser, Pickaneser; Wolfram, Lehmann; Walther, Lotti; Biterolf, Urchs; Heinrich, Bolten; Reimar, Brandt; Elisabeth, Mrs. Siedenburger; Venus, Mrs. Pickaneser. Carl Bergmann conducted. The New York *Evening Post* said that the part of Tannhäuser was beyond the abilities of Mr. Pickaneser: "The lady singers have but little to do in the opera, and did that little respectably."

* * *

The coda of the overture was cut out, and the overture was connected with a new version of the first scene of the opera for the performance of the work in a translation by Charles Nutter into French at the Opéra, Paris, March 13, 1861. Some consider therefore the overture in its original shape as a concert overture, one no longer authentically connected with the opera.

The overture is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, bass tuba, kettledrums, cymbals, triangle, tambourine, strings.

It begins with a slow introduction, Andante maestoso, E major, 3-4, in which the pilgrims' chorus, "Beglückt darf nun dich, o Heimath, ich schauen," from the third act, is heard, at first played piano by

CONCERT DIRECTION M. H. HANSON

437 FIFTH AVENUE, NEW YORK

Offer for 1912-1913

GOTTFRIED GALSTON, the Munich Pianist

MAX PAUER, the Stuttgart Pianist

LOUIS PERSINGER, American Violinist

GEORG HENSCHEL, Recitals to his own accompaniment

LEON RAINS, Basso, Dresden Royal Opera } Lieder and Oratorio

MARGUERITE LEMON, Soprano

Besides all of the other artists on our lists this season, including Mmes. MARIE RAPPOLD, BERNICE DE PASQUALI and BORIS HAMBOURG, the 'cellist.

WILFRIED KLAMROTH

TEACHER of SINGING IN ALL OF ITS
BRANCHES

RICCARDO MARTIN'S OPINION:

"He has the real secret and knows how to teach it."

Studio, 11 1-2 West 37th Street . . . NEW YORK

List of Works performed at these Concerts during the Season of 1911-1912.

BEETHOVEN

Symphony No. 3, in E-flat major, "Eroica," Op. 55
Overture, "Leonora," No. 3

October
April

BOSSI

Goldonian Intermezzi, Op. 127

November

CHADWICK

"Aghadoe": Irish Ballade for Contralto Solo and Orchestra (MS.)

Miss LILLA ORMOND, January

CHOPIN

Concerto No. 2, F-minor, for Pianoforte and Orchestra, Op. 21

Mr. JOSEF HOFMANN, April

DEBUSSY

Prelude to "The Afternoon of a Faun" (after the Eclogue of Stéphane Mallarmé) January

Azaël's Recitative, "These joyous airs," and Aria, "O time that is no more," from the Lyric Scene, "The Prodigal Son"

Miss LILLA ORMOND, January

FRANCK

Symphony in D minor

January

GILBERT

Comedy Overture on Negro Themes (MS.)

November

GRIEG

Concerto in A minor, for Pianoforte, Op. 16

Miss KATHARINE GOODSON, February

LISZT

Symphonic Poem, "Tasso: lamento e trionfo"

October

MENDELSSOHN

Overture to "A Midsummer Night's Dream," Op. 21

January

SAINT-SAËNS

Concerto in B minor for Violin and Orchestra

Miss KATHLEEN PARLOW, October

SCHUMANN

Symphony in B-flat major, No. 1, Op. 38

November

STRAUSS

"Till Eulenspiegel's Merry Pranks, after the Old-fashioned Roguish Manner,
—in Rondo Form," Op. 28 January

TSCHAIKOWSKY

Symphony in B minor, No. 6, "Pathetic," Op. 74

February

WAGNER

Erda's Scene from "Das Rheingold," Scene IV.

Madame SCHUMANN-HEINK, November

Waltraute's Narrative from "Götterdämmerung," Act I., Scene 3

Madame SCHUMANN-HEINK, November

Scene, "Just God!" and Aria, "My Life fades in its Blossom" from "Rienzi,"
Act III., No. 9 Madame SCHUMANN-HEINK, November

Prelude to "Lohengrin"

February

Prelude to "The Mastersingers of Nuremberg"

February

A "Faust" Overture

April

"Siegfried Idyl"

April

Funeral Music, Act. III., from "Dusk of the Gods"

April

Overture, "Tannhäuser"

April

WEBER

Overture to the Opera "Oberon"

February

The Refinements of Our Work



Are most apparent when compared with the work of ordinary cleaners Unexcelled facilities up-to-the-minute equipment and years of experience in



Cleansing and Dyeing

make our work distinctive in its thoroughness

ARTICLES RETURNED IN A SHORT TIME

CURTAINS
BLANKETS
DRAPERIES

GOWNS
WAISTS
SASHES

MENS CLOTHES
OVERCOATS
SUITS GLOVES

Carefully cleansed properly finished and inspected before returning

LEWANDOS

Providence Shop

Number 125 Mathewson Street

Telephone Union 907

New York City
Albany
Rochester

Roxbury
Cambridge
Boston

Philadelphia
Baltimore
Washington

Watertown
South Boston
Portland

Worcester
Springfield
Newport

Hartford
Bridgeport
New Haven
Salem
Lynn

Bundles called for and delivered by our own teams and motors

EXECUTIVE OFFICES 286 BOYLSTON STREET BOSTON U S A

SEASON - - - - - 1912-1913

Boston Symphony Orchestra

Dr. KARL MUCK, Conductor

During the season of 1912-1913, the Boston Symphony Orchestra will give its usual series of five concerts in Infantry Hall, Providence, on

TUESDAY EVENINGS

October 22, 1912

November 19, 1912

December 31, 1912

February 11, 1913

April 1, 1913

lower wood-wind instruments and horns with the melody in the trombones against a persistent figure in the violins, then sinking to a pianissimo (clarinets and bassoons). They that delight in tagging motives so that there may be no mistake in recognition call the first melody the "Religious Motive" or "The Motive of Faith." The ascending phrase given to the violoncellos is named the "Motive of Contrition," and the persistent violin figure the "Motive of Rejoicing."

The main body of the overture, Allegro, E major, 4-4, begins even before the completion of the pilgrims' song with an ascending first theme (violas), "the typical motive of the Venus Mountain."

"Inside the Horsel here the air is hot;
Right little peace one hath for it, God wot;
The scented dusty daylight burns the air,
And my heart chokes me till I hear it not."

The first period of the movement is taken up wholly with bacchanalian music from the opening scene in the Venus Mountain; and the motive that answers the ascending typical figure, the motive for violins, flutes, oboes, then oboes and clarinets, is known as the theme of the bacchanal, "the drunkenness of the Venus Mountain." This period is followed by a subsidiary theme in the same key, a passionate figure in the violins against ascending chromatic passages in the 'cellos. The second theme, B major, is Tannhäuser's song to Venus, "Dir töne Lob!" The bacchanal music returns, wilder than before. A pianissimo episode follows, in which the clarinet sings the appeal of Venus to Tannhäuser, "Geliebter, komm, sieh' dort die Grotte," the typical phrase of the goddess. This episode takes the place of the free fantasia. The third part begins with the passionate subsidiary theme, which leads as before to the second theme, Tannhäuser's song, which is now in E major. Again the bacchanalian music, still more frenetic. There is stormy development; the violin figure which accompanied the pilgrims' chant returns, and the coda begins, in which this chant is repeated. The violin figure grows swifter and swifter as the fortissimo chant is thundered out by trombones and trumpets to full harmony in the rest of the orchestra.

CLARA TIPPETT

Teacher of Singing

Assistant, GRACE R. HORNE

312 Pierce Building
Copley Square, Boston

MR. NEWELL L. WILBUR

Associate American Guild of Organists

Piano, Organ, Theory

509 Butler Exchange

LOYAL PHILLIPS SHAW

BARITONE SOLOIST

CONCERT — RECITAL — ORATORIO

STUDIO, 509 BUTLER EXCHANGE

SINGING TAUGHT

VIOLIN

CHARLES E. G. DICKERSON

Afternoons; Except Wednesday and Saturday — Mornings by Appointment

Telephone

7 Conrad Building

PIANO

LILLIAN PECKHAM BOYLE

708 LEDERER BUILDING

139 Mathewson Street

PROVIDENCE, R.I.

STUDIO

Mr. FRANK E. STREETER

517 Butler Exchange

PROVIDENCE, R.I.

VOICE and PIANO

CHARLES F. KELLEY

Cæsar Misch Building, Rooms 518, 519

PROVIDENCE, R.I.

Telephone, 3444 L.-Union

VIOLIN INSTRUCTION

WILLIAMS & GREENE

CÆSAR MISCH BUILDING

Address communications care of Keith's Theatre

HARMONY, ORGAN, PIANO

ARTHUR H. RYDER

637 BUTLER EXCHANGE

Boston Studio, 218 Tremont Street

PROVIDENCE MUSIC TEACHERS' DIRECTORY

BERTHA A. HALL, A. A. G. O.

Musical Courier Office

501 BUTLER EXCHANGE

GASPARD SAILLANT

**Pianoforte, Harmony, Counterpoint
Canon, Fugue, Instrumentation
705 LEDERER BUILDING
139 Mathewson Street**

MYRON C. BALLOU, A. A. G. O.

(State President National Association of Organists)

**Organist First Universalist Church
Fifteen Years**

Coaching for A.G.O. Examinations

**501 Butler Exchange, Providence, Rhode Island
TELEPHONE**

Miss HARRIET E. WILLIAMS

PIANOFORTE

478 LLOYD AVENUE

**511 Butler Exchange - Thursdays
Telephone, 944-R Angell**

Ethel Gardiner Tattersall

SOPRANO SOLOIST

TEACHER OF SINGING

**Studio: Room 18, Conrad Building
TUESDAYS AND FRIDAYS**

**Residence Studio: 74 Fort Ave., Pawtuxet Neck
TELEPHONE, BROAD 653-Y**

Mrs. JENNIE M. CASE

PIANO SOLOIST AND TEACHER

Studio, 36 Brook Street . PAWTUCKET, R.I.

TELEPHONE, 388-Y

SARA A. MURRAY

TEACHER OF PIANOFORTE

**Studio: Room 18, Conrad Building
385 WESTMINSTER STREET
Mondays, Wednesdays, and Saturdays
RESIDENCE STUDIO: 86 CALLA STREET
Telephone, Broad 788-R**

E. LINDSEY CUMMINGS

TENOR SOLOIST

511 BUTLER EXCHANGE

Mrs. E. NORTHUP CUMMINGS

Contralto Soloist and Teacher

511 BUTLER EXCHANGE

PROVIDENCE MUSIC TEACHERS' DIRECTORY

GRETCHEN SCHOFIELD VOICE

Grundmann Studios, Boston

41 CONRAD BUILDING, Providence

EVANGELINE LARRY VIOLIN

41 CONRAD BUILDING

Residence, 182 Arnold Avenue, Edgewood

Telephone, Broad 1147-R

RUTH WILSON PIANIST

511 BUTLER EXCHANGE

Residence - 119 Ohio Avenue
Telephone

VERA MAE DECKER VIOLINIST

56 Hillside Avenue - Providence
Telephone

Mrs. ERNST FISCHER VOICE

42 Conrad Building

GRACE ALICE RIPLEY PIANO

Diploma New England Conservatory of Music and
Pupil of Mme. Antoinette Szumowska

511 BUTLER EXCHANGE

Miss HOPE WILLIAMS SESSIONS VOCAL TEACHER

Mondays, 2 to 5

42 CONRAD BUILDING

MISS MYRTIE C. FELTHAM

Teacher of Pianoforte

17 HUDSON STREET, PROVIDENCE

Telephone, West 902-R

EVELYN COOK WILLIAMS Contralto Soloist Teacher

130 FRANCIS STREET, PROVIDENCE, R.I.

REBECCA KENTFIELD GREENE Teacher of Piano

Studio at

358 Friendship Street - - Providence, R.I.
Telephone

LOUIS P. WILLEMIN PIANO and ORGAN Mondays and Thursdays, from 1 to 6 At No. 637 Butler Exchange

Residence Studio, 22 Portland Street
PROVIDENCE, R.I.
TELEPHONE, UNION 5736 R.

WILLIAM PLACE, JR. MANDOLINIST

Concerts. Recitals. Instruction.

308 Cæsar Misch Building

Miss Margaret Kent Goodwin PIANO

12 Brook Street . Pawtucket, R.I.
Telephone, Pawtucket 360-M

JESSIE F. CHACE Violin

Studio

68 PROSPECT - - PAWTUCKET, R.I.

Pianoforte Instruction

ARTHUR GERS

Formerly pupil Royal Conservatory
of Brussels, Belgium (1897-1901)

Also Organist and Accompanist

HUNTINGTON CHAMBERS - BOSTON

Miss Margaret Armstrong Gow Vocal Instruction

611 Butler Exchange - Providence, R.I.
Tuesdays

Room 35, Symphony Chambers, Boston
Wednesdays and Saturdays

MUSICAL INSTRUCTION

Miss CLARA E. MUNGER

TEACHER OF SINGING

Century Building

177 Huntington Avenue, Boston

Miss PRISCILLA WHITE

TEACHER OF SINGING

602 Pierce Building

Copley Square, BOSTON

Miss KATHERINE LINCOLN

TEACHER OF SINGING

514 Pierce Building

Copley Square, BOSTON

SOPRANO
Management, Mrs. PAUL SUTORIUS

Saturdays and Mondays in New York
Representing Miss Clara E. Munger

1 West 34th Street, New York

Studio, 56 East 34th Street, New York City

BERTHA CUSHING CHILD

67 MOUNT VERNON STREET

TEACHING AT
LANG STUDIOS

6 NEWBURY STREET, BOSTON

FREDERICK N. WATERMAN

BARITONE SOLOIST

and **TEACHER OF SINGING**

NEW CENTURY BUILDING

177 HUNTINGTON AVENUE • BOSTON
Room 10

WILLIAM ALDEN PAUL

TEACHER OF SINGING

312 PIERCE BUILDING, COPLEY SQUARE, BOSTON

Monday and Thursday P.M. and by appointment

Address, Instructor in Music, Episcopal Theological School

Telephone, 2816 R Cambridge

**Howell School of Lyric and
Dramatic Art**

CAROLINE WOODS-HOWELL, Directress

**De Reszke Method of
SINGING**

30 Huntington Avenue, Boston
518 Main Street, Worcester

At Boston Studio, Tuesday, Friday, Saturday

At Worcester Studio, Monday, Wednesday, Thursday

MUSICAL INSTRUCTION

ELLA BACKUS-BEHR

PIANIST

Sixty-nine West Eighty-eighth Street
NEW YORK

As Vocal Coach refers to
Mme. Louise Homer Mr. Bechtal Alcock and
Mrs. Merle Tillotson-Alcock Mr. Frederic Martin

**AMERICAN INSTITUTE OF
APPLIED MUSIC**

METROPOLITAN COLLEGE OF MUSIC
212 West 59th Street, New York City

Thorough instruction in all branches of music.
Personal attention to individual pupils.
Twenty-sixth year began October 2, 1911.

KATE S. CHITTENDEN, Dean of the Faculty

FRANCIS ROGERS

Management, **LOUDON CHARLTON**
868 Carnegie Hall, New York

B A R I T O N E

RECITAL, ORATORIO, CONCERT

Also a limited number of pupils in the art of singing
There is the real stuff in this singer.—**PHILIP HALE**.
Mr. Rogers is a true artist.—**W. J. HENDERSON**
(*N. Y. Sun*).

Address, 563 PARK AVENUE, NEW YORK

VIRGIL

Piano School and Conservatory

42 West 76th Street, New York

**THE SCHOOL THAT MAKES
PLAYERS**

RESULTS TELL

Catalogue on request

E. SHEFFIELD MARSH

T E N O R

**Tone production and preparation for
public work**

Studio, 815 Carnegie Hall . New York City

LIONEL ROBSARTE

Former Opera Tenor Voice Specialist

A. de Trabadelo, Paris, teacher of Melba, Garden, Farrar, Eames, Carasa, Gayarre, etc., says:
*"I sincerely believe Mr. Robsarte has no equal among
American instructors."*

Voices tried gratis by appointment

From tone work to artistic finish. Traditions and action of full opera repertoire—Concert and oratorio. Teacher of Mme. Jungman, Prima Donna Contralto, Hofopera, Vienna; Mlle. Lillian Grenville, Prima Donna Soprano, Milan, St. Petersburg, Nice, Chicago Opera Co.; Signor Jacoletti, now singing in Naples; Miss Helene Travis, Mascagni Opera Co.

Residence Studio - Hotel Woodward, N.Y.

'PHONE, 5000 COLUMBUS

SIGHT PLAYING FOR PIANISTS

If you are a poor Sight Reader and have difficulty in reading

NEW MUSIC AT FIRST SIGHT

write for Booklet giving full particulars of our complete correspondence course
A Professor of Music in one of the largest Colleges in the United States, to whom reference is permitted, says: "YOUR COURSE IS WORTH THE PRICE TO ME EVERY WEEK IN THE AMOUNT OF TIME IT SAVES ME ALONE"

Address NEW YORK COLLEGE OF APPLIED MUSIC
9208 METROPOLITAN TOWER NEW YORK CITY

MUSICAL INSTRUCTION

Claude Maitland Griffeth

PIANO INSTRUCTION

Studio, 133 Carnegie Hall, New York

Mon. and Thurs. Afternoons

Pouch Gallery, Brooklyn

SEND FOR CIRCULAR

PERRY AVERILL

BARITONE

Prepares Singers for the profession

Studio, 220 West 59th Street, New York

'Phone 1097 Col.

ARTHUR D. WOODRUFF

TEACHER OF SINGING

5 West 38th Street

NEW YORK CITY

Miss M. GRACE DASCHBACH

In charge of Vocal Department Teachers
College, Columbia University

SOPRANO

TEACHER OF SINGING

401 Carnegie Hall . New York City

GEORGE HARRIS, Jr.

TENOR

Soloist with Boston Symphony Orchestra
Cecilia Society

and with New York Symphony Orchestra

Management:

M. H. HANSON, 437 5th Avenue, New York

MASTER MUSIC STUDIOS

2789 Broadway, New York

Mrs. M. DUBLE-SCHEELE

Apply to Secretary, Master Music Studios

CATALOG

Telephone Connection

STEINWAY PIANO USED

SUMMER CENTER

SCHLOSS ORT, GUMUNDEN, AUSTRIA

Study of music is optional

BASSO

CARL E. DUFFT

Vocal Instruction

1 East 40th Street . New York City

LESLEY MARTIN

Bel Canto

Studio: 1425 Broadway, New York

SINGERS—Suzanne Baker Watson, Cora Cross, Nellie Hart, Willette Kershaw, Gertrude Hutcheson, Ivy Scott, Marion Stanley, Estelle Ward, Mabel Wilbur, Flora Zabelle, Edward Foley, George Gilbert, John Hendricks, Andrew Mack, Dr. Eugene Walton Marshall, Fiske O'Hara, Umberto Sacchetti, Ellis Rhodes, Albert Wallerstedt, and many other singers now before the public in operatic and church work

CONVENTION HALL . . . BUFFALO

Thirty-first Season, 1911-1912

Boston Symphony Orchestra

MAX FIEDLER, Conductor

Programme of the Second and Last Concert

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE



TUESDAY EVENING, APRIL 9
AT 8.15

COPYRIGHT, 1911, BY C. A. ELLIS

PUBLISHED BY C. A. ELLIS, MANAGER

A SHROPSHIRE LAD



CHARLES FONTEYN MANNEY

SONG CYCLE FOR MEDIUM VOICE

By Charles Fonteyn Manney

Op. 22

Price, Postpaid, \$1.25

THE text of these songs is by A. E. Housman, the verses being subjectively connected in that they set forth a sequence of emotional experiences, as indicated by the titles:

1. Youth. 2. Heart Wounds. 3. Exile.
4. Home Longing. 5. Grief. 6. Disillusion.

These songs are of true concert character, varied in mood, modern in musical thought, spontaneous in melody, and will strongly appeal to artistic singers in search of a novel recital number.

ALBUM OF SONGS

For High Voice

For Medium Voice

By Charles Wakefield Cadman

THIS American composer has won unusual success with his songs, which are distinguished for attractiveness of melody, artistic style and originality. The present collection offers to the singing public the choicest of Mr. Cadman's published songs, together with several new works of charming quality.

Price, postpaid, \$1.25



CHARLES WAKEFIELD CADMAN

We anticipate and supply every requirement in music

OLIVER DITSON COMPANY - BOSTON

150 TREMONT STREET

CHAS. H. DITSON & CO., NEW YORK

OVERTURE TO THE OPERA "OBERON" . . CARL MARIA VON WEBER

(Born at Eutin, Oldenburg, December 18, 1786; died at London, June 5, 1826.)

"Oberon; or, the Elf-king's Oath," a romantic opera in three acts, book by James Robinson Plancé, music by Carl Maria von Weber, was first performed at Covent Garden, London, on April 12, 1826. Weber conducted the performance. The first performance in Boston was at Music Hall by the Parepa Rosa Company, May 23, 1870.

Weber was asked by Charles Kemble in 1824 to write an opera for Covent Garden. A sick and discouraged man, he buckled himself to the task of learning English, that he might know the exact meaning of the text. He therefore took one hundred and fifty-three lessons of an Englishman named Carey, and studied diligently, anxiously. Planché sent the libretto an act at a time. Weber made his first sketch on January 23, 1825. The autograph score contains this note at the end of the overture: "Finished April 9, 1826, in the morning, at a quarter of twelve, and with it the whole opera. *Soli Deo Gloria!!!*—C. M. V. Weber." This entry was made at London.

The overture is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettledrums, strings. The overture begins with an introduction (*Adagio sostenuto ed il tutto pianissimo possibile*, D major, 4-4). The horn of Oberon is answered by muted strings. The figure for flutes and clarinets is taken from the first scene of the opera (Oberon's palace; introduction and chorus of elves). After a *pianissimo* little march there is a short dreamy passage for strings, which ends in the violas. There is a full orchestral crashing chord, and the main body of the overture begins (*Allegro con fuoco* in D major, 4-4). The brilliant opening measures are taken from the accompaniment figure of the quartet, "Over the dark blue waters," sung by Rezia, Fatime, Huon, Scherasmin (act ii., scene x.). The horn of Oberon is heard again; it is answered by the skipping fairy figure. The second theme (A major, sung first by the clarinet, then by the first violins) is taken from the first measures of the second part of Huon's air (act i., No. 5). And then a theme taken from the peroration, *presto con fuoco*, of Rezia's air, "Ocean! Thou mighty monster" (act ii., No. 13), is given as a conclusion to the violins. This theme ends the first part of the overture. The free fantasia begins with soft repeated chords in bassoons, horns, drums, basses. The first theme is worked out in short periods; a new theme is introduced and treated in fugato against a running contrapuntal

HOTEL PURITAN

COMMONWEALTH AVENUE, BOSTON



C. C. COSTELLO
Manager

The Distinctive Boston House

and one of the most attractive hotels in the world for those who demand the best.

Several desirable rooms and suites at modest prices. Booklet of the hotel with guide to Boston and vicinity will be mailed on request.

counter-theme in the strings. The second theme is treated, but not elaborately; and then the Rezia motive brings the spirited end.

At the first performance of the opera the overture was repeated.

* * *

The first performance of "Oberon" in the United States was at New York, October 9, 1828, at the Park Theatre. Mrs. Austin was the heroine, and Horn the Sir Huon. (There was a performance of "Oberon," a musical romance, September 20, 1826; but it was not Weber's opera. It may have been Cooke's piece, which was produced at London early in that year.) This performance was "for the benefit of the beautiful Mrs. Austin." An admirer, whose name is now lost, spoke of her "liquid voice coming as softly on the sense of hearing as snow upon the waters or dew upon the flowers." White says that her voice was a mezzo-soprano of delicious quality. "She was very beautiful, in what is regarded as the typical Anglo-Saxon style of beauty,—'divinely fair,' with blue eyes softly bright, golden brown hair, and a well-rounded figure." She was praised lustily in print by a Mr. Berkeley, "a member of a noble English family, who accompanied her, and managed all her affairs with an ardent devotion far beyond that of an ordinary man of business. She visited Boston during the season of 1828-29, and she sang here in later years. White says that she was not appreciated at first in New York, because she had made her début at Philadelphia. "For already had the public of New York arrogated to themselves the exclusive right of deciding upon the merits of artists of any pretensions who visited the country professionally. And it is true that, if they received the approbation of New York, it was a favorable introduction to the public of other towns. Not so, however, with those who chose Philadelphia or Boston as the scene of their début. The selection was in itself regarded by the Manhattanese as a tacit acknowledgment of inferiority or as a slight to their pretensions as arbiters; and in such cases they were slow at bestowing their approval, however well it might be deserved."

I doubt whether "Oberon" was performed in New York exactly as Weber wrote it, for it was then the fashion to use the framework and some of the songs of an opera and to introduce popular airs and incongruous business. "Oberon" was in all probability first given in this country in 1870. Performances, however, have been few. There were some at San Francisco in December, 1882, when the part of Rezia was taken alternately by Miss Lester and Miss Leighton.



Dartmouth and Newbury Sts.
BOSTON

For both transient and
permanent guests

KKNOWN throughout New Eng-
land for its unexcelled cuisine.

Its apartments of two to five rooms
with bath appeal particularly to families
who are planning to spend a long or
short time in Boston.

Rates furnished upon application

SYMPHONY NO. 3, IN E-FLAT MAJOR, "EROICA," OP. 55.

LUDWIG VAN BEETHOVEN

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827.)

Anton Schindler wrote in his *Life of Beethoven* (Münster, 1840): "First in the fall of 1802 was his [Beethoven's] mental condition so much bettered that he could take hold afresh of his long-formulated plan and make some progress: to pay homage with a great instrumental work to the hero of the time, Napoleon. Yet not until 1803 did he set himself seriously to this gigantic work, which we now know under the title of 'Sinfonia Eroica': on account of many interruptions it was not finished until the following year. . . . The first idea of this symphony is said to have come from General Bernadotte, who was then French Ambassador at Vienna, and highly treasured Beethoven. I heard this from many friends of Beethoven. Count Moritz Lichnowsky, who was often with Beethoven in the company of Bernadotte, . . . told me the same story." Schindler also wrote, with reference to the year 1823: "The correspondence of the King of Sweden led Beethoven's memory back to the time when the King, then General Bernadotte, Ambassador of the French Republic, was at Vienna, and Beethoven had a lively recollection of the fact that Bernadotte indeed first awakened in him the idea of the 'Sinfonia Eroica.'"

These statements are direct. Unfortunately, Schindler, in the third edition of his book, mentioned Beethoven as a visitor at the house of Bernadotte in 1798, repeated the statement that Bernadotte inspired the idea of the symphony, and added: "Not long afterward the idea blossomed into a deed"; he also laid stress on the fact that Beethoven was a staunch republican, and cited, in support of his admiration of Napoleon, passages from Beethoven's own copy of Schleiermacher's translation of Plato.

A Most Effectual Throat Relief

Hoarseness, coughs, inflammation of the throat, bronchial and asthmatic troubles are relieved promptly by the use of

BROWN'S BRONCHIAL TROCHES

For over half a century recognized throughout the world as the staple throat remedy. Especially convenient to carry in purse or pocket ready for use whenever required to check a cough or give relief in any throat trouble.

Entirely free from opiates in any form. Fine for singers and speakers to clear the voice. Sold everywhere in boxes—never in bulk.

Price 25c, 50c and \$1.00
Sample sent free on request

JOHN I. BROWN & SON, BOSTON, MASS.

BROWN'S

CAMPHORATED
SAPONACEOUS

DENTIFRICE

is an article of superior merit. Used daily, will keep the teeth sound, prevent accumulation of tartar, and give firmness to the gums. It leaves a particularly clean and pleasant feeling in the mouth.

For sale by druggists and dealers in toilet articles, or sent on receipt of price, 25 cents. Sample sent on request.

Manufactured by JOHN I. BROWN & SON

CURTIS & BROWN
MFG. CO., Ltd.

NEW YORK, N. Y.

Thayer admits that the thought of Napoleon may have influenced the form and the contents of the symphony, and that the composer may have based a system of politics on Plato; "but," he adds, "Bernadotte had been long absent from Vienna before the Consular form of government was adopted at Paris, and before Schleiermacher's Plato was published in Berlin."

The symphony was composed in 1803-04. The story is that the title-page of the manuscript bore the word "Buonaparte" and at the bottom of the page "Luigi van Beethoven"; "and not a word more," said Ries, who saw the manuscript. "I was the first," also said Ries, "who brought him the news that Bonaparte had had himself declared Emperor, whereat he broke out angrily: 'Then he's nothing but an ordinary man! Now he'll trample on all the rights of men to serve his own ambition; he will put himself higher than all others and turn out a tyrant!'"

Furthermore, there is the story that, when the death of Napoleon at St. Helena was announced, Beethoven exclaimed, "Did I not foresee the catastrophe when I wrote the funeral march in the 'Eroica'?"

The original score of the symphony was bought in 1827 by Joseph Dessauer for three florins, ten kreuzers, at auction in Vienna. On the title-page stands "Sinfonia grande." Two words that should follow immediately were erased. One of these words is plainly "Bonaparte," and under his own name the composer wrote in large characters with a lead-pencil: "Written on Bonaparte."

Thus it appears there can be nothing in the statements that have come down from Czerny, Dr. Bartolini, and others: the first allegro describes a sea-fight; the funeral march is in memory of Nelson or General Abercrombie, etc. There can be no doubt that Napoleon, the young conqueror, the Consul, the enemy of kings, worked a spell over Beethoven, as over Berlioz, Hazlitt, Victor Hugo; for, according to W. E. Henley's paradox, although, as despot, Napoleon had "no love for new ideas and no tolerance for intellectual independence," yet he was "the great First Cause of Romanticism."

The symphony was first performed at a private concert at Prince Lobkowitz's in December, 1804. The composer conducted, and in the second half of the first allegro he brought the orchestra to grief, so

THE LENOX HOTEL

Boylston and Exeter Streets

BOSTON

THE most comfortable and convenient hotel in Boston. Easy access to theatres, shopping districts and railroad stations. Beautifully and cosily appointed, with an atmosphere of refinement, and cuisine unexcelled. Located in the exclusive Back Bay District. Here will be found every convenience for transient as well as the permanent guest. 250 rooms, singly or en suite. Fireproof.

Three Minutes from Back Bay Railroad Stations

that a fresh start was made. The first performance in public was at a concert given by Clement at the Theater an der Wien, April 7, 1805. The symphony was announced as "A new grand Symphony in D-sharp by Herr Ludwig van Beethoven, dedicated to his Excellence Prince von Lobkowitz." Beethoven conducted. Czerny remembered that some one shouted from the gallery: "I'd give another kreuzer if they would stop." Beethoven's friends declared the work a masterpiece. Some said it would gain if it were shortened, if there was more "light, clearness, and unity." Others found it a mixture of the good, the grotesque, the tiresome.

The symphony was published in October, 1806. The title in Italian stated that it was to celebrate the memory of a great man. And there was this note: "Since this symphony is longer than an ordinary symphony, it should be performed at the beginning rather than at the end of a concert, either after an overture or an aria, or after a concerto. If it be performed too late, there is the danger that it will not produce on the audience, whose attention will be already wearied by preceding pieces, the effect which the composer purposed in his own mind to attain."

* * *

The first movement, Allegro con brio, E-flat major, 3-4, opens with two heavy chords for full orchestra, after which the chief theme is given out by the 'cellos. This theme is note for note the same as that of the first measures of the Intrade written by Mozart in 1786 at Vienna for his one-act operetta, "Bastien et Bastienne," performed in 1786 at a Viennese garden-house (K. 50). Mozart's theme is in G major. Beethoven's theme is finished by the violins and developed at length. There is a subsidiary theme, which begins with a series of detached phrases distributed among wood-wind instruments and then the violins. The second theme, of a plaintive character, is given out alternately by wood-wind and strings. The development is most elaborate, full of striking contrasts, rich in new ideas. The passage in which the horn enters with the first two measures of the first theme in the tonic chord of the key, while the violins keep up a tremolo on A-flat and B-flat,



The "TEK"

Have you tried it? Why not?
Are you afraid of becoming a fine player?
The "TEK" makes players

Send for booklet

Address:

VIRGIL PIANO SCHOOL CO.

42 West 76th Street, New York



RARE OLD VIOLINS

JOHN MARKERT & CO.

33 WEST 8th STREET, N.Y.

BOUND COPIES of the Boston Symphony Orchestra's PROGRAMME BOOKS

Containing Mr. Philip Hale's analytical and descriptive notes on all works performed during the season ("musically speaking, the greatest art annual of to-day,"—W. J. Henderson, New York Sun)
May be obtained by addressing

PRICE \$3.00

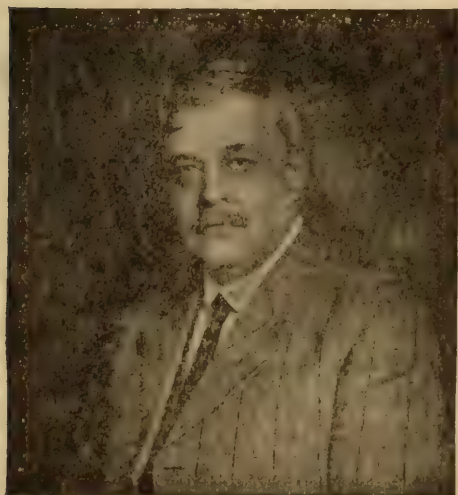
**C. A. ELLIS
SYMPHONY HALL**

has given rise to many anecdotes and provoked fierce discussion. The coda is of unusual length.

The funeral march, *Adagio assai*, C minor, 2-4, begins, *pianissimo* e sotto voce, with the theme in the first violins, accompanied by simple chords in the other strings. The theme is repeated by the oboe, accompanied by wood-wind instruments and strings; and the strings give the second portion of the theme. A development by full orchestra follows. The second theme is in C major. Phrases are given out by various wood-wind instruments in alternation, accompanied by triplet arpeggios in the strings. This theme, too, is developed; and there is a return to the first theme in C minor in the strings. There is fugal development at length of a figure that is not closely connected with either of the two themes. The first theme reappears for a moment, but strings and brass enter *fortissimo* in A-flat major. This episode is followed by another; and at last the first theme returns in fragmentary form in the first violins, accompanied by a pizzicato bass and chords in oboes and horns.

Scherzo: *Allegro vivace*, E-flat major, 3-4. Strings are *pianissimo* and staccato, and oboe and first violins play a gay theme which Marx says is taken from an old Austrian folk-song. This melody is the basic material of the scherzo. The trio in E-flat major includes hunting-calls by the horns, which are interrupted by passages in wood-wind instruments or strings.

Finale: *Allegro molto*, E-flat major, 2-4. A theme, or, rather, a double theme, with variations; and Beethoven was fond of this theme, for he had used it in the finale of his ballet, "Die Geschöpfe des Prometheus," in the Variations for pianoforte, Op. 35, and in a country dance. After a few measures of introduction, the bass to the melody which is to come is given out, as though it were an independent theme. The first two variations in the strings are contrapuntal. In the third the tuneful second theme is in the wood-wind against runs in the first violins. The fourth is a long fugal development of the first theme against a counter-subject found in the first variation. Variations in G minor follow, and the second theme is heard in C major. There is a new fugal development of the inverted first theme. The tempo



Edward B. Kinney

Vocal Specialist

780 WEST END AVENUE

S.E. Corner 98th STREET

NEW YORK

Phone, 1404 River

As organist and choirmaster of one of New York's large churches, and a producer of light operas, Mr. Kinney gives his pupils unusual chances.

He not only places the voice, but prepares the young artist for a career. His experience in caring for and restoring abused and apparently lost voices is invaluable. Examination by appointment.

changes to poco andante, wood-wind instruments play an expressive version of the second theme, which is developed to a coda for full orchestra, and the symphony ends with a joyful glorification of the theme.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, three horns, two trumpets, kettledrums, and strings.

* * *

What strange and even grotesque "explanations" of this symphony have been made!

At the second concert of the Philharmonic Society of New York, February 18, 1843, the following comments were printed on the programme: "This great work was commenced when Napoleon was first Consul, and was intended to portray the workings of that extraordinary man's mind. In the first movement, the simple subject, keeping its uninterrupted way through harmonies that at times seem in almost chaotic confusion, is a grand idea of Napoleon's determination of character. The second movement is descriptive of the funeral honors paid to one of his favorite generals, and is entitled 'Funeral March on the Death of a Hero.' The winding up of this movement represents the faltering steps of the last gazers into the grave, and the listener hears the tears fall on the coffin ere the funeral volley is fired, and repeated faintly by an echo. The third movement (Minuet and Trio) describes the homeward march of the soldiery, and the Finale is a combination of French Revolutionary airs put together in a manner that no one save a Beethoven could have imagined." And this note, Mr. Krehbiel tells us, was inserted in the programme for several, even twenty-five, years after.

Marx saw in the first movement of the symphony the incidents of a battle as it is preconceived in the mind of the conqueror. The different incidents are characterized by the chief themes and their developments. The ending with the return of the first theme is the triumph of the victor's plan. The funeral march pictures Night spreading her shade over the battlefield, which is covered with the corpses of those who died for glory; in the scherzo are heard the rejoicings of the soldiery homeward bound; and the finale is Peace consecrating the victories of the hero.

CONCERT DIRECTION M. H. HANSON

437 FIFTH AVENUE, NEW YORK

Offer for 1912-1913

GOTTFRIED GALSTON, the Munich Pianist

MAX PAUER, the Stuttgart Pianist

LOUIS PERSINGER, American Violinist

GEORG HENSCHER, Recitals to his own accompaniment

LEON RAINS, Basso, Dresden Royal Opera } Lieder and Oratorio

MARGUERITE LEMON, Soprano }

Besides all of the other artists on our lists this season, including Mmes. MARIE RAPPOLD, BERNICE DE PASQUALI and BORIS HAMBOURG, the 'cellist.

Griepenkerl preferred to see in the fugued passage of the first movement the entrance of the nineteenth century.

Berlioz insisted that there should be no thought of battles or triumphant marches, but rather profound reflections, melancholy recollections, imposing ceremonies,—in a word, the funeral oration over a hero.

Wagner wrote: "The designation 'heroic' is to be taken in its widest sense, and in no wise to be conceived as relating merely to a military hero. If we broadly connote by 'hero' ('*Held*') the whole, the full-fledged *man*, in whom are present all the purely human feelings—of love, of grief, of force—in their highest fill and strength, then we shall rightly grasp the subject which the artist lets appeal to us in the speaking accents of his tone-work. The artistic space of this work is filled with all the varied, intercrossing feelings of a strong, a consummate Individuality, to which nothing human is a stranger, but which includes within itself all truly Human, and utters it in such a fashion that, after frankly manifesting every noble passion, it reaches a final rounding of its nature, wherein the most feeling softness is wedded with the most energetic force. The heroic tendency of this art work is the progress toward that rounding off" (Englished by Mr. W. A. Ellis). And Wagner explained on these lines each movement. As the second shows the "deeply, stoutly suffering man," so the scherzo reveals the "gladly, blithely doing man"; while the finale shows us finally "the man entire, harmoniously at one with self, in those emotions where the Memory of Sorrow becomes itself the shaping-force of noble Deeds."

Nor should the "rededication" of the "*Eroica*" to Bismarck by von Bülow, *cher unique*, as Liszt frequently called him, be forgotten. Von Bülow said, at a concert of the Philharmonic Orchestra of Berlin (May 28, 1892): "Yes, the hero was the quintessence of the world to Beethoven. We cannot know, we cannot surmise, what slumbered in his soul. Perhaps there slumbered the picture of the great American citizen, George Washington. But he looked for a hero of his own time, a European hero; and his eyes fell on the great star of Bonaparte."

And there von Bülow might have stopped where Beethoven began.



MAUD POWELL

"Long ago Maud Powell became recognized as the greatest among women violinists. To-day, what critic will venture to rank any man above her?"—W. A. P.

Management . H. GODFREY TURNER, 1402 Broadway, New York

VARIATIONS ON A ROCOCO* THEME FOR VIOLONCELLO WITH ORCHESTRAL ACCOMPANIMENT, OP. 33 PETER TSCHAIKOWSKY

(Born at Votkinsk, in the government of Viatka, Russia, May 7, 1840; died at St. Petersburg, November 6, 1893.)

These "Variations sur un Thème rococo" are dedicated to Wilhelm Fitzenhagen.† In Mr. Paul Juon's translation into German of Modest Tschaikowsky's life of his brother Peter, it is stated that the Variations were composed in December, 1876. Mrs. Newmarch's condensation and translation into English of this monumental work says, after the quotation of a short and dismal letter of Tschaikowsky to S. Tanéïeff, dated February 10, 1877: "In spite of the bitterness left by the comparative failure of 'Vakoula,' and the many other blows which his artistic ambitions had to suffer, Tschaikowsky, after his return to Moscow, did not lose his self-confidence, nor let his energy flag for a moment. On the contrary, although grieved at the fate of his 'favorite offspring,' 'Vakoula,'"—the opera "Vakoula the Smith" was produced at St. Petersburg, December 6, 1876, and on December 14 the composer heard that his orchestral "Romeo and Juliet" had been hissed in Vienna,—"and at his unlucky début as a composer in Vienna‡ and Paris, although suffering from a form of dyspepsia, he was not only interested in the propaganda of his works abroad, but composed his Variations on a Rococo Theme for violoncello, and corresponded with Stassov about an operatic libretto. The choice of the subject—"Othello"—emanated from Tschaikowsky himself. When Stassov tried to persuade him that this subject was not suitable to his tem-

* The Italian adjective "rococo" means "old-fashioned." The noun means "antiquated style."

Mr. E. Markham Lee in his Life of Tschaikowsky says with reference to this title: "The term Rococo, together with its companions Zopf and Baroque, refers to *manner*, and it is a term borrowed from architecture, where it refers to a highly ornamental period, denoting a certain impress deprived from the study of a school of thought foreign to that of the artist's own natural groove. One would therefore not expect the theme of this set of variations, although original, to be in Tschaikowsky's own distinctive style, nor is it really so, exhibiting rather a dainty Mozartean grace and simplicity together with a certain rhythmic charm."

"Rococo. The style of decoration into which that of the Louis Quinze period culminated, distinguished for a superfluity of confused and discordant detail." J. W. Mollett's "Dictionary of Words used in Art and Archæology."

Hence, according to the Standard Dictionary, "anything that is *quaint*, fantastic or tasteless in art or literature."

† Wilhelm Karl Friedrich Fitzenhagen was born at Seesen, Brunswick, September 15, 1848. He died at St. Petersburg, February 14, 1890. A distinguished violoncellist, he wrote much for his instrument. He was violoncello professor at the Moscow Conservatory and 'cello leader of the Imperial Russian Musical Society of the same city. Tschaikowsky's second quartet was first played at Nicolas Rubinstein's in Moscow early in 1874 by Laub, Hrímalý, Gerber, and Fitzenhagen.

‡ "Hans Richter, who conducted the Vienna performance of 'Romeo,' declared that the comparative failure of the work did not amount to a fiasco. Certainly at the concert itself a few hisses were heard, and Hanslick wrote an abusive criticism of it in the *Neue Freie Presse*, but at the same time much interest, even enthusiasm, was shown for the new Russian work." Mrs. Newmarch, Life of Tschaikowsky, p. 191.



PEABODY CONSERVATORY OF MUSIC OF BALTIMORE

Mt. Vernon Place

HAROLD RANDOLPH, Director

Recognized as the leading endowed musical conservatory of the country, offering unusual advantages for musical culture in all branches. Staff of 60 eminent European and American Masters, including

Theodor Hemberger	J. C. Van Hulsteyn
Otis B. Boise	Ernest Hutcheson
George F. Boyle	Pietro Minetti
Adelin Fermin	Harold Phillips
	Emmanuel Wad
	Bart Wirtz

Scholarships, Diplomas, Teachers' Certificates

Catalogues mailed

perament, he refused to listen to arguments, and would only consider this particular play." His enthusiasm cooled in a few months.

According to Mr. Juon's translation, the Variations were composed in 1876, and during the season of 1876-77 Tschaikowsky also wrote his Slav March, Op. 31; the symphonic fantasia, "Francesca da Rimini," Op. 32; and the Valse Scherzo for violin and orchestra, Op. 34. He also sketched his fourth symphony and two-thirds of his opera, "Eugene Onegin."

Modest Tschaikowsky is usually careful to give the dates of first performances of works by his brother. He does not give information concerning the first performance of the Variations, but he refers to a letter received by Peter from Fitzenhagen in June, 1879, in which the violoncellist told him of the great success of this work as played by him at a music festival at Wiesbaden. Liszt was present, and is reported to have said, "This is indeed music." At this same festival von Bülow played Tschaikowsky's first pianoforte concerto.

The Variations are scored for solo violoncello, two flutes, two oboes, two clarinets, two bassoons, two horns, and strings.

A few introductory measures, Moderato quasi andante, leads to the theme played by the violoncello, moderato semplice, A major, 2-4. There are seven variations, interspersed with numerous cadenzas for the solo instruments and separated by orchestral interludes. The first two variations are in the tempo of the theme. The third, Andante sostenuto, C major, 3-4, has a distinguished melody which is richly accompanied. The fourth is an Andante grazioso, 2-4; the fifth an Allegro moderato, 2-4; the sixth an Andante, D minor. The seventh, with coda, is of a brilliant nature.

* * *

The programme of Mr. Frank Van der Stucken's concert in Chickering Hall, New York, November 28, 1888, announced a theme and variations "from concerto for violoncello" by Tschaikowsky, "accompaniment for orchestra transcribed from the pianoforte arrangement by Mr. Herbert and Mr. J. Ch. Rietzel." Mr. Herbert was the violoncellist. Tschaikowsky never wrote a concerto for violoncello. He revised, however, the Theme and Variations after publication, and the second edition is the one known to-day. Is it possible that the title-page of the first edition made any reference to a "concerto"? No biographer of Tschaikowsky speaks of the composer's intention of writing a concerto for the violoncello.

PAUL SAVAGE, *Teacher of Singing*

803-4 CARNEGIE HALL, NEW YORK CITY

Summer School in New Hampshire

Special Advantages for Teachers

RUTH SAVAGE, Assistant

"TILL EULENSPIEGEL'S MERRY PRANKS, AFTER THE OLD-FASHIONED, ROGUEISH MANNER,—IN RONDO FORM," FOR FULL ORCHESTRA, OP. 28 RICHARD STRAUSS

(Born at Munich, June 11, 1864; now living at Charlottenburg—Berlin.)

"Till Eulenspiegel's lustige Streiche, nach alter Schelmenweise—in Rondoform—für grosses Orchester gesetzt, von Richard Strauss," was produced at a Gürzenich concert at Cologne, November 5, 1895. It was composed in 1894-95 at Munich, and the score was completed there, May 6, 1895. The score and parts were published in September, 1895.

When Dr. Franz Wüllner, who conducted the first performance at Cologne, asked the composer for an explanatory programme of the "poetical intent" of the piece, Strauss replied: "It is impossible for me to furnish a programme to 'Eulenspiegel'; were I to put into words the thoughts which its several incidents suggested to me, they would seldom suffice, and might even give rise to offence. Let me leave it, therefore, to my hearers to crack the hard nut which the Rogue has prepared for them. By way of helping them to a better understanding, it seems sufficient to point out the two 'Eulenspiegel' motives, which, in the most manifold disguises, moods, and situations, pervade the whole up to the catastrophe, when, after he has been condemned to death, Till is strung up to the gibbet. For the rest, let them guess at the musical joke which a Rogue has offered them." Strauss indicated in notation three motives,—the opening theme of the introduction, the horn theme that follows almost immediately, and the descending interval expressive of condemnation and the scaffold.

Till (or Tyll) Eulenspiegel is the hero of an old *Volksbuch* of the fifteenth century attributed to Dr. Thomas Murner (1475-1530). Till is supposed to be a wandering mechanic of Brunswick, who plays all sorts of tricks, practical jokes,—some of them exceedingly coarse,—on everybody, and he always comes out ahead. In the book, Till (or Till Owlglass, as he is known in the English translation) goes to the gallows, but he escapes through an exercise of his ready wit, and dies peacefully in bed, playing a sad joke on his heirs, and refusing to lie still and snug in his grave. Strauss kills him on the scaffold. The German name is said to find its derivation in an old proverb: "Man sees his own faults as little as a monkey or an owl recognizes his ugliness in looking into a mirror."

Certain German critics were not satisfied with Strauss's meagre clew, and they at once began to evolve labored analyses. One of these programmes, the one prepared by Mr. Wilhelm Klatte, was published in the *Allgemeine Musik-Zeitung* of November 8, 1895, and as it has been published frequently in programme books in Germany and England, and in some cases with Strauss's apparent sanction, it is now

ARTHUR L. LAWRASON

PROMINENT STUDENTS

REGINA VICARINO, Phenomenal Colorature

SALLIE FISHER

LINA ABARBANELL

322 W. 57th Street

Columbus 8945

NEW YORK

published for the first time in a programme book of these concerts. The translation is, for the most part, by Mr. C. A. Barry):—

A strong sense of German folk-feeling (*des Volksthümlichen*) pervades the whole work; the source from which the tone-poet drew his inspiration is clearly indicated in the introductory bars: *Gemächlich* (Andante comodo), F major, 4-8. To some extent this stands for the "once upon a time" of the story-books. That what follows is not to be treated in the pleasant and agreeable manner of narrative poetry, but in a more sturdy fashion, is at once made apparent by a characteristic bassoon figure which breaks in *sforzato* upon the piano of the strings. Of equal importance for the development of the piece is the immediately following humorous horn theme (F major, 6-8). Beginning quietly and gradually becoming more lively, it is at first heard against a tremolo of the "divided" violins and then again in the tempo primo, *Sehr lebhaft* (Vivace). This theme, or at least the kernel of it, is taken up in turn by oboes, clarinets, violas, 'cellos, and bassoons, and is finally brought by the full orchestra, except trumpets and trombones, after a few bars crescendo, to a dominant half-close fortissimo in C. The thematic material, according to the main point, has now been fixed upon; the *milieu* is given by which we are enabled to recognize the pranks and droll tricks which the crafty schemer is about to bring before our eyes, or, far rather, before our ears.

Here he is (clarinet phrase followed by chord for wind instruments). He wanders through the land as a thorough-going adventurer. His clothes are tattered and torn: a queer, fragmentary version of the *Eulenspiegel* motive resounds from the horns. Following a merry play with this important leading motive, which directly leads to a short but brilliant tutti, in which it again asserts itself, first in the flutes, and then finally merges into a softly murmuring and extended tremolo for the violas, this same motive, gracefully phrased, reappears in succession in the basses, flute, first violins, and again in the basses. The rogue, putting on his best manners, slyly passes through the gate, and enters a certain city. It is market-day; the women sit at their stalls and prattle (flutes, oboes, and clarinets). Hop! *Eulenspiegel* springs on his horse (indicated by rapid triplets extending through three measures, from the low D of the bass clarinet to the highest A of the D clarinet), gives a smack of his whip, and rides into the midst of the crowd. Clink, clash, clatter! A confused sound of broken pots and pans, and the market-women are put to flight! In haste the rascal rides away (as is admirably illustrated by a fortissimo passage for the trombones) and secures a safe retreat.

This was his first merry prank; a second follows immediately: *Gemächlich* (Andante comodo), F major, 2-4. *Eulenspiegel* has put on the vestments of a priest, and assumes a very unctuous mien.

The Elinor Comstock Music School

A resident and day school. Leschetizky method. Piano teachers all Leschetizky pupils. Vocal, Harmony, Ensemble playing, Sight reading, Lectures on current operas and concerts. Classes arranged in French, Classic Dancing, Literature and History of Art. Catalogues.

Miss ELINOR COMSTOCK, 1000 Madison Ave., New York City

Though posing as a preacher of morals, the rogue peeps out from the folds of his mantle (the Eulenspiegel motive on the clarinet points to the imposture). He fears for the success of his scheme. A figure played by muted violins, horns, and trumpets makes it plain that he does not feel comfortable in his borrowed plumes. But soon he makes up his mind. Away with all scruples! He tears them off (solo violin, glissando).

Again the Eulenspiegel theme is brought forward in the previous lively tempo, 6-8, but is now subtly metamorphosed and chivalrously colored. Eulenspiegel has become a Don Juan, and he waylays pretty women. And one has bewitched him: Eulenspiegel is in love! Hear how now, glowing with love, the violins, clarinets, and flutes sing. But in vain. His advances are received with derision, and he goes away in a rage. How can one treat him so slightly? Is he not a splendid fellow? Vengeance on the whole human race! He gives vent to his rage (in a fortissimo of horns in unison, followed by a pause), and strange personages suddenly draw near ('cellos). A troop of honest, worthy Philistines! In an instant all his anger is forgotten. But it is still his chief joy to make fun of these lords and protectors of blameless decorum, to mock them, as is apparent from the lively and accentuated fragments of the theme, sounded at the beginning by the horn, which are now heard first from horns, violins, 'cellos, and then from trumpets, oboes, and flutes. Now that Eulenspiegel has had his joke, he goes away and leaves the professors and doctors behind in thoughtful meditation. Fragments of the typical theme of the Philistines are here treated canonically. The wood-wind, violins, and trumpets suddenly project the Eulenspiegel theme into their profound philosophy. It is as though the transcendent rogue were making faces at the big-wigs from a distance—again and again—and then waggishly running away. This is aptly characterized by a short episode (A-flat) in a hopping, 2-4 rhythm, which, similarly with the first entrance of the Hypocrisy theme previously used, is followed by phantom-like tones from the wood-wind and strings and then from trombones and horns. Has our rogue still no foreboding?

Interwoven with the very first theme, indicated lightly by trumpets and English horn, a figure is developed from the second introductory and fundamental theme. It is first taken up by the clarinets; it seems to express the fact that the arch-villain has again got the upper hand of Eulenspiegel, who has fallen into his old manner of life. If we take a formal view, we have now reached the repetition of the chief

SUCCESSFUL SONGS BY JOHN H. DENSMORE

The Lamb (B \flat and D \flat). Sacred or Secular.
Memory (C and B \flat). French and English Texts.
The Time I've Lost in Wooing (E \flat and C). Humorous.
April (G and F).
Two Roses (B \flat , A \flat , and F).
Good-night (High).
Laughing Song (High). Coloratura.

theme. A merry jester, a born liar, Eulenspiegel goes wherever he can succeed with a hoax. His insolence knows no bounds. Alas! there is a sudden jolt to his wanton humor. The drum rolls a hollow roll; the jailer drags the rascally prisoner into the criminal court. The verdict "guilty" is thundered against the brazen-faced knave. The Eulenspiegel theme replies calmly to the threatening chords of wind and lower strings. Eulenspiegel lies. Again the threatening tones resound; but Eulenspiegel does not confess his guilt. On the contrary, he lies for the third time. His jig is up. Fear seizes him. The Hypocrisy motive is sounded piteously; the fatal moment draws near; his hour has struck! The descending leap of a minor seventh in bassoons, horns, trombones, tuba, betokens his death. He has danced in air. A last struggle (flutes), and his soul takes flight.

After sad, tremulous pizzicati of the strings the epilogue begins. At first it is almost identical with the introductory measures, which are repeated in full; then the most essential parts of the second and third chief-theme passages appear, and finally merge into the soft chord of the sixth on A-flat, while wood-wind and violins sustain. Eulenspiegel has become a legendary character. The people tell their tales about him: "Once upon a time . . ." But that he was a merry rogue and a real devil of a fellow seems to be expressed by the final eight measures, full orchestra, fortissimo.

Such is Mr. Wilhelm Klatte's explanation of the poetic contents of Strauss's rondo, and though the composer may smile in his sleeve and whisper to himself, "Not a bit like it!" he has never publicly contradicted Mr. Klatte.

* * *

The rondo, dedicated to Dr. Arthur Seidl, is scored for one piccolo, three flutes, three oboes, one English horn, one small clarinet in D, two clarinets, one bass clarinet, three bassoons, one double-bassoon, four horns (with the addition of four horns *ad lib.*), three trumpets (with three additional trumpets *ad lib.*), three trombones, one bass tuba, kettledrums, snare-drum, bass drum, cymbals, triangle, a watchman's rattle, strings.

"WALDWEBEN," FROM "SIEGFRIED," ACT II., SCENE 2.

RICHARD WAGNER.

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

This piece was arranged by Wagner for concert use from parts of the scene before Fafner's cave in the second act of "Siegfried." He gave it the title "Waldweben" (Life and Stir of the Forest). The

WILFRIED KLAMROTH

TEACHER of SINGING IN ALL OF ITS BRANCHES

RICCARDO MARTIN'S OPINION:

"He has the real secret and knows how to teach it."

Studio, 11 1-2 West 37th Street . . . NEW YORK

piece is free in form. It is scored for two flutes (one interchangeable with piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, kettledrums, triangle, strings.

Mr. George Bernard Shaw's description of the scene, from "The Perfect Wagnerite" (London, 1898), may serve here as commentary:—

"Mimmy* makes a final attempt to frighten Siegfried by discoursing of the dragon's terrible jaws, poisonous breath, corrosive spittle, and deadly, stinging tail. Siegfried is not interested in the tail: he wants to know whether the dragon has a heart, being confident of his ability to stick Nothung into it if he exists. Reassured on this point, he drives Mimmy away, and stretches himself under the trees, listening to the morning chatter of the birds. One of them has a great deal to say to him, but he cannot understand it; and, after vainly trying to carry on the conversation with a reed which he cuts, he takes to entertaining the bird with tunes on his horn, asking it to send him a loving mate, such as all the other creatures of the forest have. His tunes wake up the dragon, and Siegfried makes merry over the grim mate the bird has sent him. Fafnir is highly scandalized by the irreverence of the young Bakoonin. He loses his temper; fights; and is forthwith slain, to his own great astonishment. In such conflicts one learns to interpret the messages of Nature a little. When Siegfried, stung by the dragon's vitriolic blood, pops his finger into his mouth and tastes it, he understands what the bird is saying to him, and, instructed by it concerning the treasures within his reach, goes into the cave to secure the gold, the ring, and the wishing cap. Then Mimmy returns and is confronted by Alberic. The two quarrel furiously over the sharing of the booty they have not yet secured, until Siegfried comes from the cave with the ring and the helmet, not much impressed by the heap of gold, and disappointed because he has not yet learned to fear. He has, however, learnt to read the thoughts of such a creature as poor Mimmy, who, intending to overwhelm him with flattery and fondness, only succeeds in making such a self-revelation of murderous envy that Siegfried smites him with Nothung and slays him, to the keen satisfaction of the hidden Alberic. Caring nothing for the gold, which he leaves to the care of the slain, disappointed in his fancy for learning fear, and longing for a mate, he casts himself wearily down and again appeals to his friend the bird, who tells him of a woman sleeping on a mountain peak within a fortress of fire that only the fearless can penetrate. Siegfried is up in a moment with all the tumult of springs in his veins, and follows the flight of the bird as it pilots him to the fiery mountain."

Siegfried looks after the departing Mime; the tree-tops begin to rustle; and the "Forest Stir" begins, first in D minor, then in B major. Siegfried falls a-dreaming; he knows that Mime is not his father, and in the orchestra the VOLSUNG-motive appears, slow, 6-8, now in the clarinets and now in the bassoons and horns.

He dreams of his mother: the LOVE-LIFE-motive, same time and tempo, in 'cellos, violas, and double-basses, then in all the strings, later in horns and bassoons.

She was a mortal woman, hence the FREIA-motive, C major, 3-4, solo violin over arpeggios in muted strings.

The rustling of the forest grows stronger, and the BIRD-SONG-motive

* The spelling of the names of certain characters of the "Ring" is of Mr. Shaw's invention.

enters, E major, 3-4, 9-8, in oboe, flute, clarinet, and other wind instruments.

Now follow in the music drama the Fafner scene, and the scenes between Alberich and Mime, and Mime and Siegfried, and the scene of Mime's death. There is no reference to these scenes in the concert-piece.

Again the rustling and again the bird's song, and in the closing Vivace enter the FIRE-motive, the SIEGFRIED-motive, the SLUMBER-motive, and the BIRD-SONG-motive.

The first performance of "Siegfried" was at Bayreuth, August 16, 1876. The cast was as follows: the Wanderer, Betz; Siegfried, Unger; Alberich, Hill; Mime, Schlosser; Fafner, von Reichenberg; Brünnhilde, Materna; Erda, Luise Jaide; Forest Bird, Lilli Lehmann.

The first performance in Boston was at the Boston Theatre, April 3, 1889, with this cast: the Wanderer, Fischer; Siegfried, Alvary; Alberich, Beck; Mime, Sedlmayer; Fafner, Weiss; Brünnhilde, Lilli Lehmann; Forest Bird, Sophie Traubmann.

THE RIDE OF THE VALKYRIES, FROM "THE VALKYRIE," ACT III.,
SCENE I RICHARD WAGNER

The scene is the summit of a rocky mountain top. A pine wood is on the right. On the left is an entrance to a cave; above this the rock rises the highest. The view is wholly open at the back. Clouds now and then fly by, as though driven by a storm. A few Valkyries,—in the "Ring" they are daughters of Wotan and Erda,—dressed in full armor, await their sisters, who come through the air on horseback, bringing slain warriors; for it is the mission of the Valkyries to carry to Walhalla the dead bodies of heroes fallen in battle, and these heroes will be the protectors of the Gods.

In the Icelandic mythology, "numerous virgins are in Valhalla, the paradise of heroes. Their business is to wait upon them, and they are called Valkyrior. Odin also employs them to choose in battle those who are to perish, and to make the victory incline to whatever side he pleases." In the Prose Edda they are described as servants in Valhalla. It is their duty to bear in the drink and take care of the drinking-horns and whatever belongs to the table. "They are called Valkyrjor. Odin sends them to every field of battle, to make choice of those who are to be slain, and to sway the victory." They are named

DE MERITTE SCHOOL
815 BOYLSTON STREET, BOSTON
Twelfth Year

A preparatory school for boys who want an education.
The **Upper Grade** prepares for college and the scientific schools.
The **Lower Grade** gives to boys from ten to fourteen years of age a careful training for the work of the upper grade.
EDWIN DE MERITTE, A. B., Prin.

CAMP ALGONQUIN
ASQUAM LAKE, N.H.

A select camp for manly boys, opens June 25. Twenty-seventh season. Personal supervision, outdoor life, tutoring. For circulars or information, address
EDWIN DE MERITTE
815 Boylston Street BOSTON, MASS.

in the "Grímnis-mál" (Grimnir's Lay) Hrist, Mist, Skéggöld, Skögul, Hildur, Thrúdur, Hlökk, Herfjötur, Göll, Geirölul, Randgrid, Rágrid, and Reginleif.

In "Dusk of the Gods" they are named Brünnhilde, Gerhilde, Ortlinde, Waltraute, Schwertleite, Helmwige, Siegrune, Grimgerde, Rossweisse.

Wagner made the arrangement of this excerpt for concert use. It is in B minor, Lebhaft (lively), 9-8, and is based on the theme which suggests the bold and energetic flight of the Valkyries speeding their horses through the air.

* * *

Wagner sketched the plot of the "Ring" as early as 1848. He wrote Uhlig in 1852: "The introductory evening is really a complete drama, quite rich in action; I have finished fully half of it. 'Die Walküre' entirely." In August, 1854, he was at work on the sketch of the score of "Die Walküre," and the sketch was finished in December. In February, 1855, he had almost finished the scoring of Act I. when he was called to conduct a season of Philharmonic concerts at London. He began work again on the Seelisberg, near Zürich, but he was sick and his wife was sick, and he was worried beyond endurance. He wrote Liszt: "'The Walküre' I have now with difficulty completed to the middle, including a clear copy. Now I have been kept from work for eight days by illness; if this thing continues, I shall soon despair of ever elaborating my sketches and completing the score." He sent the first two acts to Liszt on October 3, 1855, and said: "This representation on paper will probably be the only one which I shall ever achieve with this work, for which reason I linger over the copying with satisfaction." Liszt immediately answered: "Dearest Richard, you are truly a divine man! . . . When we meet, more about your magnificent, marvellous work." And the Princess von Wittgenstein assured Wagner that she had wept tears of sensibility, "bitter tears over the scene between Siegmund and Sieglinde! That is beautiful, like eternity, like earth and heaven." The last act was finished in April, 1856. Wagner wrote Liszt: "I am extremely eager to know how the last act will affect you; for beside you I have no one to whom it would be worth while to communicate this. It has turned out well—is probably the best I have so far written. A terrific storm—of elements and of hearts—which gradually calms down to Brünnhilde's magic sleep."

"Die Walküre" was performed for the first time, and against the wish of the composer, at the Royal Court Theatre, Munich, June 26, 1870, when the cast was as follows: Siegmund, Heinrich Vogl; Hunding, Bausewein; Wotan, August Kindermann; Sieglinde, Teresa Vogl; Brünnhilde, Miss Stehele; Fricka, Miss Kaufmann. Wüllner conducted. The performance was a poor one. Ludwig II. was impatient to hear the music-drama, and Wagner, disgusted at the premature performance of "Das Rheingold" a year before at Munich (September 22, 1869) would have nothing to say about the interpretation.

The first authorized performance of "Die Walküre" was at the Festival Theatre at Bayreuth, August 14, 1876, when the cast was as follows: Siegmund, Albert Niemann; Hunding, Joseph Niering; Wotan, Franz Betz; Sieglinde, Josephine Scheffsky; Fricka, Friederike Gruen; Brünnhilde, Amelia Friedrich-Materna.

The first performance in America was at the Academy of Music, New York, April 2, 1877: Siegmund, Bischoff; Hunding, Blum; Wotan, Preusser; Sieglinde, Pauline Canissa; Fricka, Mme. Listner; Brünnhilde, Mme. Pappenheim. Adolf Neuendorff conducted.

The first performance in Boston was at the Boston Theatre, April 16, 1877, with Eugenie Pappenheim as Brünnhilde, Pauline Canissa as Sieglinde, Miss Grimmenger as Fricka, A. Bischoff as Siegmund, Felix Preusser as Wotan, A. Blum as Hunding. Adolf Neuendorff conducted.

"Wotan's Farewell and the Fire Charm" was first performed in Boston from manuscript at a Thomas concert, January 20, 1875. Franz Remmert was the Wotan.

"The Ride of the Valkyries" was performed in Boston by Theodore Thomas's Orchestra as early as December 6, 1872.

MUSICAL INSTRUCTION

Miss CLARA E. MUNGER

TEACHER OF SINGING

CENTURY BUILDING

177 Huntington Avenue, BOSTON

Miss PRISCILLA WHITE

Teacher of Singing

602 Pierce Building

COPLEY SQUARE, BOSTON

CLARA TIPPETT

TEACHER OF SINGING

Assistant, GRACE R. HORNE

**312 Pierce Building, Copley Square
BOSTON, MASS.**

BERTHA CUSHING CHILD

67 MOUNT VERNON STREET

**TEACHING AT
LANG STUDIOS**

6 NEWBURY STREET, BOSTON

MAY SLEEPER RUGGLES

(CONTRALTO)

Liederheim School of Vocal Music

AUBURNDALE, MASS.

(Private Home for a few pupils)

602 Pierce Building, Copley Square, BOSTON

Liederheim has a distinguished Advisory Board of Educators and Musicians, endorsing the work done in this unique music-home. One or two years here, devoted to singing alone, brings direct practical results.

THE LIEDERHEIM EUROPEAN TOUR

**Art, History, Music and Sight-seeing,
with Mrs. Ruggles**

June 20 to September 9, 1912

MUSICAL INSTRUCTION

EBEN H. BAILEY

ORGANIST

Voice Culture Singers Coached

Song, Opera, and Oratorio

30 HUNTINGTON AVE., BOSTON

RECENT COMPOSITIONS

SACRED SONGS

Faith and Patience

Also arr. as duet, Soprano and Baritone

Ope, Thou, Mine Eyes. 'Cello *ad lib.*

Alone with Thee

CONCERT WALTZ SONGS

Carol of the Lark Life's Merry Morn

Fleeting Days

DOROTHY TEMPLE

TEACHER of SINGING

12 W. 46th Street

SOPRANO

Distinguished Academician of Royal Philharmonic
Academy of Rome

ORATORIO CONCERT RECITAL

Management, E. M. S. FITE

145 W. 45th Street - - - NEW YORK

MME. DE BERG-LOFGREN

TEACHER OF SINGING

The "GARCIA" Method

Teacher of Bettina Freeman, now leading soprano of the Quinlan Opera Company of England

70 WESTLAND AVENUE, BOSTON

Telephone, Back Bay 3096-R

GWILYM MILES

Address, Care MUSICAL COURIER

BARITONE

ORATORIO and CONCERT RECITALS

Studio, 917 CARNEGIE HALL
NEW YORK

Mrs. HATTIE CLAPPER MORRIS

**VOICE PLACING AND
BREATHING A SPECIALTY**

TEACHING IN ALL ITS BRANCHES

1730 Broadway - - - NEW YORK CITY

VICTOR HARRIS

TEACHER OF SINGING
in all its branches

THE BEAUFORT . . . 140 West 57th Street, NEW YORK

LOUIS ARTHUR RUSSELL Author **RUSSELL SYSTEMS**
of the **OF MUSIC STUDY**

Invites correspondence from teachers and professional students of voice, piano and theory. Preparation for concert work or teaching. Repair of voice. Development of technic. Write for literature.

SUITE 853 CARNEGIE HALL . . . MANHATTAN, NEW YORK
(Summer Normal Session)

BARITONE SOLOIST

and TEACHER OF SINGING

NEW CENTURY BUILDING

177 HUNTINGTON AVENUE • BOSTON
Room 10

FREDERICK N. WATERMAN

MUSICAL INSTRUCTION

MR. C. M. CHASE

TEACHER OF PIANOFORTE PLAYING

Assisted by MILDRED HARLOWE COOK and others

STUDIOS, STEINERT HALL ANNEX, BOSTON

500 CARNEGIE HALL, NEW YORK, WEDNESDAYS

Mrs. WILLIAM S. NELSON

ART OF SINGING

Thursdays, Estey Building, Philadelphia

259 West 92d Street - - - - New York

JOHN C. DEMPSEY

BASS-BARITONE
TEACHER OF SINGING

Conductor and Coach for amateur or professional
Opera Clubs

Choirmaster of St. Mark's P.E. Church, N.Y. City

Musical Director of the St. Cecilia Society
of Flushing

Musical Director of St. Cecilia Choral Club of
Long Island City

ELLA BACKUS-BEHR

PIANIST

Sixty-nine West Eighty-eighth Street
NEW YORK

As Vocal Coach refers to

Mme. Louise Homer Mr. Bechtal Alcock and
Mrs. Merle Tillotson-Alcock Mr. Frederic Martin

**AMERICAN INSTITUTE OF
APPLIED MUSIC**

METROPOLITAN COLLEGE OF MUSIC
212 West 59th Street, New York City

Thorough instruction in all branches of music.
Personal attention to individual pupils.

Twenty-sixth year began October 2, 1911.

KATE S. CHITTENDEN, Dean of the Faculty

Claude Maitland Griffeth

PIANO INSTRUCTION

Studio, 133 Carnegie Hall, New York

Mon. and Thurs. Afternoons

Pouch Gallery, Brooklyn

SEND FOR CIRCULAR

PERRY AVERILL

BARITONE

Prepares Singers for the profession

Studio, 220 West 59th Street, New York

'Phone 1097 Col.

Miss M. GRACE DASCHBACH

In charge of Vocal Department Teachers
College, Columbia University

SOPRANO

TEACHER OF SINGING

401 Carnegie Hall . New York City

MUSICAL INSTRUCTION

GEORGE HARRIS, Jr.

TENOR

Soloist with Boston Symphony Orchestra
Cecilia Society
and with New York Symphony Orchestra
Management:

M. H. HANSON, 437 5th Avenue, New York

MASTER MUSIC STUDIOS

2789 Broadway, New York

Mrs. M. DUBLE-SCHEELE

Apply to Secretary, Master Music Studios

CATALOG

Telephone Connection

STEINWAY PIANO USED

SUMMER CENTER

SCHLOSS ORT, GUMUNDEN, AUSTRIA

Study of music is optional

BASSO

CARL E. DUFFT

Vocal Instruction

1 East 40th Street . New York City

LESLEY MARTIN

Bel Canto

Studio: 1425 Broadway, New York

SINGERS—Suzanne Baker Watson, Cora Cross, Nellie Hart, Willette Kershaw, Gertrude Hutcheson, Ivy Scott, Marion Stanley, Estelle Ward, Mabel Wilbur, Flora Zabelle, Edward Foley, George Gilbert, John Hendricks, Andrew Mack, Dr. Eugene Walton Marshall, Fiske O'Hara, Umberto Sacchetti, Ellis Rhodes, Albert Wallerstedt, and many other singers now before the public in operatic and church work

FRANCIS ROGERS

Management, LOUDON CHARLTON

868 Carnegie Hall, New York

BARITONE

RECITAL, ORATORIO, CONCERT

Also a limited number of pupils in the art of singing

There is the real stuff in this singer.—PHILIP HALE.

Mr. Rogers is a true artist.—W. J. HENDERSON
(N. Y. Sun).

Address, 563 PARK AVENUE, NEW YORK

VIRGIL

Piano School and Conservatory

42 West 76th Street, New York

**THE SCHOOL THAT MAKES
PLAYERS**

RESULTS TELL

Catalogue on request

E. SHEFFIELD MARSH

TENOR

**Tone production and preparation for
public work**

Studio, 815 Carnegie Hall . New York City

LIONEL HAYES ROBSARTE

Former Opera Tenor Voice Specialist

A. de Trabadelo, Paris, teacher of Melba, Garden, Farrar, Eames, Carasa, Gayarre, etc., says:
"I sincerely believe Mr. Robsarte has no equal among
American instructors."

Voices tried gratis by appointment

From tone work to artistic finish. Traditions and action of full opera repertoire—Concert and oratorio. Teacher of Mme. Jungman, Prima Donna Contralto, Hofopera, Vienna; Mlle. Lillian Grenville, Prima Donna Soprano, Milan, St. Petersburg, Nice, Chicago Opera Co.; Signor Jacoletti, now singing in Naples; Miss Helene Travis, Mascagni Opera Co.

Residence Studio Hotel Woodward, N.Y.

'PHONE, 5000 COLUMBUS

GRAYS' ARMORY

CLEVELAND

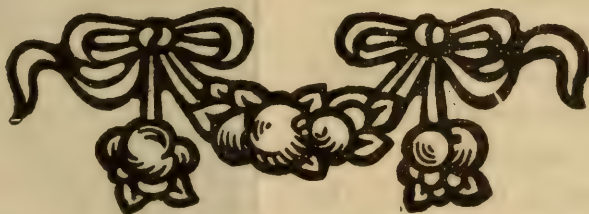
Thirty-first Season, 1911-1912

Boston Symphony Orchestra

MAX FIEDLER, Conductor

Programme of the Second and Last Concert

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE



WEDNESDAY EVENING, APRIL 10

AT 8.15

COPYRIGHT, 1911, BY C. A. ELLIS

PUBLISHED BY C. A. ELLIS, MANAGER

A SHROPSHIRE LAD



CHARLES FONTEYN MANNEY

SONG CYCLE FOR MEDIUM VOICE

By Charles Fonteyn Manney

Op. 22 Price, Postpaid, \$1.25

THE text of these songs is by A. E. Housman, the verses being subjectively connected in that they set forth a sequence of emotional experiences, as indicated by the titles:

1. Youth. 2. Heart Wounds. 3. Exile.
4. Home Longing. 5. Grief. 6. Disillusion.

These songs are of true concert character, varied in mood, modern in musical thought, spontaneous in melody, and will strongly appeal to artistic singers in search of a novel recital number.

ALBUM OF SONGS

For High Voice For Medium Voice

By Charles Wakefield Cadman

THIS American composer has won unusual success with his songs, which are distinguished for attractiveness of melody, artistic style and originality. The present collection offers to the singing public the choicest of Mr. Cadman's published songs, together with several new works of charming quality.

Price, postpaid, \$1.25



CHARLES WAKEFIELD CADMAN

We anticipate and supply every requirement in music

OLIVER DITSON COMPANY - BOSTON

150 TREMONT STREET

CHAS. H. DITSON & CO., NEW YORK

Boston Symphony Orchestra

Thirty-first Season, 1911-1912

MAX FIEDLER, Conductor

SECOND AND LAST CONCERT
WEDNESDAY EVENING, APRIL 10
AT 8.15

MAX FIEDLER'S FAREWELL APPEARANCE

PROGRAMME

Mozart Overture to "The Marriage of Figaro"

Haydn Symphony in G major (Breitkopf and Härtel, No. 13)
I. Adagio; Allegro.
II. Largo.
III. Menuetto; Trio.
IV. Finale: Allegro con spirito.

Beethoven Overture, "Leonora," No. 3, Op. 72

Strauss Tone Poem, "A Hero Life," Op. 40

Wagner Overture, "Tannhäuser"

OVERTURE TO THE OPERA "THE MARRIAGE OF FIGARO."

WOLFGANG AMADEUS MOZART

(Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791.)

"Le Nozze di Figaro: dramma giocoso in quadro atti; poesia di Lorenzo Da Ponte,* aggiustata dalla commedia del Beaumarchais, 'Le Mariage de Figaro'; musica di W. A. Mozart," was composed at Vienna in 1786 and produced there on May 1 of the same year. The cast was as follows: il Conte Almaviva, Mandini; la Contessa, Laschi; Susanna, Storace; Figaro, Benucci; Cherubino, Bussani; Marcellina, Mandini; Basilio and Don Curzio, Ochelly (so Mozart wrote Michael Kelly's name, but Kelly says in his "Reminiscences" that he was called OKelly in Italy); Bartolo and Antonio, Bussani; Barberina, Nannina Gottlieb (who later created the part of Pamina in Mozart's "Magic Flute," September 30, 1791). Mozart conducted. The *Wiener Zeitung* (No. 35, 1786) published this review: "On Monday, May 1, a new Italian *Singspiel* in four acts was performed for the first time. It is entitled 'Le Nozze di Figaro,' and arranged after the French comedy of Hrn. v. Beaumarchais by Hrn. Abb. Da Ponte, theatre-poet. The music to it is by Hrn. Kapellmeister Mozart. La Sign. Laschi, who came here again a little while ago, and la Sign. Bussani, a new singer, appeared in it for the first time as Countess and Page." The opera was performed nine times that year. Only Martin's "Burbero di buon cuore" had as many performances. But when Martin's "Cosa rara" met with overwhelming success on November 17, 1786, emperor and public forgot "The Marriage of Figaro," which was not performed in Vienna in 1787 and 1788, and was first heard thereafter on August 29, 1789.

The first performance in the United States was in Bishop's remodelled English version, in New York, on May 3, 1823.

The overture is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, and strings. It opens (Presto, D major, 4-4) immediately with the first theme. The first part of it is a running passage of seven measures in eighth notes. (strings and bassoons in octaves), and the second part is given for four measures

* Lorenzo Da Ponte was born at Ceneda in 1749. He died at New York, August 17, 1838. His life was long, anxious, strangely checkered. "He had been *improvisatore*, professor of rhetoric, and politician in his native land; poet to the Imperial Theatre and Latin secretary to the Emperor in Austria; Italian teacher, operatic poet, littérateur, and bookseller in England; tradesman, teacher, opera manager, and bookseller in America." Even his name was not his own, and it is not certain that he ever took orders. He arrived in New York in 1805. See Mr. H. E. Krehbiel's entertaining chapter, "Da Ponte in New York" ("Music and Manners," New York, 1898).



Dartmouth and Newbury Sts.
BOSTON

For both transient and
permanent guests

KKNOWN throughout New Eng-
land for its unexcelled cuisine.

Its apartments of two to five rooms
with bath appeal particularly to families
who are planning to spend a long or
short time in Boston.

Rates furnished upon application

Mascagni

The World-Famous Composer of

“Cavalleria Rusticana”

writes as follows in regard to the



JEWETT PIANOS

DEAR SIRS:

I had heard of the wonderful qualities of American pianos, but I was never convinced of their superiority until I had the opportunity of using your upright piano. In this instrument you have succeeded in combining a rich and sensuous tone with a delicate and responsive action: two qualities which are exceptionally rare in this type of instrument.

I congratulate you on your success in accomplishing this, and beg you to accept this assurance of my best wishes.

Yours very sincerely,

P. MASCAGNI.

Other eminent composers, pianists, singers, musicians of international reputation — among whom are Constantino, Goetschius, Giuseppe Creatore, Faelton, Anton Hekking, Buonamici, Louis C. Elson, Campanari, Henry Russell, Arnaldo Conti, Hoffman, David Bispham, Czerwonky, Jules Jordan — have strongly endorsed the rare musical qualities of the Jewett Pianos.

Jewett Pianos are instruments of an advanced type — designed in a masterly fashion in the light of long experience — made with skill and care from the best materials.

Their record of over half a century proves their great durability.

Those who wish to own a piano of real musical merit should investigate the Jewett.

SOLE REPRESENTATIVES

J. T. WAMELINK & SONS PIANO CO.

1255 EUCLID AVENUE, CLEVELAND

to wind instruments, with a joyous response of seven measures by full orchestra. This theme is repeated. A subsidiary theme follows, and the second theme appears in A major, a gay figure in the violins, with bassoon, afterwards flute. There is no free fantasia. There is a long coda.

SYMPHONY IN G MAJOR (B. & H., No. 13) JOSEPH HAYDN
(Born at Rohrau, Lower Austria, March 31, 1732; died at Vienna, May 31, 1809.)

Haydn wrote a set of six symphonies for a society in Paris known as the "Concert de la Loge Olympique." They were ordered in 1784, when Haydn was living at Esterházy. Composed in the course of the years 1784-89, they are in C, G minor, E-flat, B-flat, D, A. No. 1, in C, has been entitled "The Bear"; No. 2, in G minor, has been entitled "The Hen"; and No. 4, in B-flat, is known as "The Queen of France."

The symphony played at this concert is the first of a second set, of which five were composed in 1787, 1788, 1790. If the sixth was written, it cannot now be identified. This one in G major was written in 1787, and is "Letter V" in the catalogue of the London Philharmonic Society, No. 13 in the edition of Breitkopf & Härtel, No. 8 in that of Peters, No. 29 in that of Sieber, No. 58 in the list of copied scores of Haydn's symphonies in the library of the Paris Conservatory of Music.

This symphony in G major is the first of the second series, and with the second, "Letter W," it was composed in 1787. The others are as follows: the third, "Letter R" (1788); the fourth, "The Oxford" (1788), so called because it was performed in the Sheldonian Theatre in Oxford when Haydn received his doctor's degree (1791); the fifth (1790),—the last symphony composed by Haydn before he left Vienna for London,—"Letter T."

The first movement opens with a short and slow introduction, adagio, G major, 3-4, which consists for the most part of strong staccato chords, which alternate with softer passages. The main body of the movement

A Most Effectual Throat Relief

Hoarseness, coughs, inflammation of the throat, bronchial and asthmatic troubles are relieved promptly by the use of

BROWN'S BRONCHIAL TROCHES

For over half a century recognized throughout the world as the staple throat remedy. Especially convenient to carry in purse or pocket ready for use whenever required to check a cough or give relief in any throat trouble.

Entirely free from opiates in any form. Fine for singers and speakers to clear the voice. Sold everywhere in boxes—never in bulk.

Price 25c, 50c and \$1.00
Sample sent free on request

JOHN I. BROWN & SON, BOSTON, MASS.

BROWN'S

CAMPHORATED
SAPONACEOUS

DENTIFRICE

is an article of superior merit. Used daily, will keep the teeth sound, prevent accumulation of tartar, and give firmness to the gums. It leaves a particularly clean and pleasant feeling in the mouth.

For sale by druggists and dealers in toilet articles, or sent on receipt of price, 25 cents. Sample sent on request.

Manufactured by JOHN I. BROWN & SON

**CURTIS & BROWN
MFG. CO., Ltd.**

NEW YORK, N. Y.

allegro, G major, begins with the first theme, a dainty one, announced piano by the strings without double-basses and repeated forte by the full orchestra with a new counter-figure in the bass. Passage-work develops into a subsidiary theme, which bears an intimate relation to the first motive. The second theme is but little more than a melodic variation of the first. So, too, the short conclusion theme—in oboes and bassoon, then in the strings—is only a variation of the first. The free fantasia is long for the period, and is contrapuntally elaborate. There is a short coda on the first theme.

II. Largo, D major, 3-4. A serious melody is sung by oboe and violoncellos to an accompaniment of violas, double-basses, bassoon, and horn. The theme is repeated with a richer accompaniment, and the first violins have a counter-figure. After a transitional passage the theme is repeated by a fuller orchestra, with the melody in first violins and flute, then in the oboe and violoncellos. The development is carried along on the same lines. There is a very short coda.

The menuetto, allegretto, G major, 3-4, with trio, is in the regular minuet form in its simplest manner.

The finale, allegro con spirito, G major, 2-4, is a rondo on the theme of a peasant country-dance, and it is fully developed. Haydn in his earlier symphonies adopted for the finale the form of his first movement. Later he preferred the rondo form, with its couplets and refrains, or repetitions of a short and frank chief theme. "In some finales of his last symphonies," says Brenet, "he gave freer reins to his fancy, and modified with greater independence the form of his first allegros; but his fancy, always prudent and moderate, is more like the clear, precise arguments of a great orator than the headlong inspiration of a poet. Moderation is one of the characteristics of Haydn's genius; moderation in the dimensions, in the sonority, in the melodic shape: the liveliness of his melodic thought never seems extravagant, its melancholy never induces sadness."

The symphony is scored for one flute, two oboes, two bassoons, two horns, two trumpets, kettledrums, and strings.

* *

Early in the eighteenth century there were no performances at the

THE LENOX HOTEL

Boylston and Exeter Streets

BOSTON

THE most comfortable and convenient hotel in Boston. Easy access to theatres, shopping districts and railroad stations. Beautifully and cosily appointed, with an atmosphere of refinement, and cuisine unexcelled. Located in the exclusive Back Bay District. Here will be found every convenience for transient as well as the permanent guest. 250 rooms, singly or en suite. Fireproof.

Three Minutes from Back Bay Railroad Stations

Opéra in Paris on certain solemn days of the Catholic Church,—the Festival of the Purification of the Virgin, the Annunciation, from Passion Sunday to the Monday of Quasimodo or Low Sunday, Ascension, Whitsunday, Corpus Christi, the Assumption of the Virgin, the Day of the Nativity (September 8), All Saints, Day of the Conception, Christmas Eve, and Christmas, etc. In 1725 Anne Danican Philidor, one of the famous family, obtained permission to give concerts on those days. He agreed to pay a yearly sum of ten thousand livres.* He also agreed that no operatic music and no composition of any nature with French text should be performed, but this obligation was afterward annulled. Thus were the Concerts Spirituels founded. They were given in the Salle des Suisses at the Palace of the Tuileries. The first was on Passion Sunday, March 18, 1725; and the programme included a suite of airs for violin; a caprice; a motet, "Confitebor"; a motet, "Cantate Domino,"—all by Lalande; and the concerto, "Christmas Night," by Corelli. The concert lasted from 6 P.M. to 8 P.M. There were never more than twenty-four performances during the year. These concerts were maintained and were famous until 1791. The most distinguished singers,—as Farinelli, Raaff, Caffarelli, Agujari, Todi, Mara,—violinists, oboists, bassoonists, and all manner of players of instruments assisted in solo performances. Philidor gave up the management in 1728. There were changes in the character of the programmes and in the place of performance, but the fame of the concerts was firmly established. In 1750 there was a chorus of forty-eight with an orchestra of thirty-nine.

Dr. Burney gave an amusing account of one of these concerts which he heard in 1770 ("The Present State of Music in France and Italy," pp. 23-28). The performance was in the great hall of the Louvre. He disliked a motet by Lalande, applauded an oboe concerto played by Besozzi, the nephew of the famous oboe and bassoon players of Turin, disliked the screaming of Miss Delcambre, approved the violinist Traversa. "The whole was finished by 'Beatus Vir.' . . . The principal counter-tenor had a solo verse in it which he bellowed out with as much violence as if he had done it for life, while a knife was at

* Some say the sum was six thousand livres.



The "TEK"

Have you tried it? Why not?
Are you afraid of becoming a fine player?
The "TEK" makes players

Send for booklet

Address:

VIRGIL PIANO SCHOOL CO.
42 West 76th Street, New York



RARE OLD VIOLINS

JOHN MARKERT & CO.
33 WEST 8th STREET, N.Y.

BOUND COPIES of the Boston Symphony Orchestra's PROGRAMME BOOKS

Containing Mr. Philip Hale's analytical and descriptive notes on all works performed during the season ("musically speaking, the greatest art annual of to-day,"—W. J. Henderson, New York Sun)
May be obtained by addressing

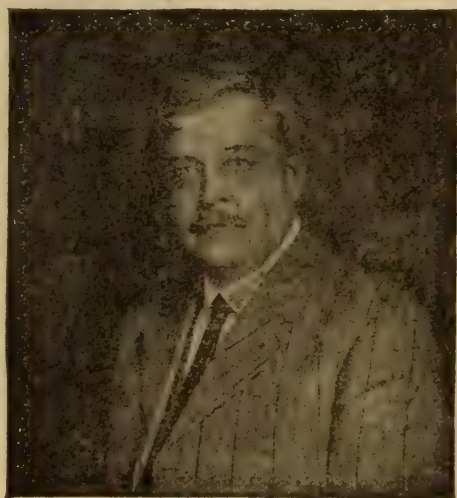
PRICE \$3.00 **C. A. ELLIS**
SYMPHONY HALL

his throat. But though this wholly stunned me, I plainly *saw*, by the smiles of ineffable satisfaction which were visible in the countenances of ninety-nine out of a hundred of the company, and *heard*, by the most violent applause that a ravished audience could bestow, that it was quite what their hearts felt and their souls loved. *C'est superbe!* was echoed from one to the other through the whole house. But the last chorus was a *finisher* with a vengeance! it surpassed all clamor, all the noises, I had ever heard in my life. I have frequently thought the choruses of our oratorios rather too loud and violent; but, compared with these, they are *soft music*, such as might soothe and lull to sleep the heroine of a tragedy."

The attack of this orchestra became a tradition. Parisians boasted of it everywhere. Raaff, the tenor, met one in Munich. The Frenchman said: "You have been in Paris?" "Yes," answered Raaff. "Were you at the Concert Spirituel?" "Yes." "What do you think about the *premier coup d'archet*? Did you hear the first attack?" "Yes, I heard the first and the last." "The last? What do you mean?" "I mean to say, I heard the first and the last, and the last gave me the greater pleasure."

For this society Mozart, in 1778 and in Paris, composed a symphony in D (K. 297).

The success of the Concerts Spirituels incited others to rivalry. De La Haye, a farmer-general, who in 1770 looked after the excise duties on tobacco, and Rigoley, Baron d'Ogny, who had charge of post-horses and the postal service, were chiefly instrumental in the establishment of the Concert des Amateurs in 1769. The concerts were given in the grand salon of the Hôtel de Soubise, which then belonged to Charles de Rohan-Rohan, Prince of Soubise and d'Épinoy, peer, and Marshal of France, and is now occupied by the Dépôt des Archives Nationales. There were twelve concerts between December and March. They were subscription concerts. Composers were paid five louis d'or for a symphony, distinguished virtuosos were engaged, and the best players of the Opéra and of the King's Music were in the orchestra by the side of capable amateurs. Subscribers and orchestra were on most friendly terms, and Gossec, in the dedication of his "Requiem" to the man-



Edward B. Kinney

Vocal Specialist

780 WEST END AVENUE
S.E. Corner 98th STREET
NEW YORK

Phone, 1404 River

As organist and choirmaster of one of New York's large churches, and a producer of light operas, Mr. Kinney gives his pupils unusual chances.

He not only places the voice, but prepares the young artist for a career. His experience in caring for and restoring abused and apparently lost voices is invaluable. Examination by appointment.

agers of the Concert des Amateurs, praises them, and thanks them for their cordiality toward artists: "Of all the encouragements that you give them, the most powerful, I am not afraid to say, is the noble distinction with which you treat them. To uplift the soul of an artist is to work for the enlargement of art. This is something never known by those who usurp the title of protectors, more anxious to buy the title than to deserve it."

The orchestra of the Concert des Amateurs was the largest that had then been brought together in Paris. There were forty violins, twelve violoncellos, eight double-basses, and the usual number of flutes, oboes, clarinets, bassoons, horns, and trumpets. Symphonies and concertos were performed. There was no chorus, but there were excerpts from Italian and French operas. Gossec was the first conductor. He was succeeded by the Chevalier de Saint-Georges. This society was dissolved in 1781.

It was replaced by the Concert de la Loge Olympique, which began by borrowing at the Palais Royal the house, the name, and the organization of a Masonic society. Subscribers were admitted only after a rigid examination, and they were admitted solemnly at a lodge meeting. Each subscriber paid two louis a year, and received a silver lyre on a sky-blue background, which was worn to gain entrance. In 1786 the society began to give its concerts in the Salle des Gardes in the Tuileries. The Queen and the Princes were often present, and the subscribers were in *grande toilette*. The musicians wore embroidered coats, with lace ruffles; they played with swords by their side and with plumed hats on the benches. Viotti often directed. The Bastille fell July 14, 1789, and in December of that year the Concert de la

MEHLIN PIANOS

always respond to the most exacting demands made upon them. For this reason they are preferred by musicians, in fact Mehlin Pianos are often called

"The Musicians' Ideal"

The Mehlin "Inverted Grand" is the only "Upright" built on the principle of the Grand. It has the Grand Scale, Sounding Board and Tone.

For Art Catalog and full particulars apply to

W. F. Frederick Piano Co.

1612 EUCLID AVE.,
CLEVELAND, OHIO

Loge Olympique ceased to exist. There was to be wilder music in Paris, songs and dances in the streets and in the shadow of the guillotine.

Haydn had been known and appreciated in Paris for some years before he received his commission from the Concert de la Loge Olympique. A symphony, "del Signor Heyden" (*sic*), was announced March 26, 1764, by the publisher Vénier; but it is said that Haydn's symphonic works were first made known in Paris in 1779, by Fonteski, a Pole by birth, who was an orchestral player. This "symphony" published by Vénier was really a quartet, for the term "sinfonia" then was applied loosely to any piece of music in which at least three concerting instruments were busied. Fétis says that the symphonies were first introduced by the publisher Sieber in the Concert des Amateurs.

However this may have been, Haydn wrote Artaria (May 27, 1781): "Monsieur Le Gros (*sic*) director of the Concert Spirituel, writes me much that is uncommonly pleasant about my 'Stabat Mater,' which has been performed there four times with greatest success. The members of the Society ask permission to publish the same. They propose to publish to my advantage all my future works, and they are surprised that I am so pleasing in vocal composition; but I am not at all surprised, for they have not yet heard them; if they could only hear my operetta, 'L' Isola disabitata,' and my last opera, 'La fedeltà premiata';* for I am sure that no such work has yet been heard in Paris, and perhaps not in Vienna. My misfortune is that I live in the country."

This Joseph Legros (1739-93) was one of the most famous high tenors ever heard in France. He made his début at the Opéra in 1764. At first he was a cold actor; but Gluck's music and theories of dramatic art taught him the necessity of action, and he was distinguished as Orpheus, Achilles, Pylades, Atys, Rinaldo. He was a good musician, and he composed. A handsome man, he grew excessively fat, so that he was obliged to leave the stage. He directed the Concerts Spirituels from 1777 to 1791. Mozart had much to say about him in his letters from Paris. There is a singular story about him in the "Correspondance Littéraire" of Grimm and Diderot: "M. Legros, leading screecher in counter-tenor at the Académie royale de Musique, who, by the way,

* "L' Isola disabitata" (Esterházy, 1779); "La fedeltà premiata" (originally an Italian opera, but produced in Vienna, 1784, as "Die belohnte Treue").



MAUD POWELL

"Long ago Maud Powell became recognized as the greatest among women violinists. To-day, what critic will venture to rank any man above her?"—W. A. P.

Management . H. GODFREY TURNER, 1402 Broadway, New York

is not bursting with intelligence, supped one night with the Abbé le Monnier. They sang in turn, and the Abbé said to him with a most serious air: 'In three months I shall sing much better, because I shall have three more tones in my voice.' Legros, curious to know how one could extend his voice at will, allowed himself to be persuaded that by trimming the uvula he could give his voice a higher range and make it more mellow and agreeable."

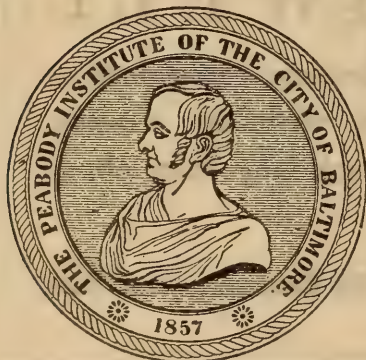
It was at the concerts of the Loge Olympique that Cherubini heard for the first time a symphony of Haydn, and was so affected by it that he ever afterward honored him as a father. The French were long loyal to Haydn. In 1789 a player of the baryton, one Franz, from the orchestra at Esterházy, played with great success at the Palais Royal pieces written for that instrument by Haydn. And it should not be forgotten that shortly before the composer's death he was cheered by his last visitor, a French officer, who sang to him "In Native Worth"; that French officers were among the mourners at his funeral; and that French soldiers were among the guard of honor around his coffin at the Schottenkirche.

Haydn gave the score of his first set of Paris symphonies to a Vienna banker, who paid him the promised sum of six hundred francs. After the performance in Paris the managers of the society sold the right of publication for one thousand or twelve hundred francs, and sent this sum to the composer as a token of the respect in which they held him.

Mr. Lionel de la Laurencie, in his invaluable work, "Le Goût Musical en France" (Paris, 1905), gives interesting details concerning the early appreciation of Haydn's music in Paris, though he does not quote the remark of Grétry in the "Mémoires, ou Essais sur la Musique" (Paris, 1797): "What lover of music has not been seized with admiration, hearing the beautiful symphonies of Haydn? A hundred times I have set to them the text which they seem to demand. And why not supply a text?"

Garaudé,* in his *Tablettes de Polymnie* (April, 1810), praised "the wise, elegant, correct plan" of these symphonies, and especially their "clearness, which is revealed even in passages that seem to be consecrated exclusively to science." We learn from Garaudé that it was the custom in his day to substitute in a concert performance of a symphony

* Alexis de Garaudé was born at Nancy, March 21, 1779; he died at Paris, March 23, 1852. A pupil of Cambini, Reicha, Crescentini, and Garat, he was an imperial chamber singer from 1808 to 1830. He was professor of singing at the Paris Conservatory (1816-41). He wrote an opera, chamber music, a mass, songs, treatises on singing, and a description of his travels in Spain. He edited the *Tablettes* in 1810-11.



PEABODY CONSERVATORY OF MUSIC OF BALTIMORE

Mt. Vernon Place

HAROLD RANDOLPH, Director

Recognized as the leading endowed musical conservatory of the country, offering unusual advantages for musical culture in all branches. Staff of 60 eminent European and American Masters, including

Otis B. Boise	Theodor Hemberger	J. C. Van Hulsteyn
George F. Boyle	Ernest Hutcheson	Emmanuel Wad
Adelin Fermin	Pietro Minetti	Bart Wirtz
	Harold Phillips	

Scholarships, Diplomas, Teachers' Certificates

Catalogues mailed

a favorite andante or adagio for the one in a less familiar work. "These substitutions are seldom happy, and they never complete the ensemble of ideas with which the composer wished to trace a great picture."

Another Parisian critic early in the nineteenth century was charmed by the "rhythmical good nature and joyous alacrity" of Haydn's finales. "He is the only one who possesses the rare privilege of always charming. After him everything seems insipid and glacial."

Reichardt wrote, sojourning in Paris in 1802-1803: "I can only repeat what I said seventeen years ago about the 'Concert des Amateurs': Haydn should come to Paris to enjoy his symphonies in all their perfection." In like manner Richard Wagner was enthusiastic over the performance of Beethoven's Ninth Symphony by the orchestra of the Paris Conservatory with Habeneck as conductor. Yet Reichardt afterward reproached the French audiences for loving first of all mere noise: "The composer can never use too freely the trumpets and the drums; a forte is never too fortissimo for them. . . . In music they seem to feel only the most extreme, the most radically opposed contrasts." While he admitted that he had never heard tender passages played with greater precision, he stated that "the eloquent and emotional accents which bring tears to the hearer of the simplest phrases in Haydn's andantes and adagios pass unperceived and unsuspected."

OVERTURE TO "LEONORA" No. 3, OP. 72. LUDWIG VAN BEETHOVEN

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827.)

Beethoven's opera, "Fidelio, oder die eheliche Liebe," with text adapted freely by Joseph Sonnleithner from the French of Bouilly ("Léonore; ou, l'Amour Conjugal," a "fait historique" in two acts and in prose, music by Gaveaux, Opéra-Comique, Paris, February 19, 1798), was first performed at Vienna, November 20, 1805, with Anna Pauline Milder,* afterward Mrs. Hauptmann, as the heroine. The first

* Pauline Anna Milder was born at Constantinople, December 13, 1785. She died at Berlin, May 29, 1838. The daughter of an Austrian courier, or, as some say, a pastry cook to the Austrian ambassador at Constantinople, and afterward interpreter to Prince Maurojeni, she had a most adventurous childhood. (The story is told at length in von Ledebur's "Tonkünstler-Lexicon Berlin's.") Back in Austria, she studied three years with Sigismund Neukomm. Schikaneder heard her and brought her out in Vienna in 1803, as Juno in Süsmayer's "Der Spiegel von Arkadien." She soon became famous, and she was engaged at the court opera, where she created the part of Leonora in "Fidelio." In 1810 she married a jeweller, Hauptmann. She sang as guest at many opera-houses and was offered brilliant engagements, and in 1816 she became a member of the Berlin Royal Opera House at a yearly salary of four thousand thalers and a vacation of three months.

PAUL SAVAGE, *Teacher of Singing*

803-4 CARNEGIE HALL, NEW YORK CITY

Summer School in New Hampshire

Special Advantages for Teachers

RUTH SAVAGE, Assistant

performance in Boston was on April 1, 1857, with Mrs. Johannsen, Miss Berkiel, Beutler,* Neumann, Oehlin, and Weinlich as the chief singers.

"Leonore" No. 2 was the overture played at the first performance in Vienna. The opera was withdrawn, revised, and produced again on March 29, 1806, when "Leonore" No. 3, a remodelled form of No. 2, was played as the overture. The opera was performed twice, and then withdrawn. There was talk of a performance at Prague in 1807, and Beethoven wrote for it a new overture, in which he retained the theme drawn from Florestan's air, "In des Lebens Frühlingstagen," but none of the other material used in Nos. 2 and 3. The opera was not performed, and the autograph of the overture disappeared. "Fidelio" was revived at Vienna in 1814, and for this performance Beethoven wrote the "Fidelio" overture. We know from his diary that he "rewrote and bettered" the opera by work from March to May 15 of that year.

The No. 3 begins, to quote Mr. Apthorp, "with one of Beethoven's most daring harmonic subtleties. The key is C major; the strings, trumpets, and kettledrums strike a short fortissimo G (the dominant of the key), which is held and diminished by the wood-wind and horns, then taken up again piano by all the strings in octaves. From this G the strings, with the flute, clarinets, and first bassoons, now pass step by step down the scale of C major, through the compass of an octave, landing on a mysterious F-sharp, which the strings thrice swell and diminish, and against which the bassoons complete the chord of the dominant seventh and at last of the tonic of the key of B minor. From this chord of B minor the strings jump immediately back to G (dominant of C major), and pass, by a deceptive cadence, through the chord of the dominant seventh and minor ninth to the chord of A-flat major. Here we have in the short space of nine measures a succession of keys—C major, B minor, A-flat major—such as few men before Beethoven

She retired with a pension in 1831, after having sung in three hundred and eighty operatic performances. She was also famous in Berlin as an oratorio singer. She appeared again in Berlin in 1834, but her voice was sadly worn, yet she sang as a guest in Copenhagen and St. Petersburg. Her funeral was conducted with pomp and ceremony, and it is said that the "Iphigenia in Tauris," "Alceste," and "Armide," her favorite operas, were put into her coffin,—a favor she asked shortly before her death.

* Mr. Beutler sang that night for the last time. He had a cold, and the physician warned him against singing, but the audience filled the theatre, and he was persuaded. He became hoarse immediately after the performance, and, as his vocal chords were paralyzed, he never sang again. Mendelssohn, who had given him musical instruction, praised his voice, but urged him not to use it in opera, as it would not stand the wear and tear. Beutler then gave up the ambition of his life, but in the Revolution of 1848 he and other students at Heidelberg were obliged to leave the country. He came to the United States, and yielded to the temptation of a good offer from an opera manager. He became an understudy of Mario, then the misfortune befell him. I am indebted for these facts to Beutler's daughter, Mrs. Clara Tippet, of Boston.

HOTEL PURITAN

COMMONWEALTH AVENUE, BOSTON



C. C. COSTELLO
Manager

The Distinctive Boston House

and one of the most attractive hotels in the world for those who demand the best.

Several desirable rooms and suites at modest prices. Booklet of the hotel with guide to Boston and vicinity will be mailed on request

would have dared to write; but such is the art with which this extraordinary succession is managed that all sounds perfectly unforced and natural." After the key of A-flat major is reached, clarinets and bassoons, supported by strings and two sustained notes for trombones, play the opening measures of Florestan's air, "In des Lebens Frühlingstagen" (act ii. of the opera). The buoyant theme of the Allegro, C major, begins pianissimo in first violins and 'cellos, and grows in strength until the whole orchestra treats it impetuously. The second theme has been described as "woven out of sobs and pitying sighs." The working-out consists almost wholly in alternating a pathetic figure, taken from the second theme and played by the wood-wind over a nervous string accompaniment, with furious outbursts from the whole orchestra. Then comes the trumpet-call behind the stage. The twice repeated call is answered in each instance by the short song of thanksgiving from the same scene: Leonore's words are, "Ach! du bist gerettet! Grosser Gott!" A gradual transition leads from this to the return of the first theme at the beginning of the third part (flute solo). This third part is developed in general as the first, and leads to a wildly jubilant coda.

The overture "Leonore" No. 3 was first played in Boston at a concert of the Musical Fund Society on December 7, 1850. Mr. G. J. Webb was the conductor. The score and the parts were borrowed, for the programme of a concert by the society on January 24, 1852, states that the overture was then "presented by C. C. Perkins, Esq."

TONE POEM, "A HERO LIFE," OP. 40 RICHARD STRAUSS
(Born at Munich, June 11, 1864; now living at Charlottenburg—Berlin.)

"Ein Heldenleben," a "Ton-Dichtung," was first performed at a concert of the "Museumsgesellschaft," Frankfort-on-the-Main, March 3, 1899, when Strauss conducted. In the course of the year it was performed at Berlin (March 22), Cologne (April 18), Düsseldorf (May 22), Munich, Dresden (December 29), Mayence, Constance, Crefeld, Bremen. There were also early performances at Hamburg, Leipsic, Sondershausen, Halle, Mannheim, Paris (March 4, 1900), Brussels (October 21, 1900), and other cities.

The first performance in America was by the Chicago orchestra, Theodore Thomas, conductor, at Chicago, March 10, 1900. The first

SUCCESSFUL SONGS BY JOHN H. DENSMORE

The Lamb (Bb and Db). Sacred or Secular.
Memory (C and Bb). French and English Texts.
The Time I've Lost in Wooing (Eb and C). Humorous.
April (G and F).
Two Roses (Bb, Ab, and F).
Good-night (High).
Laughing Song (High). Coloratura.

performance in New York was by the Philharmonic Society, Mr. Emil Paur conductor, December 8, 1900, when the orchestra numbered one hundred and twenty-five players. The first performance in Boston was by the Boston Symphony Orchestra, Mr. Gericke conductor, December 7, 1901.

The score calls for these instruments: sixteen first and sixteen second violins, twelve violas, twelve violoncellos, eight double-basses, two harps, a piccolo, three flutes, three or four oboes, an English horn, one clarinet in E-flat, two clarinets in B-flat, one bass clarinet, three bassoons, one double-bassoon, eight horns, five trumpets, three trombones, a tenor tuba, a bass tuba, kettledrums, bass drum, snare-drum, side-drum, cymbals. The score is dedicated to Wilhelm Mengelberg * and his orchestra in Amsterdam.

Strauss has said that he wrote "A Hero Life" as a companion work to his "Don Quixote," Op. 35: "Having in this later work sketched the tragi-comic figure of the Spanish Knight whose vain search after heroism leads to insanity, he presents in 'A Hero's Life' not a single poetical or historical figure, but rather a more general and free ideal of great and manly heroism—not the heroism to which one can apply an everyday standard of valour, with its material and exterior rewards, but that heroism which describes the inward battle of life, and which aspires through effort and renouncement towards the elevation of the soul."

* * *

Mr. Krehbiel wrote in his programme notes for a concert of the Philharmonic Society of New York: "Those who wish to understand the poetic purposes of the composer in this work must yield to him not only the right to try to express the simpler feelings, which are generally conceded to be in the province of absolute music, but to publish a great variety of emotional phases, and to do so by giving arbitrary significance to the themes out of which the work is woven. They must note significances not only in the character of the themes themselves, but also in the transformations which they go through, their combinations and their instrumental colorings. They may, if they wish, rest on the music alone, or they may take the programme of the composer and its amplification by sympathetic analysts, as a starting point and guide for the imagination."

There are many descriptions and explanations of "Ein Heldenleben." One of the longest and deepest—and thickest—is by Mr. Friedrich Rösch. This pamphlet contains seventy thematical illustrations, as well as a descriptive poem by Mr. Eberhard König.

* J. W. Mengelberg was born at Utrecht, May 28, 1870. He studied music at Utrecht, then at the Cologne Conservatory with Seiss and Jensen. In 1891 he conducted a society at Lucerne, and in 1895 he was appointed conductor of the Concertgebouw Orchestra in Amsterdam. He conducted the concerts of the Philharmonic Society of New York, November 10, 11, 1905.

The Elinor Comstock Music School

A resident and day school. Leschetizky method. Piano teachers all Leschetizky pupils. Vocal, Harmony, Ensemble playing, Sight reading, Lectures on current operas and concerts. Classes arranged in French, Classic Dancing, Literature and History of Art. Catalogues.

Miss ELINOR COMSTOCK, 1000 Madison Ave., New York City

What is the purpose of the story, of this "tone-poem" or "poem of sounds"? (It has been said that Strauss is a musician who wishes to write poetry.) Is the heroic life that of a hero famous in war and dear to the people or the life of a hero who does not wrestle merely against flesh and blood? It seems to be the purpose of the composer to show the hero as one arrayed against the world, a hero of physical and mental strength, who fights to overcome the world and all that is common, low, pitifully mean, and yet perhaps dominant and accepted. Mr. Romain Rolland quotes Strauss as saying: "There is no need of a programme. It is enough to know there is a hero fighting his enemies."

The work is in six sections:—

(1) THE HERO, (2) THE HERO'S ADVERSARIES, (3) THE HERO'S HELPMATE, (4) THE HERO'S BATTLEFIELD, (5) THE HERO'S WORKS OF PEACE, (6) THE HERO'S ESCAPE FROM THE WORLD, AND THE COMPLETION.

Mr. Rösch makes two divisions of the contents,—one of the poetic sequence of ideas, one of purely technical interest. The former is as follows:—

- I. The Hero (first section).
- II. The World that enters in Opposition to the Hero.
 - (a) The Foes of the Hero (second section).
 - (b) The Helpmate of the Hero (third section).
- III. The Life-work of the Hero.
 - (a) The Battlefield of the Hero (fourth section).
 - (b) The Hero's Works of Peace (fifth section).
- IV. The Hero's Escape from the World, and the Completion,—the conclusion of the whole matter (sixth section).

The technical division is as follows:—

- I. Introductory clause (introduction of themes).
 - (a) Group of the chief themes of the whole work (first section).
 - (b) Group of the chief contrasting themes (sections 2 and 3).
- II. Intermediate sentence (thematic development). Working-up of the chief themes from the preceding introduction; and there is a subordinate clause with themes which in part are new (sections 4 and 5).
- III. Concluding clause (coda). Short development and repetition of some earlier themes.

CONCERT DIRECTION M. H. HANSON

437 FIFTH AVENUE, NEW YORK

Offer for 1912-1913

GOTTFRIED GALSTON, the Munich Pianist

MAX PAUER, the Stuttgart Pianist

LOUIS PERSINGER, American Violinist

GEORG HENSCHER, Recitals to his own accompaniment

LEON RAINS, Basso, Dresden Royal Opera } Lieder and Oratorio

MARGUERITE LEMON, Soprano

Besides all of the other artists on our lists this season, including Mmes. MARIE RAPPOLD, BERNICE DE PASQUALI and BORIS HAMBOURG, the 'cellist.

THE HERO.

The chief theme, which is typical of the hero, the whole and noble man, is announced at once by horn, violas, and 'cellos, and the violins soon enter. This theme, E-flat major, 4-4, is said to contain within itself four distinct motives, which collectively illustrate the will power and self-confidence of the hero, and their characteristic features are used throughout the work in this sense. Further themes closely related follow. They portray various sides of the hero's character,—his pride, emotional nature, iron will, richness of imagination, "inflexible and well-directed determination instead of low-spirited and sullen obstinacy," etc. This section closes with pomp and brilliance, with the motive thundered out by the brass; and it is the most symphonic section of the tone-poem. "A pause is made on a dominant seventh: 'What has the world in store for the young dreamer?'"

THE HERO'S ANTAGONISTS.

They are jealous, they envy him, they sneer at his aims and endeavors, they are suspicious of his sincerity, they see nothing except for their own gain; and through flute and oboe they mock and snarl. They are represented by about half a dozen themes, of which one is most important. Diminutions of the preceding heroic themes show their belittlement of his greatness. (It has been said that Strauss thus wished to paint the critics who had not been prudent enough to proclaim him great.) "Fifths in the tubas show their earthly, sluggish nature." The hero's theme appears in the minor; and his amazement, indignation, and momentary confusion are expressed by "a timid, writhing figure." Finally the foes are shaken off.

THE HERO'S HELPMATE.

This is an amorous episode. The hero is shy. The solo violin represents the loved one, who at first is coy, coquettish, and disdains his humble suit. There is a love theme, and there are also two "thematic illustrations of feminine caprice" much used later on. At last she rewards him. The themes given to the solo violin, and basses, 'cellos, and bassoon, are developed in the love duet. A new theme is given to the oboe, and a theme played by the violins is typical of the crowning of happiness. The clamorous voices of the world do not mar the peacefulness of the lovers.

THE HERO'S BATTLEFIELD.

There is a flourish of trumpets without. The hero rushes joyfully to arms. The enemy sends out his challenge. The battle rages. The

ARTHUR L. LAWRASON

PROMINENT STUDENTS

REGINA VICARINO, Phenomenal Colorature

SALLIE FISHER

LINA ABARBANELL

322 W. 57th Street

Columbus 8945

NEW YORK

typical heroic theme is brought into sharp contrast with that of the challenger, and the theme of the beloved one shines forth amid the din and the shock of the fight. The foe is slain. The themes lead into a song of victory. And now what is there for the hero? The world does not rejoice in his triumph. It looks on him with indifferent eyes.

THE HERO'S MISSION OF PEACE.

This section describes the growth of the hero's soul. The composer uses thematic material from "Don Juan," "Also sprach Zarathustra," "Tod und Verklärung," "Don Quixote," "Till Eulenspiegel's lustige Streiche," "Guntram," "Macbeth," and his song, "Traum durch die Dämmerung." Mr. Jean Marnold claims that there are twenty-three of these reminiscences, quotations, which Strauss introduces suddenly, or successively, or simultaneously, "and the hearer that has not been warned cannot at the time notice the slightest disturbance in the development. He would not think that all these themes are foreign to the work he hears, and are only souvenirs."

THE HERO'S ESCAPE FROM THE WORLD, AND CONCLUSION.

The world is still cold. At first the hero rages, but resignation and content soon take possession of his soul. The bluster of nature reminds him of his old days of war. Again he sees the beloved one, and in peace and contemplation his soul takes flight. For the last time the hero's theme is heard as it rises to a sonorous, impressive climax. And then is solemn music, such as might serve funeral rites.

OVERTURE TO THE OPERA "TANNHÄUSER" . . . RICHARD WAGNER

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

"Tannhäuser und der Sängerkrieg auf Wartburg," romantic opera in three acts, book and music by Richard Wagner, was first performed at the Royal Opera House in Dresden, under the direction of the composer, on October 19, 1845. The cast was as follows: Hermann, Dettmer; Tannhäuser, Tichatschek; Wolfram, Mitterwurzer; Walther, Schloss; Biterolf, Wächter; Heinrich, Gurth; Reimar, Risse; Elisabeth, Johanna Wagner; Venus, Schroeder-Devrient; a young shepherd, Miss Thiele.

The first performance in the United States was at the Stadt Theatre,

WILFRIED KLAMROTH

TEACHER of SINGING IN ALL OF ITS
BRANCHES

RICCARDO MARTIN'S OPINION:

"He has the real secret and knows how to teach it."

Studio, 11 1-2 West 37th Street . . . NEW YORK

New York, April 4, 1859, and the cast was as follows: Hermann, Graff; Tannhäuser, Pickaneser; Wolfram, Lehmann; Walther, Lotti; Biterolf, Urchs; Heinrich, Bolten; Reimar, Brandt; Elisabeth, Mrs. Siedenburger; Venus, Mrs. Pickaneser. Carl Bergmann conducted. The New York *Evening Post* said that the part of Tannhäuser was beyond the abilities of Mr. Pickaneser: "The lady singers have but little to do in the opera, and did that little respectably."

*
* *
*

The coda of the overture was cut out, and the overture was connected with a new version of the first scene of the opera for the performance of the work in a translation by Charles Nuitter into French at the Opéra, Paris, March 13, 1861. Some consider therefore the overture in its original shape as a concert overture, one no longer authentically connected with the opera.

The overture is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, bass tuba, kettledrums, cymbals, triangle, tambourine, strings.

It begins with a slow introduction, *Andante maestoso*, E major, 3-4, in which the pilgrims' chorus, "Beglückt darf nun dich, o Heimath, ich schauen," from the third act, is heard, at first played piano by lower wood-wind instruments and horns with the melody in the trombones against a persistent figure in the violins, then sinking to a pianissimo (clarinets and bassoons). They that delight in tagging motives so that there may be no mistake in recognition call the first melody the "Religious Motive" or "The Motive of Faith." The ascending phrase given to the violoncellos is named the "Motive of Contrition," and the persistent violin figure the "Motive of Rejoicing."

The main body of the overture, *Allegro*, E major, 4-4, begins even before the completion of the pilgrims' song with an ascending first theme (violas), "the typical motive of the Venus Mountain."

"Inside the Horsel here the air is hot;
Right little peace one hath for it, God wot;
The scented dusty daylight burns the air,
And my heart chokes me till I hear it not."

The first period of the movement is taken up wholly with bacchanalian music from the opening scene in the Venus Mountain; and the motive that answers the ascending typical figure, the motive for violins, flutes, oboes, then oboes and clarinets, is known as the theme of the bacchanal, "the drunkenness of the Venus Mountain." This period is followed by a subsidiary theme in the same key, a passionate

DE MERITTE SCHOOL

815 BOYLSTON STREET, BOSTON
Twelfth Year

A preparatory school for boys who want an education.

The **Upper Grade** prepares for college and the scientific schools.

The **Lower Grade** gives to boys from ten to fourteen years of age a careful training for the work of the upper grade.

EDWIN DE MERITTE, A. B., Prin.

CAMP ALGONQUIN

ASQUAM LAKE, N.H.

A select camp for manly boys, opens June 25. Twenty-seventh season. Personal supervision, outdoor life, tutoring. For circulars or information, address

EDWIN DE MERITTE

815 Boylston Street BOSTON, MASS.

figure in the violins against ascending chromatic passages in the 'cellos. The second theme, B major, is Tannhäuser's song to Venus, "Dir töne Lob!" The bacchanal music returns, wilder than before. A pianissimo episode follows, in which the clarinet sings the appeal of Venus to Tannhäuser, "Geliebter, komm, sieh' dort die Grotte," the typical phrase of the goddess. This episode takes the place of the free fantasia. The third part begins with the passionate subsidiary theme, which leads as before to the second theme, Tannhäuser's song, which is now in E major. Again the bacchanalian music, still more frenetic. There is stormy development; the violin figure which accompanied the pilgrims' chant returns, and the coda begins, in which this chant is repeated. The violin figure grows swifter and swifter as the fortissimo chant is thundered out by trombones and trumpets to full harmony in the rest of the orchestra.

MUSICAL INSTRUCTION

Miss CLARA E. MUNGER

TEACHER OF SINGING

CENTURY BUILDING

177 Huntington Avenue, BOSTON

Miss PRISCILLA WHITE **Teacher of Singing**

602 Pierce Building

COPLEY SQUARE, BOSTON

BERTHA CUSHING CHILD

67 MOUNT VERNON STREET

**TEACHING AT
LANG STUDIOS**

6 NEWBURY STREET, BOSTON

CLARA TIPPETT

TEACHER OF SINGING

Assistant, GRACE R. HORNE

**312 Pierce Building, Copley Square
BOSTON, MASS.**

MAY SLEEPER RUGGLES
(CONTRALTO)

Liederheim School of Vocal Music
AUBURNDALE, MASS.
(Private Home for a few pupils)

602 Pierce Building, Copley Square, BOSTON

Liederheim has a distinguished Advisory Board of Educators and Musicians, endorsing the work done in this unique music-home. One or two years here, devoted to singing alone, brings direct practical results.

THE LIEDERHEIM EUROPEAN TOUR

**Art, History, Music and Sight-seeing,
with Mrs. Ruggles**

June 20 to September 9, 1912

MUSICAL INSTRUCTION

EBEN H. BAILEY

ORGANIST

Voice Culture Singers Coached
Song, Opera, and Oratorio

30 HUNTINGTON AVE., BOSTON

RECENT COMPOSITIONS

SACRED SONGS

Faith and Patience

Also arr. as duet, Soprano and Baritone

Ope, Thou, Mine Eyes. 'Cello *ad lib.*

Alone with Thee

CONCERT WALTZ SONGS

Carol of the Lark

Life's Merry Morn

Fleeting Days

DOROTHY TEMPLE

TEACHER of SINGING

12 W. 46th Street

SOPRANO

Distinguished Academician of Royal Philharmonic
Academy of Rome

ORATORIO CONCERT RECITAL

Management, E. M. S. FITE

145 W. 45th Street - - - NEW YORK

MME. DE BERG-LOFGREN

TEACHER OF SINGING

The "GARCIA" Method

Teacher of Bettina Freeman, now leading soprano of the Quinlan Opera Company of England

70 WESTLAND AVENUE, BOSTON

Telephone, Back Bay 3096-R

GWILYM MILES

Address, Care MUSICAL COURIER

BARITONE

ORATORIO and CONCERT RECITALS

Studio, 917 CARNEGIE HALL
NEW YORK

Mrs. HATTIE CLAPPER MORRIS

VOICE PLACING AND
BREATHING A SPECIALTY

TEACHING IN ALL ITS BRANCHES

1730 Broadway - - -

NEW YORK CITY

VICTOR HARRIS

TEACHER OF SINGING
in all its branches

THE BEAUFORT

140 West 57th Street, NEW YORK

LOUIS ARTHUR RUSSELL

Author RUSSELL SYSTEMS
of the OF MUSIC STUDY

Invites correspondence from teachers and professional students of voice, piano and theory. Preparation for concert work or teaching. Repair of voice. Development of technic. Write for literature.

SUITE 853 CARNEGIE HALL

MANHATTAN, NEW YORK

(Summer Normal Session)

BARITONE SOLOIST

and TEACHER OF SINGING

NEW CENTURY BUILDING

177 HUNTINGTON AVENUE - BOSTON

Room 10

FREDERICK N. WATERMAN

MUSICAL INSTRUCTION

MR. C. M. CHASE

TEACHER OF PIANOFORTE PLAYING

Assisted by MILDRED HARLOWE COOK and others

STUDIOS, STEINERT HALL ANNEX, BOSTON

500 CARNEGIE HALL, NEW YORK, WEDNESDAYS

Mrs. WILLIAM S. NELSON

ART OF SINGING

Thursdays, Estey Building, Philadelphia

259 West 92d Street - - - - New York

JOHN C. DEMPSEY

BASS-BARITONE

TEACHER OF SINGING

Conductor and Coach for amateur or professional
Opera Clubs

Choirmaster of St. Mark's P.E. Church, N.Y. City

Musical Director of the St. Cecilia Society
of Flushing

Musical Director of St. Cecilia Choral Club of
Long Island City

ELLA BACKUS-BEHR

PIANIST

Sixty-nine West Eighty-eighth Street
NEW YORK

As Vocal Coach refers to

Mme. Louise Homer Mr. Bechtal Alcock and
Mrs. Merle Tillotson-Alcock Mr. Frederic Martin

AMERICAN INSTITUTE OF APPLIED MUSIC

METROPOLITAN COLLEGE OF MUSIC
212 West 59th Street, New York City

Thorough instruction in all branches of music.
Personal attention to individual pupils.

Twenty-sixth year began October 2, 1911.

KATE S. CHITTENDEN, Dean of the Faculty

Claude Maitland Griffith

PIANO INSTRUCTION

Studio, 133 Carnegie Hall, New York

Mon. and Thurs. Afternoons

Pouch Gallery, Brooklyn

SEND FOR CIRCULAR

PERRY AVERILL

BARITONE

Prepares Singers for the profession

Studio, 220 West 59th Street, New York

'Phone 1097 Col.

Miss M. GRACE DASCHBACH

In charge of Vocal Department Teachers
College, Columbia University

SOPRANO

TEACHER OF SINGING

401 Carnegie Hall . . New York City

MUSICAL INSTRUCTION

TENOR

GEORGE HARRIS, Jr.

Soloist with Boston Symphony Orchestra
Cecilia Society
and with New York Symphony Orchestra
Management:

M. H. HANSON, 437 5th Avenue, New York

MASTER MUSIC STUDIOS

2789 Broadway, New York

Mrs. M. DUBLE-SCHEELE

Apply to Secretary, Master Music Studios

CATALOG

Telephone Connection

STEINWAY PIANO USED

SUMMER CENTER

SCHLOSS ORT, GMUNDEN, AUSTRIA

Study of music is optional

BASSO

CARL E. DUFFT

Vocal Instruction

1 East 40th Street . New York City

LESLEY MARTIN

Bel Canto

Studio: 1425 Broadway, New York

SINGERS—Suzanne Baker Watson, Cora Cross, Nellie Hart, Willette Kershaw, Gertrude Hutcheson, Ivy Scott, Marion Stanley, Estelle Ward, Mabel Wilbur, Flora Zabelle, Edward Foley, George Gilbert, John Hendricks, Andrew Mack, Dr. Eugene Walton Marshall, Fiske O'Hara, Umberto Sacchetti, Ellis Rhodes, Albert Wallerstedt, and many other singers now before the public in operatic and church work

FRANCIS ROGERS

Management, LOUDON CHARLTON

868 Carnegie Hall, New York

BARITONE

RECITAL, ORATORIO, CONCERT

Also a limited number of pupils in the art of singing
There is the real stuff in this singer.—PHILIP HALE.
Mr. Rogers is a true artist.—W. J. HENDERSON
(N. Y. Sun).

Address, 563 PARK AVENUE, NEW YORK

VIRGIL

Piano School and Conservatory

42 West 76th Street, New York

**THE SCHOOL THAT MAKES
PLAYERS**

RESULTS TELL

Catalogue on request

TENOR

E. SHEFFIELD MARSH

**Tone production and preparation for
public work**

Studio, 815 Carnegie Hall . New York City

LIONEL ROBSARTE
HAYES

Former Opera Tenor Voice Specialist

A. de Trabadelo, Paris, teacher of Melba, Garden, Farrar, Eames, Carasa, Gayarre, etc., says:
"I sincerely believe Mr. Robsarte has no equal among
American instructors."

Voices tried gratis by appointment

From tone work to artistic finish. Traditions and action of full opera repertoire—Concert and oratorio. Teacher of Mme. Jungman, Prima Donna Contralto, Hofopera, Vienna; Mlle. Lillian Grenville, Prima Donna Soprano, Milan, St. Petersburg, Nice, Chicago Opera Co.; Signor Jaconetti, now singing in Naples; Miss Helene Travis, Mascagni Opera Co.

Residence Studio . Hotel Woodward, N.Y.

'PHONE, 5000 COLUMBUS

CITY AUDITORIUM . . . CANTON

Thirty-first Season, 1911-1912

Boston Symphony Orchestra

MAX FIEDLER, Conductor

Programme

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE



THURSDAY EVENING, APRIL 11

AT 8.00

COPYRIGHT, 1911, BY C. A. ELLIS

PUBLISHED BY C. A. ELLIS, MANAGER

A SHROPSHIRE LAD



CHARLES FONTEYN MANNEY

SONG CYCLE FOR MEDIUM VOICE

By Charles Fonteyn Manney

Op. 22

Price, Postpaid, \$1.25

THE text of these songs is by A. E. Housman, the verses being subjectively connected in that they set forth a sequence of emotional experiences, as indicated by the titles:

1. Youth. 2. Heart Wounds. 3. Exile.
4. Home Longing. 5. Grief. 6. Disillusion.

These songs are of true concert character, varied in mood, modern in musical thought, spontaneous in melody, and will strongly appeal to artistic singers in search of a novel recital number.

ALBUM OF SONGS

For High Voice For Medium Voice

By Charles Wakefield Cadman

THIS American composer has won unusual success with his songs, which are distinguished for attractiveness of melody, artistic style and originality. The present collection offers to the singing public the choicest of Mr. Cadman's published songs, together with several new works of charming quality.

Price, postpaid, \$1.25



CHARLES WAKEFIELD CADMAN

We anticipate and supply every requirement in music

OLIVER DITSON COMPANY - BOSTON

150 TREMONT STREET

CHAS. H. DITSON & CO., NEW YORK

Boston Symphony Orchestra

Thirty-first Season, 1911-1912

MAX FIEDLER, Conductor

THURSDAY EVENING, APRIL 11

AT 8.00

PROGRAMME

Weber Overture to the Opera "Oberon"

Tschaikowsky Symphony in B minor, No. 6, "Pathetic," Op. 74

- I. Adagio; Allegro non troppo.
- II. Allegro con grazia.
- III. Allegro, molto vivace.
- IV. Finale: Adagio lamentoso.

Tschaikowsky Suite for Full Orchestra taken from the Score
of the Ballet "Nutcracker," Op. 71A

Ouverture miniature.

Danses caractéristiques: *a.* Marche; *b.* Danse de la Fée
Dragée; *c.* Trépak, danse russe; *d.* Danse arabe;
e. Danse chinoise; *f.* Danse des mirlitons.
Valse des fleurs.

Strauss "Till Eulenspiegel's Merry Pranks, after the Old-
fashioned, Roguish Manner,—in Rondo Form,"
Op. 28

Wagner Prelude to "The Mastersingers of Nuremberg"

OVERTURE TO THE OPERA "ÖBERON" . . CARL MARIA VON WEBER

(Born at Eutin, Oldenburg, December 18, 1786; died at London, June 5, 1826.)

"Oberon; or, the Elf-king's Oath," a romantic opera in three acts, book by James Robinson Plancé, music by Carl Maria von Weber, was first performed at Covent Garden, London, on April 12, 1826. Weber conducted the performance. The first performance in Boston was at Music Hall by the Parepa Rosa Company, May 23, 1870.

Weber was asked by Charles Kemble in 1824 to write an opera for Covent Garden. A sick and discouraged man, he buckled himself to the task of learning English, that he might know the exact meaning of the text. He therefore took one hundred and fifty-three lessons of an Englishman named Carey, and studied diligently, anxiously. Planché sent the libretto an act at a time. Weber made his first sketch on January 23, 1825. The autograph score contains this note at the end of the overture: "Finished April 9, 1826, in the morning, at a quarter of twelve, and with it the whole opera. *Soli Deo Gloria!!!*—C. M. V. Weber." This entry was made at London.

The overture is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettledrums, strings. The overture begins with an introduction (*Adagio sostenuto ed il tutto pianissimo possibile*, D major, 4-4). The horn of Oberon is answered by muted strings. The figure for flutes and clarinets is taken from the first scene of the opera (Oberon's palace; introduction and chorus of elves). After a *pianissimo* little march there is a short dreamy passage for strings, which ends in the violas. There is a full orchestral crashing chord, and the main body of the overture begins (*Allegro con fuoco* in D major, 4-4). The brilliant opening measures are taken from the accompaniment figure of the quartet, "Over the dark blue waters," sung by Rezia, Fatime, Huon, Scherasmin (act ii., scene x.). The horn of Oberon is heard again; it is answered by the skipping fairy figure. The second theme (A major, sung first by the clarinet, then by the first violins) is taken from the first measures of the second part of Huon's air (act i., No. 5). And then a theme taken from the peroration, *presto con fuoco*, of Rezia's air, "Ocean!



Dartmouth and Newbury Sts.
BOSTON

For both transient and
permanent guests

KKNOWN throughout New Eng-
land for its unexcelled cuisine.

Its apartments of two to five rooms
with bath appeal particularly to families
who are planning to spend a long or
short time in Boston.

Rates furnished upon application

"Thou mighty monster" (act ii., No. 13), is given as a conclusion to the violins. This theme ends the first part of the overture. The free fantasia begins with soft repeated chords in bassoons, horns, drums, basses. The first theme is worked out in short periods; a new theme is introduced and treated in fugato against a running contrapuntal counter-theme in the strings. The second theme is treated, but not elaborately; and then the Rezia motive brings the spirited end.

At the first performance of the opera the overture was repeated.

* *

The first performance of "Oberon" in the United States was at New York, October 9, 1828, at the Park Theatre. Mrs. Austin was the heroine, and Horn the Sir Huon. (There was a performance of "Oberon," a musical romance, September 20, 1826; but it was not Weber's opera. It may have been Cooke's piece, which was produced at London early in that year.) This performance was "for the benefit of the beautiful Mrs. Austin." An admirer, whose name is now lost, spoke of her "liquid voice coming as softly on the sense of hearing as snow upon the waters or dew upon the flowers." White says that her voice was a mezzo-soprano of delicious quality. "She was very beautiful, in what is regarded as the typical Anglo-Saxon style of beauty,—'divinely fair,' with blue eyes softly bright, golden brown hair, and a well-rounded figure." She was praised lustily in print by a Mr. Berkeley, "a member of a noble English family, who accompanied her, and managed all her affairs with an ardent devotion far beyond that of an ordinary man of business. She visited Boston during the season of 1828-29, and she sang here in later years. White

GANAPOL SCHOOL of MUSICAL ART

(Michigan's Leading Conservatory)

BORIS L. GANAPOL, Director

25 ADELAIDE STREET - - - DETROIT, MICH.

**The faculty includes the following famous
artists and teachers:**

Boris L. Ganapol, Voice; Edwin Hughes, Piano; Mrs. B. L. Ganapol, Piano; Edmund Lichtenstein, Violin; Mme. Elsa Ruegger, 'Cello; Henry Matheys, Violin; Prof. Abram Ray Tyler, Organ; Mrs. Nellie C. Taylor, Piano Normal Training.

Other skillful instructors and assistants are:

Mrs. Granville Filer, Mrs. Shelby Schurtz, Miss Lois Inglis, Miss Lucile Beardsley, Miss Ada Lillian Gordon, Miss May Preston, Miss Ada May, Miss Hilda Lichtenstein, Mrs. Frank Cooley, Mrs. Julius Parke, Miss Bessie Blackadder, Miss Elizabeth Rohns, Miss Gladys Springett, Miss Grace Barber, Miss Beulah Ward, Miss Phylis Povah, Miss Eva Otten, Miss Elizabeth Stridiron, Dr. Emil Rosinger, Mme. Annetta Antona. Thorough courses in Singing, Pianoforte, Violin, Violoncello, Organ, Ensemble, Theory, Harmony, Accompanying, Sight Singing, Sight Playing, Oratory, Languages, Journalism, etc.

Endorsed by leading artists of America and Europe.

DIPLOMAS AND CERTIFICATES GRANTED

Send for Catalog

ALENA K. EAYRS, Secretary

Tel. Grand 3488

says that she was not appreciated at first in New York, because she had made her début at Philadelphia. "For already had the public of New York arrogated to themselves the exclusive right of deciding upon the merits of artists of any pretensions who visited the country professionally. And it is true that, if they received the approbation of New York, it was a favorable introduction to the public of other towns. Not so, however, with those who chose Philadelphia or Boston as the scene of their début. The selection was in itself regarded by the Manhattanese as a tacit acknowledgment of inferiority or as a slight to their pretensions as arbiters; and in such cases they were slow at bestowing their approval, however well it might be deserved."

I doubt whether "Oberon" was performed in New York exactly as Weber wrote it, for it was then the fashion to use the framework and some of the songs of an opera and to introduce popular airs and incongruous business. "Oberon" was in all probability first given in this country in 1870. Performances, however, have been few. There were some at San Francisco in December, 1882, when the part of Rezia was taken alternately by Miss Lester and Miss Leighton.

SYMPHONY No. 6, IN B MINOR, "PATHETIC," OP. 74.

PETER TSCHAIKOWSKY

(Born at Votkinsk, in the government of Viatka, Russia, May 7,* 1840; died at St. Petersburg, November 6, 1893.)

This symphony is in four movements:—

- I. Adagio, B minor, 4-4.
Allegro non troppo, B minor, 4-4.
- II. Allegro con grazia, D major, 5-4.
- III. Allegro, molto vivace, G major, 4-4 (12-8).
- IV. Finale: Adagio lamentoso, B minor, 3-4.

* Mrs. Newmarch, in her translation into English of Modest Tschaiowsky's life of his brother, gives the date of Peter's birth April 28 (May 10). Juon gives the date April 25 (May 7). As there are typographical and other errors in Mrs. Newmarch's version, interesting and valuable as it is, I prefer the date given by Juon, Hugo Riemann, Iwan Knorr, and Heinrich Stümcke.

A Most Effectual Throat Relief

Hoarseness, coughs, inflammation of the throat, bronchial and asthmatic troubles are relieved promptly by the use of

B R O W N ' S BRONCHIAL TROCHES

For over half a century recognized throughout the world as the staple throat remedy. Especially convenient to carry in purse or pocket ready for use whenever required to check a cough or give relief in any throat trouble.

Entirely free from opiates in any form. Fine for singers and speakers to clear the voice. Sold everywhere in boxes—never in bulk.

Price 25c, 50c and \$1.00
Sample sent free on request

JOHN I. BROWN & SON, BOSTON, MASS.

B R O W N ' S

**CAMPHORATED
SAPONACEOUS**

DENTIFRICE

is an article of superior merit. Used daily, will keep the teeth sound, prevent accumulation of tartar, and give firmness to the gums. It leaves a particularly clean and pleasant feeling in the mouth.

For sale by druggists and dealers in toilet articles, or sent on receipt of price, 25 cents. Sample sent on request.

Manufactured by JOHN I. BROWN & SON

**CURTIS & BROWN
M F G. CO., Ltd.**

NEW YORK, N. Y.

Tschaikowsky embarked at New York in May, 1891, for Hamburg. The steamer was the "Fürst Bismarck." His diary tells us that on his voyage he made sketches for a sixth symphony. (The Fifth was first performed in 1888.) The next mention of this work is in a letter dated at Vichy, June 30, 1892, and addressed to W. Naprawnik: "After you left me, I still remained at Klin about a month, and sketched two movements of a symphony. Here I do absolutely nothing; I have neither inclination nor time. Head and heart are empty, and my mental faculties are concentrated wholly on my thoughts. I shall go home soon." He wrote his brother in July that he should finish this symphony in Klin. From Klin he wrote Serge Tanéïeff, the same month, that before his last journey he had sketched the first movement and the finale. "When I was away, I made no progress with it, and now there is no time." He was then working on the opera "Iolanthe" and the ballet "The Nut-cracker," performed for the first time at St. Petersburg, December 18,* 1892. He was reading the letters of Flaubert with the liveliest pleasure and admiration. In September he went to Vienna, and he visited Sophie Menter, the pianist, at her castle Itter in the Tyrol. He wrote from Klin in October: "I shall be in St. Petersburg the whole of November; I must devote December to the orchestration of my new symphony, which will be performed at St. Petersburg toward the end of January." But in December he travelled; he visited Berlin, Basle, Paris; and from Berlin he wrote to W. Davidoff (December 28):—

"To-day I gave myself up to weighty and important reflection. I examined carefully and objectively, as it were, my symphony, which fortunately is not yet scored and presented to the world. The impression was not a flattering one for me; that is to say, the symphony is

* Mrs. Newmarch, in her translation into English of Modest's life of his brother, gives December 17 as the date.

THE LENOX HOTEL

Boylston and Exeter Streets

BOSTON

THE most comfortable and convenient hotel in Boston. Easy access to theatres, shopping districts and railroad stations. Beautifully and cosily appointed, with an atmosphere of refinement, and cuisine unexcelled. Located in the exclusive Back Bay District. Here will be found every convenience for transient as well as the permanent guest. 250 rooms, singly or en suite. Fireproof.

Three Minutes from Back Bay Railroad Stations

only a work written by dint of sheer will on the part of the composer: it contains nothing that is interesting or sympathetic. It should be cast aside and forgotten. This determination on my part is admirable and irrevocable. Does it not consequently follow that I am generally dried up, exhausted? I have been thinking this over for three days. Perhaps there is still some subject that might awaken inspiration in me, but I do not dare to write any more absolute music,—that is, symphonic or chamber music. To live without work which would occupy all of one's time, thoughts, and strength,—that would be boresome. What shall I do? Hang composing upon a nail and forget it? The decision is most difficult. I think and think, and cannot make up my mind how to decide the matter. Anyway, the last three days were not gay. Otherwise I am very well."

On February 17, 1893, he wrote to his brother Modest from Klin: "Thank you heartily for your encouraging words concerning composition—we'll see! Meanwhile think over a libretto for me when you have time, something original and deeply emotional. Till then I shall for the sake of the money write little pieces and songs, then a new symphony, also an opera, and then I shall perhaps stop. The operatic subject must, however, move me profoundly. I have no special liking for 'The Merchant of Venice.'"

The symphony, then, was destroyed. The third pianoforte concerto, Op. 75, was based on the first movement of the rejected work; this concerto was played after the composer's death by Tanéïeff in St. Petersburg. Another work, posthumous, the Andante and Finale for pianoforte with orchestra, orchestrated by Tanéïeff and produced at St. Petersburg, February 20, 1896, was also based on the sketches for this symphony.

* * *

The Sixth Symphony was performed for the first time at St. Petersburg, October 28. The programme included an overture to an unfinished opera by Laroche, Tschaiowsky's B-flat minor Concerto for pianoforte, played by Miss Adele aus der Ohe, the dances from Mozart's "Idomeneo," and Liszt's Spanish Rhapsody for pianoforte.



The "TEK"

Have you tried it? Why not?
Are you afraid of becoming a fine player?
The "TEK" makes players

Send for booklet

Address:

VIRGIL PIANO SCHOOL CO.
42 West 76th Street, New York



RARE OLD VIOLINS

JOHN MARKERT & CO.
33 WEST 8th STREET, N.Y.

BOUND COPIES of the Boston Symphony Orchestra's PROGRAMME BOOKS

Containing Mr. Philip Hale's analytical and descriptive notes on all works performed during the season ("musically speaking, the greatest art annual of to-day,"—W. J. Henderson, New York Sun)
May be obtained by addressing

PRICE \$3.00 **C. A. ELLIS**
SYMPHONY HALL

Tschaikowsky conducted. The symphony failed. "There was applause," says Modest, "and the composer was recalled, but with no more enthusiasm than on previous occasions. There was not the mighty overpowering impression made by the work when it was conducted by Naprawnik, November 18, 1893, and later, wherever it was played." The critics were decidedly cool.

* * *

The symphony is scored for three flutes (the third of which is interchangeable with piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, one bass tuba, a set of three kettledrums, gong, and strings.

The first performance in Boston was at a Boston Symphony Orchestra concert, December 29, 1894. Other performances at these concerts were on January 11, 1896, February 15, 1896, April 3, 1897, February 5, 1898, October 29, 1898, January 11, 1902, December 23, 1904, March 16, 1907.

The first performances in America were by the Symphony Society of New York, Mr. Walter Damrosch leader, on March 16, 17, 1894

SUITE FOR FULL ORCHESTRA TAKEN FROM THE SCORE OF THE BALLET,
"NUTCRACKER," OP. 71a PETER TSCHAIKOWSKY

(Born at Votkinsk, in the government of Viatka, Russia, May 7, 1840; died at St. Petersburg, November 6, 1893.)

Tschaikowsky wrote music for the ballet "The Nutcracker" ("Der Nussknacker," "Casse-Noisette") in 1891. The suite was performed for the first time at the ninth Symphony concert of the Russian Musical Society in St. Petersburg, March 19, 1892. Tschaikowsky conducted. The ballet was not produced until December 17, 1892. The history of the composition is told later in this article.

The scenario of the ballet was based on "Histoire d'un Casse-Noi-



Edward B. Kinney

Vocal Specialist

780 WEST END AVENUE
S.E. Corner 98th STREET
NEW YORK

Phone, 1404 River

As organist and choirmaster of one of New York's large churches, and a producer of light operas, Mr. Kinney gives his pupils unusual chances.

He not only places the voice, but prepares the young artist for a career. His experience in caring for and restoring abused and apparently lost voices is invaluable. Examination by appointment.

sette," a translation into French by Alexandre Dumas, the Elder, of E. T. A. Hoffman's story "Nussknacker und Mausekönig," the sixth story in the collection entitled "Die Serapions Brüder."

The scenario is as follows:—

Act I. A Christmas tree in the house of President Silberhaus. The guests assemble, and the candles are lighted. Entrance of the children. After they have all received their presents, Councillor Drosselmeyer arrives, and with him brings dolls which can move about as though they were alive. He gives also to his favorite, Marie, the daughter of the President, an ordinary nutcracker, and this nutcracker pleases her better than all the other presents. Her brother Fritz and the other boys snatch it away from her and break it. Marie bursts into tears, caresses the poor nutcracker, busies herself over it as though it were sick, puts it to bed and rocks it to sleep. The party is at an end and the guests go home. The candles on the tree are put out. Marie cannot sleep, and she thinks constantly about the nutcracker. At last she leaves her little bed, and steals downstairs, only to have a look at him. It is midnight. She suddenly hears a noise as though mice were clattering out from all sides. Then a wonderful thing happens. The fir-tree grows and grows; all the playthings and the honey cakes come to life. Even the spoiled nutcracker wakes up and moves about. A fight begins between the playthings and the mice. The latter, led by their king, easily defeat the honey-cake soldiers; but the tin soldiers, under the command of the nutcracker, rush to help their comrades. A fierce battle ensues. The nutcracker fights with the king of the mice. Just at the moment when the king seems to be getting the upper hand, Marie throws her shoe at him. He dies, and the mice are defeated. The nutcracker is transformed into a handsome prince. He thanks his rescuer and takes her to his magic kingdom. They fly over a forest in winter, and each snowflake seems to Marie a living being.

Act II. The mountain of sweetmeats, the kingdom of lollipops and goodies. The Fairy Dragée,* the ruler of the mountain of sweetmeats, and her whole court await the arrival of Marie and the nutcracker. When the two enter, all extol Marie's heroic deed. Then the dances of the sweets begin.

* Dragée means, first of all, an almond covered thinly with sugar. In German it means comfit or sweetmeat. In English it is used chiefly to describe a sugar plum or sweetmeat in the centre of which is a drug; "intended for the more pleasant administration of medicinal substances."

HOTEL PURITAN

COMMONWEALTH AVENUE, BOSTON



C. C. COSTELLO
Manager

The Distinctive Boston House

and one of the most attractive hotels in the world for those who demand the best.

Several desirable rooms and suites at modest prices. Booklet of the hotel with guide to Boston and vicinity will be mailed on request

Only the overture miniature in this suite may be said to bear any relation to Hoffman's tale. The other pieces are musical illustrations of scenes in fairy-land, and in the original tale there is little or no allusion to the dances provided for the entertainment of Marie and her prince.

*
* *

Ouverture miniature. Allegro giusto, B-flat major, 2-4. The overture is a prelude to a fairy story. It is lighter and fantastic. There is no fundamental bass, for violoncellos and double-basses are not used, and violas, horns, and bassoons do not go below the tenor range. The overture is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, two horns, triangle, violins, and violas. The overture is built practically on a chief theme with its subsidiary, and there is no "development section." The chief theme enters at once, played *pp* by violins and violas. A flute adds the second portion of the chief thought. Strings and wind instruments in alternation have the third section. A theme in F major is given to strings, and is repeated with the aid of wood-wind instruments.

March. Tempo di marcia viva, G major, 4-4. This march is the second number of the first act. It is scored for three flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, cymbals, and the usual strings. Clarinets, horns, and trumpets have the first theme, which is repeated with almost childlike enjoyment. There is a short section in E minor.

Danse de la Fée-Dragée. This dance is taken from the Pas de deux (No. 4) in the second act of the ballet. It is there entitled simply "2nd Variation." The first is a Tarantella. Both are for solo dancer. Andante non troppo, E minor, 2-4. The music is scored for three flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, four horns, célesta * (or pianoforte), four first violins, four second violins, four violas, two double-basses. The strings begin, pizzi-

* The célesta was invented by Victor Mustel, of Paris, in 1886. It is a keyboard instrument usually made with a compass of four octaves from C' to C'''' (Mahler has written for it as low as D). Tone is produced by striking with the hammers small plates of steel. (In the typhophone, also a keyed instrument much like the célesta, the hammers strike tuning-forks. D'Indy has used the typhophone in "Le Chant de la Cloche." I believe the typhophone was also invented by Mustel.) As a rule, notes written for the célesta are an octave below the actual sounds, but in Tschaikowsky's dance they are written at their actual pitch, for the part is to be played by a pianoforte, if a célesta is not at hand. Gustave Charpentier wrote for the célesta in his "Chanson du Chemin" (1895). Glazounoff introduced it in his suite from the ballet "Raymonda" played in Boston at a concert of the Boston Symphony Orchestra, January 25, 1902. My recollection is that the célesta was not used at this concert, but it was heard in F. S. Converse's "Jeanne d'Arc: Dramatic Scenes," played at a concert of the Boston Symphony Orchestra in Boston, March 7, 1908. Tschaikowsky uses the célesta in his "Voyvode."



MAUD POWELL

"Long ago Maud Powell became recognized as the greatest among women violinists. To-day, what critic will venture to rank any man above her?"—W. A. P.

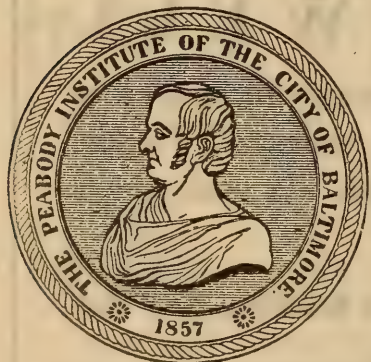
Management . H. GODFREY TURNER, 1402 Broadway, New York

cati and *pp*, four introductory measures, and the célesta has the chief theme. This period of eight measures is repeated; the second modulates back to E minor. There is a "side section," after which a solo cadenza for célesta leads back to the chief theme. The use of the bass clarinet in this strikingly original little piece is especially noteworthy.

Danse Russe, Trépak. This and the next three dances are taken from the Divertissement (No. 12) in the second act of the ballet. The order of these dances in the ballet is as follows: (a) Chocolat, (b) Café, (c) Thé, (d) Trépak, (e) Danse des Mirlitons. It would seem, then, that in the ballet the three drinks, or possibly plants, were characterized by dancers. In the suite "Chocolat" is dropped, "Café" is merely "Danse arabe," and "Thé" becomes "Danse chinoise." The Trépak is a genuine national dance of Russia, of lively and stormy character, with short rhythms and persistence of form. Tschaikowsky scored it for three flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, four horns, two trumpets, three trombones, bass tuba, kettledrums, tambourine, and the usual strings. Tempo di Trepak, molto vivace, G major, 2-4. The chief section is built on repetitions of a period of eight measures. The instrumentation of the second half of the section is the stronger and the more brilliant. The subordinate section is in D major, and the basses have the melody. There is a short coda with increasing tempo till the end *fff*.

Danse arabe. Commodo, G minor, 3-8. The music is scored for three flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, tambourine, and the usual strings. This dance is melodically, harmonically, and rhythmically exotic. Muted violas and violoncellos begin with a figure that is repeated. The clarinet sings the melody, and the English horn is used. Violins then have a song, which is more florid in the repetition. The first section is repeated, and the bassoon takes the place of the clarinet. In a third section, which is rhythmically like the second, both melody and harmonies are freshly thought out. This is material of which this dance is made.

Danse chinoise. Allegro moderato, B-flat major, 4-4. The music is scored for piccolo, two flutes, two clarinets, bass clarinet, two bassoons, one horn, Glockenspiel, and strings. This charmingly grotesque dance is only thirty-two measures long. The bassoons, with double-basses pizzicati, have a peculiar figure, which they maintain. A flute is answered by the strings. In the second portion of the period the melodic figure is inverted. The first measures are for two flutes, and



PEABODY CONSERVATORY OF MUSIC OF BALTIMORE

Mt. Vernon Place

HAROLD RANDOLPH, Director

Recognized as the leading endowed musical conservatory of the country, offering unusual advantages for musical culture in all branches. Staff of 60 eminent European and American Masters, including

Otis B. Boise	Theodor Hemberger	J. C. Van Hulsteyn
George F. Boyle	Ernest Hutcheson	Emmanuel Wad
Adelin Fermin	Pietro Minetti	Bart Wirtz
	Harold Phillips	

Scholarships, Diplomas, Teachers' Certificates

Catalogues mailed

the continuation is again for the strings. Toward the end tonic and dominant are both on an organ point.

Danse des Mirlitons. A mirliton is "a tube of wood or cardboard with the two ends covered with a membrane and having a triangular hole cut in the tube a short distance from each end. By singing into one of the holes, a sound is produced not unlike that obtained by singing against a comb enveloped in thin paper. Another toy instrument on the same principle is known as a Kazoo." * Andantino, D major, 2-4. The music is scored for three flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, four horns, two trumpets, three trombones, bass tuba, a set of three kettledrums, cymbals, and the usual strings. The dance consists of a chief section in D major and a subordinate section in F-sharp minor, which are followed by a repetition of the chief section with an altered ending. The first theme of the chief section is played by flutes, lightly assisted by strings and the entrance of a bassoon. The second theme of this section is given to the English horn, while the flutes have a figure in sixteenths taken from the first section. The brass, drums, and cymbals enter in the subordinate section.

Valse des Fleurs. This waltz is No. 13 in the second act of the ballet. The waltz is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, a set of three kettledrums, triangle, harp, and the usual strings. Tempo di valse, D major, 3-4. There is an introduction based on passages in the first part of the waltz. A cadenza for harp leads to the dance itself. The waltz consists of four independent parts, which are repeated in differing order and at last make room for the concluding part. The first motive is given to the horns; the latter section of this motive is for clarinet. The second part, of true waltz character, is also in D major. The third, G major, modulates toward B minor. Flute and oboe phrases have a running figure for two violins; the harp marks the waltz rhythm, and clarinets and bassoon have sustained harmonies. The fourth part is not repeated, and the melody is in the tenor. The coda, after a use of foregoing material, ends brilliantly with the introduction of a new section.

* In French a mirliton is also a sort of side dish, "pâtisserie d'entremets."

PAUL SAVAGE, *Teacher of Singing*

803-4 CARNEGIE HALL, NEW YORK CITY

Summer School in New Hampshire

Special Advantages for Teachers

RUTH SAVAGE, Assistant

"TILL EULENSPIEGEL'S MERRY PRANKS, AFTER THE OLD-FASHIONED, ROGUISH MANNER,—IN RONDO FORM," FOR FULL ORCHESTRA, OP. 28 RICHARD STRAUSS

(Born at Munich, June 11, 1864; now living at Charlottenburg—Berlin.)

"Till Eulenspiegel's lustige Streiche, nach alter Schelmenweise—in Rondoform—für grosses Orchester gesetzt, von Richard Strauss," was produced at a Gürzenich concert at Cologne, November 5, 1895. It was composed in 1894-95 at Munich, and the score was completed there, May 6, 1895. The score and parts were published in September, 1895.

When Dr. Franz Wüllner, who conducted the first performance at Cologne, asked the composer for an explanatory programme of the "poetical intent" of the piece, Strauss replied: "It is impossible for me to furnish a programme to 'Eulenspiegel'; were I to put into words the thoughts which its several incidents suggested to me, they would seldom suffice, and might even give rise to offence. Let me leave it, therefore, to my hearers to crack the hard nut which the Rogue has prepared for them. By way of helping them to a better understanding, it seems sufficient to point out the two 'Eulenspiegel' motives, which, in the most manifold disguises, moods, and situations, pervade the whole up to the catastrophe, when, after he has been condemned to death, Till is strung up to the gibbet. For the rest, let them guess at the musical joke which a Rogue has offered them." Strauss indicated in notation three motives,—the opening theme of the introduction, the horn theme that follows almost immediately, and the descending interval expressive of condemnation and the scaffold.

Till (or Tyll) Eulenspiegel is the hero of an old *Volksbuch* of the fifteenth century attributed to Dr. Thomas Murner (1475-1530). Till is supposed to be a wandering mechanic of Brunswick, who plays all sorts of tricks, practical jokes,—some of them exceedingly coarse,—on everybody, and he always comes out ahead. In the book, Till (or

CONCERT DIRECTION M. H. HANSON

437 FIFTH AVENUE, NEW YORK

Offer for 1912-1913

GOTTFRIED GALSTON, the Munich Pianist

MAX PAUER, the Stuttgart Pianist

LOUIS PERSINGER, American Violinist

GEORG HENSCHEL, Recitals to his own accompaniment

LEON RAINS, Basso, Dresden Royal Opera } Lieder and Oratorio

MARGUERITE LEMON, Soprano

Besides all of the other artists on our lists this season, including Mmes. MARIE RAPPOLD, BERNICE DE PASQUALI and BORIS HAMBOURG, the 'cellist.

Till Owlglass, as he is known in the English translation) goes to the gallows, but he escapes through an exercise of his ready wit, and dies peacefully in bed, playing a sad joke on his heirs, and refusing to lie still and snug in his grave. Strauss kills him on the scaffold. The German name is said to find its derivation in an old proverb: "Man sees his own faults as little as a monkey or an owl recognizes his ugliness in looking into a mirror."

Certain German critics were not satisfied with Strauss's meagre clew, and they at once began to evolve labored analyses. One of these programmes, the one prepared by Mr. Wilhelm Klatte, was published in the *Allgemeine Musik-Zeitung* of November 8, 1895, and as it has been published frequently in programme books in Germany and England, and in some cases with Strauss's apparent sanction, it is now published for the first time in a programme book of these concerts. The translation is, for the most part, by Mr. C. A. Barry:—

A strong sense of German folk-feeling (*des Volksthümlichen*) pervades the whole work; the source from which the tone-poet drew his inspiration is clearly indicated in the introductory bars: *Gemächlich* (Andante comodo), F major, 4-8. To some extent this stands for the "once upon a time" of the story-books. That what follows is not to be treated in the pleasant and agreeable manner of narrative poetry, but in a more sturdy fashion, is at once made apparent by a characteristic bassoon figure which breaks in *sforzato* upon the piano of the strings. Of equal importance for the development of the piece is the immediately following humorous horn theme (F major, 6-8). Beginning quietly and gradually becoming more lively, it is at first heard against a tremolo of the "divided" violins and then again in the tempo primo, *Sehr lebhaft* (Vivace). This theme, or at least the kernel of it, is taken up in turn by oboes, clarinets, violas, 'cellos, and bassoons, and is finally brought by the full orchestra, except trumpets and trombones, after a few bars crescendo, to a dominant half-close fortissimo in C. The thematic material, according to the main point, has now been fixed upon; the *milieu* is given by which we are enabled to recognize

SUCCESSFUL SONGS BY JOHN H. DENSMORE

The Lamb (Bb and Db). Sacred or Secular.
Memory (C and Bb). French and English Texts.
The Time I've Lost in Wooing (Eb and C). Humorous.
April (G and F).
Two Roses (Bb, Ab, and F).
Good-night (High).
Laughing Song (High). Coloratura.

the pranks and droll tricks which the crafty schemer is about to bring before our eyes, or, far rather, before our ears.

Here he is (clarinet phrase followed by chord for wind instruments). He wanders through the land as a thorough-going adventurer. His clothes are tattered and torn: a queer, fragmentary version of the Eulenspiegel motive resounds from the horns. Following a merry play with this important leading motive, which directly leads to a short but brilliant tutti, in which it again asserts itself, first in the flutes, and then finally merges into a softly murmuring and extended tremolo for the violas, this same motive, gracefully phrased, reappears in succession in the basses, flute, first violins, and again in the basses. The rogue, putting on his best manners, slyly passes through the gate, and enters a certain city. It is market-day; the women sit at their stalls and prattle (flutes, oboes, and clarinets). Hop! Eulenspiegel springs on his horse (indicated by rapid triplets extending through three measures, from the low D of the bass clarinet to the highest A of the D clarinet), gives a smack of his whip, and rides into the midst of the crowd. Clink, clash, clatter! A confused sound of broken pots and pans, and the market-women are put to flight! In haste the rascal rides away (as is admirably illustrated by a fortissimo passage for the trombones) and secures a safe retreat.

This was his first merry prank; a second follows immediately: Gemächlich (Andante comodo), F major, 2-4. Eulenspiegel has put on the vestments of a priest, and assumes a very unctuous mien. Though posing as a preacher of morals, the rogue peeps out from the folds of his mantle (the Eulenspiegel motive on the clarinet points to the imposture). He fears for the success of his scheme. A figure played by muted violins, horns, and trumpets makes it plain that he does not feel comfortable in his borrowed plumes. But soon he makes up his mind. Away with all scruples! He tears them off (solo violin, glissando).

Again the Eulenspiegel theme is brought forward in the previous lively tempo, 6-8, but is now subtly metamorphosed and chivalrously colored. Eulenspiegel has become a Don Juan, and he waylays pretty women. And one has bewitched him: Eulenspiegel is in love! Hear how now, glowing with love, the violins, clarinets, and flutes sing. But in vain. His advances are received with derision, and he goes away in a rage. How can one treat him so slightly? Is he not a splendid fellow? Vengeance on the whole human race! He gives vent to his rage (in a fortissimo of horns in unison, followed by a pause), and strange personages suddenly draw near ('cellos). A troop of honest, worthy Philistines! In an instant all his anger is forgotten. But it is still his chief joy to make fun of these lords and protectors of blameless

ARTHUR L. LAWRASON

PROMINENT STUDENTS

REGINA VICARINO, Phenomenal Colorature

SALLIE FISHER

LINA ABARBANELL

322 W. 57th Street

Columbus 8945

NEW YORK

decorum, to mock them, as is apparent from the lively and accentuated fragments of the theme, sounded at the beginning by the horn, which are now heard first from horns, violins, 'cellos, and then from trumpets, oboes, and flutes. Now that Eulenspiegel has had his joke, he goes away and leaves the professors and doctors behind in thoughtful meditation. Fragments of the typical theme of the Philistines are here treated canonically. The wood-wind, violins, and trumpets suddenly project the Eulenspiegel theme into their profound philosophy. It is as though the transcendent rogue were making faces at the bigwigs from a distance—again and again—and then waggishly running away. This is aptly characterized by a short episode (A-flat) in a hopping, 2-4 rhythm, which, similarly with the first entrance of the Hypocrisy theme previously used, is followed by phantom-like tones from the wood-wind and strings and then from trombones and horns. Has our rogue still no foreboding?

Interwoven with the very first theme, indicated lightly by trumpets and English horn, a figure is developed from the second introductory and fundamental theme. It is first taken up by the clarinets; it seems to express the fact that the arch-villain has again got the upper hand of Eulenspiegel, who has fallen into his old manner of life. If we take a formal view, we have now reached the repetition of the chief theme. A merry jester, a born liar, Eulenspiegel goes wherever he can succeed with a hoax. His insolence knows no bounds. Alas! there is a sudden jolt to his wanton humor. The drum rolls a hollow roll; the jailer drags the rascally prisoner into the criminal court. The verdict "guilty" is thundered against the brazen-faced knave. The Eulenspiegel theme replies calmly to the threatening chords of wind and lower strings. Eulenspiegel lies. Again the threatening tones resound; but Eulenspiegel does not confess his guilt. On the contrary, he lies for the third time. His jig is up. Fear seizes him. The Hypocrisy motive is sounded piteously; the fatal moment draws near; his hour has struck! The descending leap of a minor seventh in bassoons, horns, trombones, tuba, betokens his death. He has danced in air. A last struggle (flutes), and his soul takes flight.

After sad, tremulous pizzicati of the strings the epilogue begins. At first it is almost identical with the introductory measures, which are repeated in full; then the most essential parts of the second and third chief-theme passages appear, and finally merge into the soft chord of the sixth on A-flat, while wood-wind and violins sustain. Eulenspiegel has become a legendary character. The people tell their tales about him: "Once upon a time . . ." But that he was a merry rogue and a real devil of a fellow seems to be expressed by the final eight measures, full orchestra, fortissimo.

The Elinor Comstock Music School

A resident and day school. Leschetizky method. Piano teachers all Leschetizky pupils. Vocal, Harmony, Ensemble playing, Sight reading, Lectures on current operas and concerts. Classes arranged in French, Classic Dancing, Literature and History of Art. Catalogues.

Miss ELINOR COMSTOCK, 1000 Madison Ave., New York City

Such is Mr. Wilhelm Klatte's explanation of the poetic contents of Strauss's rondo, and though the composer may smile in his sleeve and whisper to himself, "Not a bit like it!" he has never publicly contradicted Mr. Klatte.

* * *

The rondo, dedicated to Dr. Arthur Seidl, is scored for one piccolo, three flutes, three oboes, one English horn, one small clarinet in D, two clarinets, one bass clarinet, three bassoons, one double-bassoon, four horns (with the addition of four horns *ad lib.*), three trumpets (with three additional trumpets *ad lib.*), three trombones, one bass tuba, kettledrums, snare-drum, bass drum, cymbals, triangle, a watchman's rattle, strings.

PRELUDE TO "THE MASTERSINGERS OF NUREMBERG."

RICHARD WAGNER

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

The Vorspiel to "Die Meistersinger von Nürnberg" was performed for the first time at Leipsic, November 1, 1862. The opera was first performed at Munich, June 21, 1868.

The idea of the opera occurred to Wagner at Marienbad in 1845, and he then sketched a scenario, which differed widely from the one finally adopted. It is possible that certain scenes were written while he was composing "Lohengrin," and there is a legend that the quintet was finished in 1845. Some add to the quintet the different songs of Sachs and Walther. Wagner wrote a friend, March 12, 1862: "To-morrow I at least hope to begin the composition of 'Die Meistersinger.'" The libretto was completed at Paris in 1861. He worked at Biebrich in 1862 on the music. In the fall of that year he wished the public to hear fragments of his new works, as yet not performed nor published,—fragments of "Siegfried," "Tristan," "Die Walküre,"—and he himself added to these the overture to "Die Meistersinger," the entrance of the mastersingers, and Pogner's address, from the same opera.

His friend, Wendelin Weissheimer (born 1838), opera conductor at Würzburg and Mainz, composer, teacher, essayist, organized a concert at Leipsic for the production of certain works. Von Bülow was inter-

WILFRIED KLAMROTH

TEACHER of SINGING IN ALL OF ITS
BRANCHES

RICCARDO MARTIN'S OPINION:

"He has the real secret and knows how to teach it."

Studio, 11 1-2 West 37th Street . . . NEW YORK

ested in the scheme, and the concert was given in the hall of the Gewandhaus, November 1, 1862, as stated above.

The programme was as follows:—

PART I.

- Prelude to "Die Meistersinger zu Nürnberg" (new) Wagner
 "Das Grab im Busento," Ballade for Bass, Male Chorus, and
 Orchestra Weissheimer
 Sung by Mr. RÜBSAMEN.
 Concerto in A major (No. 2) for Piano Liszt
 Mr. v. BÜLOW.
 "O lieb' so lang du lieben kannst," Cantata for Mixed
 Chorus, Solo, and Orchestra Weissheimer

PART II.

- "Ritter Toggenburg," Symphony in one movement (five
 sections) Weissheimer
 Chorus, "Trocknet nicht" Weissheimer
 "Chorus, "Frühlingslied" Weissheimer
 The duet sung by Miss LESSIAK and Mr. JOHN.
 Overture to the opera "Tannhäuser" Wagner

Wagner conducted the two overtures. The hall was nearly empty, and the concert was given at a pecuniary loss. This was naturally a sore disappointment to Wagner, who had written to Weissheimer, October 12, 1862: "Good! 'Tannhäuser' overture, then! That's all right for me. For what I now have in mind is to make an out-and-out sensation, so as to make money." Wagner had proposed to add the prelude and finale of "Tristan" to the prelude to "Die Meistersinger"; but his friends in Leipsic advised the substitution of the overture to "Tannhäuser." There was not the faintest applause when Wagner appeared to conduct. Yet the prelude to "Die Meistersinger" was received then with such favor that it was immediately played a second time.

* *

I give in condensed and paraphrased form Mr. Maurice Kufferath's analysis of this overture.*

This Vorspiel, or prelude, is in reality a broadly developed overture in the classic form. It may be divided into four distinct parts, which are closely knit together.

* See "Les Maitres Chanteurs de Nuremberg," by Maurice Kufferath (Paris and Brussels, 1908), pp. 200-210.

DE MERITTE SCHOOL

815 BOYLSTON STREET, BOSTON
 Twelfth Year

A preparatory school for boys who want an education.

The **Upper Grade** prepares for college and the scientific schools.

The **Lower Grade** gives to boys from ten to fourteen years of age a careful training for the work of the upper grade.

EDWIN DE MERITTE, A. B., Prin.

CAMP ALGONQUIN

ASQUAM LAKE, N.H.

A select camp for manly boys, opens June 25. Twenty-seventh season. Personal supervision, outdoor life, tutoring. For circulars or information, address

EDWIN DE MERITTE

815 Boylston Street BOSTON, MASS.

1. An initial period, *moderato*, in the form of a march built on four chief themes, combined in various ways. The tonality of C major is well maintained.

2. A second period, in E major, of frankly lyrical character, fully developed, and in a way the centre of the composition.

3. An intermediate episode after the fashion of a scherzo, developed from the initial theme, treated in diminution and in fugued style.

4. A revival of the lyric theme, combined this time simultaneously with the two chief themes of the first period, which leads to a coda wherein the initial phrase is introduced in the manner of a *stretto*.

The opening energetic march theme serves throughout the work to characterize the mastersingers. As Wagner said, "The German is angular and awkward when he wishes to show his good manners, but he is noble and superior to all when he takes fire." The theme might characterize the German bourgeoisie. (Compare Elgar's theme of "London Citizenship," in "Cockaigne.") Secondary figures are formed from disintegrated portions of this theme, and there is a peculiarly appropriate scholastic, pedantic polyphony. Note also how from the beginning a cunning use of the *ritardando* contributes to the archaic color of the work.

The exposition of the initial theme, with the first developments, leads to a second theme of wholly different character. It is essentially lyrical, and, given at first to the flute, hints at the growing love of Walther for Eva. Oboe, clarinet, and horn are associated with the flute, and alternate with it in the development.

A Weberish flourish of violins leads to a third theme, intoned by the brass, sustained by harp. It is a kind of fanfare. The theme seems to have been borrowed by Wagner from the "crowned Tone" of Heinrich Mügling.* This pompous theme may be called the fanfare of the corporation, the theme of the guild, or the theme of the banner, the emblem of the corporation. It is soon combined with the theme of the mastersingers, and at the conclusion the whole orchestra is used. There is in this brilliant passage an interesting chromatic walk of trumpets and trombones, supported by violas and 'cellos.

A short and nervous episode of eight measures introduces a series of modulations, which lead to a sweet yet broadly extended melody,—the theme that characterizes in general the love of Walther and Eva. And here begins the second part of the overture. The love theme after development is combined with a more passionate figure, which is used in the opera in many ways,—as when Sachs sings of the spring; as when it is used as an expression of Walther's ardor in the accompaniment to his trial song in the first act.

The tonality of the first period is C major, that of the love music is E major. And now there is an *allegretto*. The oboe, in staccato notes, traces in double diminution the theme of the initial march; while the clarinet and the bassoon supply ironical counterpoint. The theme of youthful ardor enters in contention; but irony triumphs, and there is a parody (in E-flat) of the solemn March of the Mastersingers, with a new subject in counterpoint in the basses. The counter-theme in the 'cellos is the theme which goes from mouth to mouth in the crowd when Beckmesser appears and begins his Prize Song,—“What? He? Does he dare? *Scheint mir nicht der Rechtel!*” “He's not the fellow to do it.”

* See "Der Meistersang in Geschichte und Kunst," by Curt Mey (Carlsruhe, 1892, pp. 56, 57).

And this mocking theme has importance in the overture; for it changes position with the subject, and takes in turn the lead.

After a return to the short and nervous episode there is a thunderous explosion. The theme of the mastersingers is sounded by the brass with hurried violin figures, at first alone, then combined simultaneously with the love theme, and with the fanfare of the corporation played scherzando by the second violins, violas, and a portion of the woodwind. This is the culmination of the overture. The melodious phrase is developed with superb breadth. It is now and then traversed by the ironical theme of the flouted Beckmesser, while the basses give a martial rhythm until again breaks forth from the brass the theme of the corporation. The fanfare leads to a last and sonorous affirmation of the mastersinger theme, which serves at last as a song of apotheosis.

MUSICAL INSTRUCTION

TEACHER OF SINGING

Miss CLARA E. MUNGER

CENTURY BUILDING

177 Huntington Avenue, BOSTON

Miss

PRISCILLA WHITE

Teacher of Singing

602 Pierce Building

COPLEY SQUARE, BOSTON

67 MOUNT VERNON STREET

BERTHA CUSHING CHILD

**TEACHING AT
LANG STUDIOS**

6 NEWBURY STREET, BOSTON

TEACHER OF SINGING

Assistant, GRACE R. HORNE

**312 Pierce Building, Copley Square
BOSTON, MASS.**

CLARA TIPPETT

MAY SLEEPER RUGGLES
(CONTRALTO)

Liederheim School of Vocal Music
AUBURNDALE, MASS.
(Private Home for a few pupils)

602 Pierce Building, Copley Square, BOSTON

Liederheim has a distinguished Advisory Board of Educators and Musicians, endorsing the work done in this unique music-home. One or two years here, devoted to singing alone, brings direct practical results.

THE LIEDERHEIM EUROPEAN TOUR

**Art, History, Music and Sight-seeing,
with Mrs. Ruggles**

June 20 to September 9, 1912

MUSICAL INSTRUCTION

EBEN H. BAILEY

ORGANIST

Voice Culture Singers Coached
Song, Opera, and Oratorio

30 HUNTINGTON AVE., BOSTON

RECENT COMPOSITIONS

SACRED SONGS

Faith and Patience
Also arr. as duet, Soprano and Baritone
Ope, Thou, Mine Eyes. Cello *ad lib.*
Alone with Thee

CONCERT WALTZ SONGS

Carol of the Lark Life's Merry Morn
Fleeting Days

DOROTHY TEMPLE

TEACHER of SINGING

12 W. 46th Street

SOPRANO

Distinguished Academician of Royal Philharmonic
Academy of Rome

ORATORIO CONCERT RECITAL

Management, E. M. S. FITE
145 W. 45th Street - - - NEW YORK

MME. DE BERG-LOFGREN

TEACHER OF SINGING

The "GARCIA" Method

Teacher of Bettina Freeman, now leading soprano of the Quinlan Opera Company of England

70 WESTLAND AVENUE, BOSTON

Telephone, Back Bay 3096-R

GWILYM MILES

Address, Care MUSICAL COURIER

BARITONE

ORATORIO and CONCERT RECITALS

Studio, 917 CARNEGIE HALL
NEW YORK

Mrs. HATTIE CLAPPER MORRIS

VOICE PLACING AND
BREATHING, A SPECIALTY

TEACHING IN ALL ITS BRANCHES

1730 Broadway - - - NEW YORK CITY

VICTOR HARRIS

TEACHER OF SINGING
in all its branches

THE BEAUFORT . . . 140 West 57th Street, NEW YORK

LOUIS Author RUSSELL SYSTEMS
ARTHUR of the OF MUSIC STUDY

Invites correspondence from teachers and professional students of voice, piano and theory. Preparation for concert work or teaching. Repair of voice. Development of technic. Write for literature.

SUITE 853 CARNEGIE HALL . . . MANHATTAN, NEW YORK
(Summer Normal Session)

FREDERICK N. WATERMAN

BARITONE SOLOIST

and TEACHER OF SINGING

NEW CENTURY BUILDING
177 HUNTINGTON AVENUE - BOSTON
Room 10

MUSICAL INSTRUCTION

MR. C. M. CHASE

TEACHER OF PIANOFORTE PLAYING

Assisted by MILDRED HARLOWE COOK and others

STUDIOS, STEINERT HALL ANNEX, BOSTON

500 CARNEGIE HALL, NEW YORK, WEDNESDAYS

Mrs. WILLIAM S. NELSON

ART OF SINGING

Thursdays, Estey Building, Philadelphia

259 West 92d Street - - - - New York

JOHN C. DEMPSEY

BASS-BARITONE

TEACHER OF SINGING

Conductor and Coach for amateur or professional
Opera Clubs

Choirmaster of St. Mark's P.E. Church, N.Y. City

Musical Director of the St. Cecilia Society
of Flushing

Musical Director of St. Cecilia Choral Club of
Long Island City

PIANIST

Sixty-nine West Eighty-eighth Street
NEW YORK

As Vocal Coach refers to

Mme. Louise Homer

Mr. Bechtal Alcock and

Mrs. Merle Tillotson-Alcock Mr. Frederic Martin

**AMERICAN INSTITUTE OF
APPLIED MUSIC**

METROPOLITAN COLLEGE OF MUSIC
212 West 59th Street, New York City

Thorough instruction in all branches of music.
Personal attention to individual pupils.

Twenty-sixth year began October 2, 1911.

KATE S. CHITTENDEN, Dean of the Faculty

Claude Maitland Griffith

PIANO INSTRUCTION

Studio, 133 Carnegie Hall, New York

Mon. and Thurs. Afternoons

Pouch Gallery, Brooklyn

SEND FOR CIRCULAR

PERRY AVERILL

BARITONE

Prepares Singers for the profession

Studio, 220 West 59th Street, New York

'Phone 1097 Col.

Miss M. GRACE DASCHBACH

In charge of Vocal Department Teachers
College, Columbia University

SOPRANO

TEACHER OF SINGING

401 Carnegie Hall . New York City

MUSICAL INSTRUCTION

GEORGE HARRIS, Jr.

TENOR
Soloist with Boston Symphony Orchestra
Cecilia Society
and with New York Symphony Orchestra
Management:
M. H. HANSON, 437 5th Avenue, New York

MASTER MUSIC STUDIOS

2789 Broadway, New York

Mrs. M. DUBLE-SCHEELE

Apply to Secretary, Master Music Studios

CATALOG

Telephone Connection

STEINWAY PIANO USED

SUMMER CENTER

SCHLOSS ORT, GUMUNDEN, AUSTRIA

Study of music is optional

BASSO

CARL E. DUFFT

Vocal Instruction

1 East 40th Street . New York City

LESLEY MARTIN

Bel Canto

Studio: 1425 Broadway, New York

SINGERS—Suzanne Baker Watson, Cora Cross, Nellie Hart, Willette Kershaw, Gertrude Hutcheson, Ivy Scott, Marion Stanley, Estelle Ward, Mabel Wilbur, Flora Zabelle, Edward Foley, George Gilbert, John Hendricks, Andrew Mack, Dr. Eugene Walton Marshall, Fiske O'Hara, Umberto Sacchetti, Ellis Rhodes, Albert Wallerstedt, and many other singers now before the public in operatic and church work

FRANCIS ROGERS

Management, **LOUDON CHARLTON**
868 Carnegie Hall, New York

BARITONE

RECITAL, ORATORIO, CONCERT

Also a limited number of pupils in the art of singing
There is the real stuff in this singer.—**PHILIP HALE.**
Mr. Rogers is a true artist.—**W. J. HENDERSON**
(*N. Y. Sun*).

Address, 563 PARK AVENUE, NEW YORK

VIRGIL

Piano School and Conservatory

42 West 76th Street, New York

**THE SCHOOL THAT MAKES
PLAYERS
RESULTS TELL**

Catalogue on request

E. SHEFF.ELD MARSH

TENOR

**Tone production and preparation for
public work**

Studio, 815 Carnegie Hall . New York City

LIONEL HAYES ROBSARTE

Former Opera Tenor

Voice Specialist

A. de Trabadelo, Paris, teacher of Melba, Garden, Farrar, Eames, Carasa, Gayarre, etc., says:
"I sincerely believe Mr. Robsarte has no equal among American instructors."

Voices tried gratis by appointment

From tone work to artistic finish. Traditions and action of full opera repertoire—Concert and oratorio. Teacher of Mme. Jungman, Prima Donna Contralto, Hofopera, Vienna; Mlle. Lillian Grenville, Prima Donna Soprano, Milan, St. Petersburg, Nice, Chicago Opera Co.; Signor Jacoletti, now singing in Naples; Miss Helene Travis, Mascagni Opera Co.

Residence Studio . Hotel Woodward, N.Y.

'PHONE, 5000 COLUMBUS

POWERS THEATRE . GRAND RAPIDS

Thirty-first Season, 1911-1912

Boston Symphony Orchestra

MAX FIEDLER, Conductor

Programme

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE



FRIDAY EVENING, APRIL 12

AT 8.00

COPYRIGHT, 1911, BY C. A. ELLIS

PUBLISHED BY C. A. ELLIS, MANAGER

A SHROPSHIRE LAD



CHARLES FONTEYN MANNEY

SONG CYCLE FOR MEDIUM
VOICE

By Charles Fonteyn Manney

Op. 22

Price, Postpaid, \$1.25

THE text of these songs is by A. E. Housman, the verses being subjectively connected in that they set forth a sequence of emotional experiences, as indicated by the titles:

1. Youth. 2. Heart Wounds. 3. Exile.
4. Home Longing. 5. Grief. 6. Disillusion.

These songs are of true concert character, varied in mood, modern in musical thought, spontaneous in melody, and will strongly appeal to artistic singers in search of a novel recital number.

ALBUM OF SONGS

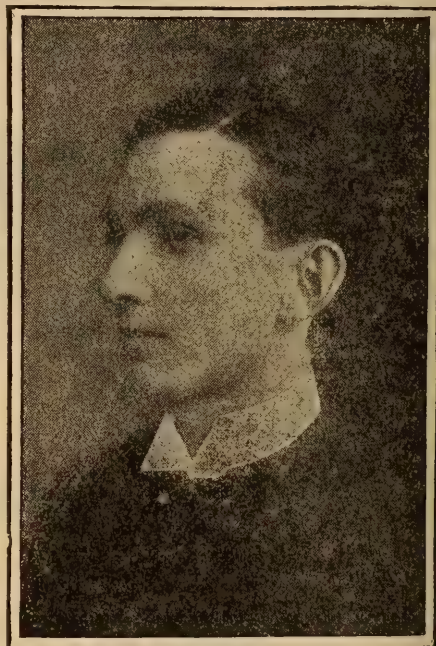
For High Voice

For Medium Voice

By Charles Wakefield Cadman

THIS American composer has won unusual success with his songs, which are distinguished for attractiveness of melody, artistic style and originality. The present collection offers to the singing public the choicest of Mr. Cadman's published songs, together with several new works of charming quality.

Price, postpaid, \$1.25



CHARLES WAKEFIELD CADMAN

We anticipate and supply every requirement in music

OLIVER DITSON COMPANY - BOSTON

150 TREMONT STREET

CHAS. H. DITSON & CO., NEW YORK

Boston Symphony Orchestra

Thirty-first Season, 1911-1912

MAX FIEDLER, Conductor

FRIDAY EVENING, APRIL 12

AT 8.00

PROGRAMME

Weber Overture to the Opera "Oberon"

Beethoven Symphony in A major, No. 7, Op. 92
I. Poco Sostenuto; Vivace.
II. Allegretto.
III. Presto: Presto meno assai.
IV. Allegro con brio.

Debussy Prelude to "The Afternoon of a Faun" (after
the Eclogue of Stéphane Mallarmé)

Strauss "Till Eulenspiegel's Merry Pranks, after the Old-
fashioned, Roguish Manner,—in Rondo Form,"
Op. 28

Wagner Prelude to "Lohengrin"

Wagner Prelude to "The Mastersingers of Nuremberg"

OVERTURE TO THE OPERA "OBERON" . . CARL MARIA VON WEBER

(Born at Eutin, Oldenburg, December 18, 1786; died at London, June 5, 1826.)

"Oberon; or, the Elf-king's Oath," a romantic opera in three acts, book by James Robinson Plancé, music by Carl Maria von Weber, was first performed at Covent Garden, London, on April 12, 1826. Weber conducted the performance. The first performance in Boston was at Music Hall by the Parepa Rosa Company, May 23, 1870.

Weber was asked by Charles Kemble in 1824 to write an opera for Covent Garden. A sick and discouraged man, he buckled himself to the task of learning English, that he might know the exact meaning of the text. He therefore took one hundred and fifty-three lessons of an Englishman named Carey, and studied diligently, anxiously. Planché sent the libretto an act at a time. Weber made his first sketch on January 23, 1825. The autograph score contains this note at the end of the overture: "Finished April 9, 1826, in the morning, at a quarter of twelve, and with it the whole opera. *Soli Deo Gloria!!!*—C. M. V. Weber." This entry was made at London.

The overture is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettledrums, strings. The overture begins with an introduction (*Adagio sostenuto ed il tutto pianissimo possibile*, D major, 4-4). The horn of Oberon is answered by muted strings. The figure for flutes and clarinets is taken from the first scene of the opera (Oberon's palace; introduction and chorus of elves). After a *pianissimo* little march there is a short dreamy passage for strings, which ends in the violas. There is a full orchestral crashing chord, and the main body of the overture begins (*Allegro con fuoco* in D major, 4-4). The brilliant opening measures are taken from the accompaniment figure of the quartet, "Over the dark blue waters," sung by Rezia, Fatime, Huon, Scherasmin (act ii., scene x.). The horn of Oberon is heard again; it is answered by the skipping fairy figure. The second theme (A major, sung first by the clarinet, then by the first violins) is taken from the first measures of the second part of Huon's air (act i., No. 5). And then a theme taken from the peroration, *presto con fuoco*, of Rezia's air, "Ocean! Thou mighty monster" (act ii., No. 13), is given as a conclusion to the violins. This theme ends the first part of the overture. The free fantasia begins with soft repeated chords in bassoons, horns, drums, basses. The first theme is worked out in short periods; a new theme



Dartmouth and Newbury Sts.
BOSTON

For both transient and
permanent guests

KNOWN throughout New Eng-
land for its unexcelled cuisine.

Its apartments of two to five rooms
with bath appeal particularly to families
who are planning to spend a long or
short time in Boston.

Rates furnished upon application

is introduced and treated in fugato against a running contrapuntal counter-theme in the strings. The second theme is treated, but not elaborately; and then the Rezia motive brings the spirited end.

At the first performance of the opera the overture was repeated.

* *

The first performance of "Oberon" in the United States was at New York, October 9, 1828, at the Park Theatre. Mrs. Austin was the heroine, and Horn the Sir Huon. (There was a performance of "Oberon," a musical romance, September 20, 1826; but it was not Weber's opera. It may have been Cooke's piece, which was produced at London early in that year.) This performance was "for the benefit of the beautiful Mrs. Austin." An admirer, whose name is now lost, spoke of her "liquid voice coming as softly on the sense of hearing as snow upon the waters or dew upon the flowers." White says that her voice was a mezzo-soprano of delicious quality. "She was very beautiful, in what is regarded as the typical Anglo-Saxon style of beauty,—'divinely fair,' with blue eyes softly bright, golden brown hair, and a well-rounded figure." She was praised lustily in print by a Mr. Berkeley, "a member of a noble English family, who accompanied her, and managed all her affairs with an ardent devotion far beyond that of an ordinary man of business. She visited Boston during the season of 1828-29, and she sang here in later years. White says that she was not appreciated at first in New York, because she had made her début at Philadelphia. "For already had the public of New York arrogated to themselves the exclusive right of deciding upon the merits of artists of any pretensions who visited the country pro-

GANAPOL SCHOOL of MUSICAL ART

(Michigan's Leading Conservatory)

BORIS L. GANAPOL, Director

25 ADELAIDE STREET - - - DETROIT, MICH.

**The faculty includes the following famous
artists and teachers:**

Boris L. Ganapol, Voice; Edwin Hughes, Piano; Mrs. B. L. Ganapol, Piano; Edmund Lichtenstein, Violin; Mme. Elsa Ruegger, 'Cello; Henry Matheys, Violin; Prof. Abram Ray Tyler, Organ; Mrs. Nellie C. Taylor, Piano Normal Training.

Other skillful instructors and assistants are:

Mrs. Granville Filer, Mrs. Shelby Schurtz, Miss Lois Inglis, Miss Lucile Beardsley, Miss Ada Lillian Gordon, Miss May Preston, Miss Ada May, Miss Hilda Lichtenstein, Mrs. Frank Cooley, Mrs. Julius Parke, Miss Bessie Blackadder, Miss Elizabeth Rohns, Miss Gladys Springett, Miss Grace Barber, Miss Beulah Ward, Miss Phylis Povah, Miss Eva Otten, Miss Elizabeth Stridiron, Dr. Emil Rosinger, Mme. Annetta Antona. Thorough courses in Singing, Pianoforte, Violin, Violoncello, Organ, Ensemble, Theory, Harmony, Accompanying, Sight Singing, Sight Playing, Oratory, Languages, Journalism, etc.

Endorsed by leading artists of America and Europe.

DIPLOMAS AND CERTIFICATES GRANTED

Send for Catalog

ALENA K. EAYRS, Secretary

Tel. Grand 3488

fessionally. And it is true that, if they received the approbation of New York, it was a favorable introduction to the public of other towns. Not so, however, with those who chose Philadelphia or Boston as the scene of their début. The selection was in itself regarded by the Manhattanese as a tacit acknowledgment of inferiority or as a slight to their pretensions as arbiters; and in such cases they were slow at bestowing their approval, however well it might be deserved."

I doubt whether "Oberon" was performed in New York exactly as Weber wrote it, for it was then the fashion to use the framework and some of the songs of an opera and to introduce popular airs and incongruous business. "Oberon" was in all probability first given in this country in 1870. Performances, however, have been few. There were some at San Francisco in December, 1882, when the part of Rezia was taken alternately by Miss Lester and Miss Leighton.

SYMPHONY IN A MAJOR, NO. 7, OP. 92 . . . LUDWIG VAN BEETHOVEN

(Born at Bonn, December 16 (?) 1770; died at Vienna, March 26, 1827.)

The first sketches of this symphony were made by Beethoven probably before 1811 or even 1810.

Thayer states that Beethoven began the composition of the Seventh Symphony in the spring of 1812. Prod'homme believes that the work was begun in the winter of 1811-12. The autograph manuscript that belongs to the Mendelssohn family of Berlin bears the inscription: "Sinfonie. L. v. Bthvn 1812 13ten M." A clumsy binder cut the paper so that only the first line of the *M* is to be seen. There was therefore a dispute as to whether the month were May, June, or July. Beethoven wrote to Varena on May 8, 1812: "I promise you immediately a wholly new symphony for the next Academy, and, as I now have opportunity, the copying will not cost you a heller." He wrote on July 19: "A new symphony is now ready. As the Archduke Rudolph will have it copied, you will be at no expense in the matter." It is generally believed that the symphony was completed May 13, in the hope that it would be performed at a concert of Whitsuntide.

A Most Effectual Throat Relief

Hoarseness, coughs, inflammation of the throat, bronchial and asthmatic troubles are relieved promptly by the use of

BROWN'S BRONCHIAL TROCHES

For over half a century recognized throughout the world as the staple throat remedy. Especially convenient to carry in purse or pocket ready for use whenever required to check a cough or give relief in any throat trouble.

Entirely free from opiates in any form. Fine for singers and speakers to clear the voice. Sold everywhere in boxes—never in bulk.

Price 25c, 50c and \$1.00
Sample sent free on request

JOHN I. BROWN & SON, BOSTON, MASS.

BROWN'S

**CAMPHORATED
SAPONACEOUS**

DENTIFRICE

is an article of superior merit. Used daily, will keep the teeth sound, prevent accumulation of tartar, and give firmness to the gums. It leaves a particularly clean and pleasant feeling in the mouth.

For sale by druggists and dealers in toilet articles, or sent on receipt of price, 25 cents. Sample sent on request.

Manufactured by JOHN I. BROWN & SON

**CURTIS & BROWN
MFG. CO., Ltd.**

NEW YORK, N.Y.

The score of the symphony was dedicated to the Count Moritz von Fries and published in 1816. The edition for the pianoforte was dedicated to the Tsarina Elizabeth Alexiewna of All the Russias.

The first performance of the symphony was at Vienna, in the large hall of the University, on December 8, 1813.

Mälzel, the famous maker of automata, exhibited in Vienna during the winter of 1812-13 his automatic trumpeter and panharmonicon. The former played a French cavalry march with calls and tunes; the latter was composed of the instruments used in the ordinary military band of the period,—trumpets, drums, flutes, clarinets, oboes, cymbals, triangle, etc. The keys were moved by a cylinder, and overtures by Handel and Cherubini and Haydn's Military Symphony were played with ease and precision. Beethoven planned his "Wellington's Sieg," or "Battle of Vittoria," for this machine. Mälzel made arrangements for a concert,—a concert "for the benefit of Austrian and Bavarian soldiers disabled at the battle of Hanau."

The arrangements for this charity concert were made in haste, for several musicians of reputation were then, as birds of passage, in Vienna, and they wished to take parts. Among the distinguished executants were Salieri and Hummel, two of the first chapel-masters of Vienna, who looked after the cannon in "Wellington's Sieg"; the young Meyerbeer, who beat the bass drum and of whom Beethoven said to Tomaschek: "Ha! ha! ha! I was not at all satisfied with him; he never struck on the beat; he was always too late, and I was obliged to speak to him rudely. Ha! ha! ha! I could do nothing with him; he did not have the courage to strike on the beat!" Spohr and Mayseder were seated at the second and third violin desks, and Schuppanzigh was the concert-master; the celebrated Dragonetti was among the double-basses. Beethoven conducted.

The programme was as follows: "A brand-new symphony," the Seventh, in A major, by Beethoven; two marches, one by Dussek, the other by Pleyel, played by Mälzel's automatic trumpeter with full orchestral accompaniment; "Wellington's Sieg, oder die Schlacht bei Vittoria." "Wellington's Sieg" was completed in October of 1813 to celebrate the victory of Wellington over the French troops in Spain on June 21 of that year. Mälzel had persuaded Beethoven to compose

THE LENOX HOTEL

Boylston and Exeter Streets

BOSTON

THE most comfortable and convenient hotel in Boston. Easy access to theatres, shopping districts and railroad stations. Beautifully and cosily appointed, with an atmosphere of refinement, and cuisine unexcelled. Located in the exclusive Back Bay District. Here will be found every convenience for transient as well as the permanent guest. 250 rooms, singly or en suite. Fireproof.

Three Minutes from Back Bay Railroad Stations

the piece for his panharmonicon, and furnished material for it, and had even given him the idea of using "God save the King" as the subject of a lively fugue. Mälzel's idea was to produce the work at concerts, so as to raise money enough for him and Beethoven to go to London. He was a shrewd fellow, and saw that, if the "Battle Symphony" were scored for orchestra and played in Vienna with success, an arrangement for his panharmonicon would then be of more value. Beethoven dedicated the work to the Prince Regent, afterward George IV., and forwarded a copy to him, but the "First Gentleman in Europe" never acknowledged the compliment. "Wellington's Sieg" was not performed in London until February 10, 1815, when it had a great run. The news of this success pleased Beethoven very much. He made a memorandum of it in the note-book which he carried with him to taverns.

This benefit concert was brilliantly successful, and there was a repetition of it December 12 with the same prices of admission, ten and five florins. The net profit of the two performances was four thousand six gulden. Spohr tells us that the new pieces gave "extraordinary pleasure, especially the symphony; the wondrous second movement was repeated at each concert; it made a deep, enduring impression on me. The performance was a masterly one, in spite of the uncertain and often ridiculous conducting by Beethoven." Glöggel was present at a rehearsal when the violinists refused to play a passage in the symphony, and declared that it could not be played. "Beethoven told them to take their parts home and practise them; then the passage would surely go." It was at these rehearsals that Spohr saw the deaf composer crouch lower and lower to indicate a long diminuendo, and rise again and spring into the air when he demanded a climax. And he tells of a pathetic yet ludicrous blunder of Beethoven, who could not hear his own soft passages.

* * *

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, strings.

I. The first movement opens with an Introduction, poco sostenuto,



The "TEK"

Have you tried it? Why not?
Are you afraid of becoming a fine player?
The "TEK" makes players

Send for booklet

Address:

VIRGIL PIANO SCHOOL CO.

42 West 76th Street, New York



RARE OLD VIOLINS

JOHN MARKERT & CO.
33 WEST 8th STREET, N.Y.

BOUND COPIES of the Boston Symphony Orchestra's PROGRAMME BOOKS

Containing Mr. Philip Hale's analytical and descriptive notes on all works performed during the season ("musically speaking, the greatest art annual of to-day,"—W. J. Henderson, *New York Sun*)
May be obtained by addressing

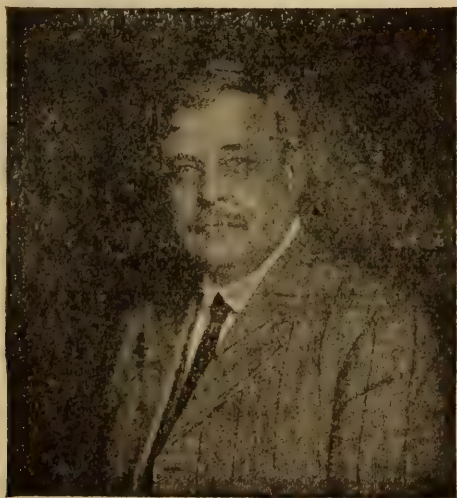
PRICE \$3.00

**C. A. ELLIS
SYMPHONY HALL**

A major, 4-4. A melodic phrase is given to the oboe, then clarinets, horns, bassoons, against crashing chords of the full orchestra. This figure is worked contrapuntally against alternate ascending scale passages in violins and in basses. There is a modulation to C major. A more melodious motive, a slow and delicate dance theme, is given out by wood-wind instruments, then repeated by the strings, while double-basses, alternating with oboe and bassoon, maintain a rhythmic accompaniment. (A theme of the first movement is developed out of this rhythmic figure, and some go so far as to say that all the movements of this symphony are in the closest relationship with this same figure.) The initial motive is developed by the whole orchestra fortissimo, A major; there is a repetition of the second theme, F major; and a short coda leads to the main portion of the movement.

This main body, Vivace, A major, 6-8, is distinguished by the persistency of the rhythm of the "dotted triplet." The tripping first theme is announced, piano, by wood-wind instruments and horns, accompanied by the strings. It is repeated by the full orchestra fortissimo. The second theme, of like rhythm and hardly distinguishable from the first, enters piano in the strings, C-sharp minor, goes through E-flat major in the wood-wind to E major in the full orchestra, and ends quietly in C major. The conclusion theme is made up of figures taken from the first. The first part of the movement is repeated. The free fantasia is long and elaborate. The third section is in orthodox relationship with the first, although the first theme is developed at greater length. The coda is rather long.

II. Allegretto, A minor, 2-4. The movement begins with a solemn first theme played in harmony by violas, violoncellos, and double-basses. The strongly marked rhythm goes almost throughout the whole movement. The second violins take up the theme, and violas and violoncellos sing a counter-theme. The first violins now have the chief theme, while the second violins play the counter-theme. At last wood-wind instruments and horns sound the solemn, march-like motive, and the counter-theme is given to the first violins. The rhythm of the accompaniment grows more and more animated with the entrance in turn of each voice. A tuneful second theme, A major,



Edward B. Kinney

Vocal Specialist

780 WEST END AVENUE
S.E. Corner 98th STREET
NEW YORK

Phone, 1404 River

As organist and choirmaster of one of New York's large churches, and a producer of light operas, Mr. Kinney gives his pupils unusual chances.

He not only places the voice, but prepares the young artist for a career. His experience in caring for and restoring abused and apparently lost voices is invaluable. Examination by appointment.

is given to wood-wind instruments against arpeggios for the first violins, while the persistent rhythm is kept up by the basses. There is a modulation to C major, and a short transition passage leads to the second part. This is a repetition of the counter-theme in wood-wind instruments against the first theme in the basses and figuration for the other strings. There is a short fugato on the same theme, and the second theme enters as before. There is a short coda.

III. The third movement, Presto, F major, 3-4, is a brilliant scherzo. The theme of the trio, assai meno presto, D major, 3-4, is said to be that of an old pilgrim hymn in Lower Austria. "This scherzo in F major is noteworthy for the tendency the harmony has to fall back into the principal key of the symphony, A major." A high-sustained A runs through the trio.

IV. The Finale, Allegro con brio, A major, 2-4, is a wild rondo on two themes. Here, according to Mr. Prod'homme and others, as Beethoven achieved in the Scherzo the highest and fullest expression of exuberant joy,—“unbuttoned joy,” as the composer himself would have said,—so in the Finale the joy becomes orgiastic. The furious, bacchantic first theme is repeated after the exposition, and there is a sort of coda to it, “as a chorus might follow upon the stanzas of a song.” There is imitative contrapuntal development of a figure taken from the bacchantic theme. A second theme of a more delicate nature is announced by the strings and then given to wind instruments. There are strong accents in this theme, accents emphasized by full orchestra, on the second beat of the measure. Brilliant passage-work of the orchestra, constantly increasing in strength, includes a figure from the first theme. There is a repeat. The first theme is then developed in an elaborate manner, but the theme itself returns, so that the rondo character is preserved. There is a return to the first theme in A major. The third part of the movement is practically a repetition of the first, but the second theme is now in A minor. There is a long coda with a development of the figure from the first theme over a bass which changes from E to D-sharp and back again. The concluding passage of the theme is used fortissimo, and the movement ends with a return of the conspicuous figure from the main theme.

HOTEL PURITAN

COMMONWEALTH AVENUE, BOSTON



C. C. COSTELLO
Manager

The Distinctive Boston House

and one of the most attractive hotels in the world for those who demand the best.

Several desirable rooms and suites at modest prices. Booklet of the hotel with guide to Boston and vicinity will be mailed on request.

PRELUDE TO "THE AFTERNOON OF A FAUN (AFTER THE ECLOGUE OF STÉPHANE MALLARMÉ)" ACHILLE CLAUDE DEBUSSY

(Born at St. Germain (Seine and Oise), August 22, 1862; now living at Paris.)

"Prélude à l'Après-Midi d'un Faune (Églogue de S. Mallarmé)" * was played for the first time at a concert of the National Society of Music, Paris, December 23, 1894. The conductor was Gustave Doret. The second performance was at a Colonne Concert, Paris, October 20, 1895.

The first performance in Boston—it was also the first in the United States—was at a concert of the Boston Orchestral Club, Mr. Longy conductor, April 1, 1902.

Stéphane Mallarmé formulated his revolutionary ideas concerning style about 1875, when the *Parnasse Contemporain* rejected his first poem of true importance, "L'Après-Midi d'un Faune." The poem was published in 1876 as a quarto pamphlet, illustrated by Manet. The eclogue is to the vast majority cryptic. The poet's aim, as Mr. Edmund Gosse expresses it, was "to use words in such harmonious combinations as will suggest to the reader a mood or a condition which is not mentioned in the text, but is nevertheless paramount in the poet's mind at the moment of composition." Mallarmé, in a letter to Mr. Gosse, accepted with delight this understanding of his purpose: "I make music, and do not call by this name that which is drawn from the euphonic putting together of words,—this first requirement is taken for granted; but that which is beyond, on the other side, and produced magically by certain dispositions of speech and language, is then only a means of material communication with the reader, as are the keys of the pianoforte to a hearer."

* * *

"The Afternoon of a Faun" is scored for three flutes, two oboes, one

* Stéphane Mallarmé was born at Paris in 1842; he died at Valvins in 1898. He taught English at French provincial towns and then for thirty years (1862-92) in Paris at a college. In 1874-75 he edited *La Dernière Mode*. The list of his works is as follows: "Le Corbeau" (translation into French prose of Poe's "Raven"), 1875; preface to Beckford's "Vathek," 1876; "L'Après-Midi d'un Faune," 1876; "Petite Philologie à l'Usage des Classes et du Monde: Les Mots Anglais," 1877; "Poésies Complètes" (photo-lithographed from the original manuscript), 1887; "Les Poèmes de Poe" (translation into French prose), 1888; "Le Ten o'Clock de M. Whistler," 1888; "Pages," 1891; "Les Miens: Villiers de l'Isle Adam," 1892; "Vers et Prose," 1892; "La Musique et les Lettres" (lectures delivered at Oxford and Cambridge), 1894; "Divagations," 1897; "Poésies," 1899.

At first a Parnassian, he became recognized as a chief of the Symbolists. For discussions of Mallarmé see Gosse's "Questions at Issue," 1893; Vittorio Pica's "Letteratura d' Eccezione," 1899; Arthur Symon's essay, "Mallarmé," in "The Symbolist Movement in Literature" (1899); George Moore's "Confessions of a Young Man"; Teodor de Wyzewa's "Nos Maîtres" (Paris, 1895); Paul Verlaine's "Les Poètes Maudits" (Paris, 1888); Gustave Kahn's "Symbolistes et Décadents" (Paris, 1902), an invaluable book to students of modern French poetry; Vance Thompson's "French Portraits" (1900).

In 1896 Mallarmé was named "poet of poets" at an election in which almost every Frenchman known in letters voted.



MAUD POWELL

"Long ago Maud Powell became recognized as the greatest among women violinists. To-day, what critic will venture to rank any man above her?"—W. A. P.

Management . H. GODFREY TURNER, 1402 Broadway, New York

English horn, two clarinets, two bassoons, four horns, two harps, small antique cymbals,* strings. It is dedicated to Raymond Bonheur.

The chief theme is announced by the flute, *très modéré*, E major, 9-8. Louis Laloy gives the reins to his fancy. "One is immediately transported into a better world; all that is leering and savage in the snub-nosed face of the faun disappears; desire still speaks, but there is a veil of tenderness and melancholy. The chord of the wood-wind, the distant call of the horns, the limpid flood of harp-tones, accentuate this impression. The call is louder, more urgent, but it almost immediately dies away, to let the flute sing again its song. And now the theme is developed: the oboe enters in, the clarinet has its say; a lively dialogue follows, and a clarinet phrase leads to a new theme which speaks of desire satisfied; or it expresses the rapture of mutual emotion rather than the ferocity of victory. The first theme returns, more languorous, and the croaking of muted horns darkens the horizon. The theme comes and goes, fresh chords unfold themselves; at last a solo 'cello joins itself to the flute; and then everything vanishes, as a mist that rises in the air and scatters itself in flakes."

"TILL EULENSPIEGEL'S MERRY PRANKS, AFTER THE OLD-FASHIONED, ROGUISH MANNER,—IN RONDO FORM," FOR FULL ORCHESTRA, OP. 28 RICHARD STRAUSS

(Born at Munich, June 11, 1864; now living at Charlottenburg—Berlin.)

"Till Eulenspiegel's lustige Streiche, nach alter Schelmenweise—in Rondoform—für grosses Orchester gesetzt, von Richard Strauss," was produced at a Gürzenich concert at Cologne, November 5, 1895. It was composed in 1894-95 at Munich, and the score was completed there, May 6, 1895. The score and parts were published in September, 1895.

When Dr. Franz Wüllner, who conducted the first performance at

* Small cymbals, as well as the large cymbals, were used habitually in the bands of the janizaries from the time of organization in the seventeenth century. The ancient ones found at Pompeii were of bronze, connected by a bronze chain of twenty-four rings. Mahillon says that the sound is pitched approximately to the first E above the treble staff. [F. A. Lampe thought it worth while to write a book of 420 pages. "De Cymbalis Veterum" (1703).] Berlioz speaks of them in his Treatise on Instrumentation: "I have seen some in the Pompeian Museum at Naples, which were no larger than a dollar. The sound of these is so high and so weak that it could hardly be distinguished without a complete silence of the other instruments. These cymbals served in ancient times to mark the rhythm of certain dances, as our modern castanets, doubtless. In the fairy-like scherzo of my 'Romeo and Juliet' symphony, I have employed two pairs of the dimension of the largest of the Pompeian cymbals; that is to say, rather less than the size of the hand, and tuned a fifth one with the other." (They were tuned to B-flat and F above the treble staff.) "To make them vibrate, well, the player should, instead of striking the cymbals full one against the other, strike them merely by one of their edges. They should be of at least three lines and a half in thickness." Chausson introduced antique cymbals in his symphonic poem, "Viviane," and Loeffler uses them in his "Pagan Poem."



PEABODY CONSERVATORY OF MUSIC

OF BALTIMORE

Mt. Vernon Place

HAROLD RANDOLPH, Director

Recognized as the leading endowed musical conservatory of the country, offering unusual advantages for musical culture in all branches. Staff of 60 eminent European and American Masters, including

Theodor Hemberger

**Otis B. Boise
George F. Boyle
Adelin Fermin**

**Ernest Hutcheson
Pietro Minetti
Harold Phillips**

**J. C. Van Hulsteyn
Emmanuel Wad
Bart Wirtz**

Scholarships, Diplomas, Teachers' Certificates

Catalogues mailed

Cologne, asked the composer for an explanatory programme of the "poetical intent" of the piece, Strauss replied: "It is impossible for me to furnish a programme to 'Eulenspiegel'; were I to put into words the thoughts which its several incidents suggested to me, they would seldom suffice, and might even give rise to offence. Let me leave it, therefore, to my hearers to crack the hard nut which the Rogue has prepared for them. By way of helping them to a better understanding, it seems sufficient to point out the two 'Eulenspiegel' motives, which, in the most manifold disguises, moods, and situations, pervade the whole up to the catastrophe, when, after he has been condemned to death, Till is strung up to the gibbet. For the rest, let them guess at the musical joke which a Rogue has offered them." Strauss indicated in notation three motives,—the opening theme of the introduction, the horn theme that follows almost immediately, and the descending interval expressive of condemnation and the scaffold.

Till (or Tyll) Eulenspiegel is the hero of an old *Volksbuch* of the fifteenth century attributed to Dr. Thomas Murner (1475-1530). Till is supposed to be a wandering mechanic of Brunswick, who plays all sorts of tricks, practical jokes,—some of them exceedingly coarse,—on everybody, and he always comes out ahead. In the book, Till (or Till Owlglass, as he is known in the English translation) goes to the gallows, but he escapes through an exercise of his ready wit, and dies peacefully in bed, playing a sad joke on his heirs, and refusing to lie still and snug in his grave. Strauss kills him on the scaffold. The German name is said to find its derivation in an old proverb: "Man sees his own faults as little as a monkey or an owl recognizes his ugliness in looking into a mirror."

Certain German critics were not satisfied with Strauss's meagre clew, and they at once began to evolve labored analyses. One of these programmes, the one prepared by Mr. Wilhelm Klatte, was published in the *Allgemeine Musik-Zeitung* of November 8, 1895, and as it has been published frequently in programme books in Germany and England, and in some cases with Strauss's apparent sanction, it is now published for the first time in a programme book of these concerts. The translation is, for the most part, by Mr. C. A. Barry:—

A strong sense of German folk-feeling (*des Volksthümlichen*) pervades the whole work; the source from which the tone-poet drew his inspiration is clearly indicated in the introductory bars: *Gemächlich* (Andante comodo), F major, 4-8. To some extent this stands for the "once upon a time" of the story-books. That what follows is not to be treated in the pleasant and agreeable manner of narrative poetry, but in a

PAUL SAVAGE, *Teacher of Singing*

803-4 CARNEGIE HALL, NEW YORK CITY

Summer School in New Hampshire

Special Advantages for Teachers

RUTH SAVAGE, Assistant

more sturdy fashion, is at once made apparent by a characteristic bassoon figure which breaks in *sforzato* upon the piano of the strings. Of equal importance for the development of the piece is the immediately following humorous horn theme (F major, 6-8). Beginning quietly and gradually becoming more lively, it is at first heard against a tremolo of the "divided" violins and then again in the tempo primo, *Sehr lebhaft* (Vivace). This theme, or at least the kernel of it, is taken up in turn by oboes, clarinets, violas, 'cellos, and bassoons, and is finally brought by the full orchestra, except trumpets and trombones, after a few bars crescendo, to a dominant half-close fortissimo in C. The thematic material, according to the main point, has now been fixed upon; the *milieu* is given by which we are enabled to recognize the pranks and droll tricks which the crafty schemer is about to bring before our eyes, or, far rather, before our ears.

Here he is (clarinet phrase followed by chord for wind instruments). He wanders through the land as a thorough-going adventurer. His clothes are tattered and torn: a queer, fragmentary version of the Eulenspiegel motive resounds from the horns. Following a merry play with this important leading motive, which directly leads to a short but brilliant tutti, in which it again asserts itself, first in the flutes, and then finally merges into a softly murmuring and extended tremolo for the violas, this same motive, gracefully phrased, reappears in succession in the basses, flute, first violins, and again in the basses. The rogue, putting on his best manners, slyly passes through the gate, and enters a certain city. It is market-day; the women sit at their stalls and prattle (flutes, oboes, and clarinets). Hop! Eulenspiegel springs on his horse (indicated by rapid triplets extending through three measures, from the low D of the bass clarinet to the highest A of the D clarinet), gives a smack of his whip, and rides into the midst of the crowd. Clink, clash, clatter! A confused sound of broken pots and pans, and the market-women are put to flight! In haste the rascal rides away (as is admirably illustrated by a fortissimo passage for the trombones) and secures a safe retreat.

This was his first merry prank; a second follows immediately: *Gemächlich* (Andante comodo), F major, 2-4. Eulenspiegel has put on the vestments of a priest, and assumes a very unctuous mien. Though posing as a preacher of morals, the rogue peeps out from the folds of his mantle (the Eulenspiegel motive on the clarinet points to the imposture). He fears for the success of his scheme. A figure played by muted violins, horns, and trumpets makes it plain that he does not feel comfortable in his borrowed plumes. But soon he makes up his

CONCERT DIRECTION M. H. HANSON

437 FIFTH AVENUE, NEW YORK

Offer for 1912-1913

GOTTFRIED GALSTON, the Munich Pianist

MAX PAUER, the Stuttgart Pianist

LOUIS PERSINGER, American Violinist

GEORG HENSCHER, Recitals to his own accompaniment

LEON RAINS, Basso, Dresden Royal Opera } Lieder and Oratorio

MARGUERITE LEMON, Soprano }

Besides all of the other artists on our lists this season, including Mmes. MARIE RAPPOLD, BERNICE DE PASQUALI and BORIS HAMBOURG, the 'cellist.

mind. Away with all scruples! He tears them off (solo violin, glissando).

Again the Eulenspiegel theme is brought forward in the previous lively tempo, 6-8, but is now subtly metamorphosed and chivalrously colored. Eulenspiegel has become a Don Juan, and he waylays pretty women. And one has bewitched him: Eulenspiegel is in love! Hear how now, glowing with love, the violins, clarinets, and flutes sing. But in vain. His advances are received with derision, and he goes away in a rage. How can one treat him so slightly? Is he not a splendid fellow? Vengeance on the whole human race! He gives vent to his rage (in a fortissimo of horns in unison, followed by a pause), and strange personages suddenly draw near ('cellos). A troop of honest, worthy Philistines! In an instant all his anger is forgotten. But it is still his chief joy to make fun of these lords and protectors of blameless decorum, to mock them, as is apparent from the lively and accentuated fragments of the theme, sounded at the beginning by the horn, which are now heard first from horns, violins, 'cellos, and then from trumpets, oboes, and flutes. Now that Eulenspiegel has had his joke, he goes away and leaves the professors and doctors behind in thoughtful meditation. Fragments of the typical theme of the Philistines are here treated canonically. The wood-wind, violins, and trumpets suddenly project the Eulenspiegel theme into their profound philosophy. It is as though the transcendent rogue were making faces at the big-wigs from a distance—again and again—and then waggishly running away. This is aptly characterized by a short episode (A-flat) in a hopping, 2-4 rhythm, which, similarly with the first entrance of the Hypocrisy theme previously used, is followed by phantom-like tones from the wood-wind and strings and then from trombones and horns. Has our rogue still no foreboding?

Interwoven with the very first theme, indicated lightly by trumpets and English horn, a figure is developed from the second introductory and fundamental theme. It is first taken up by the clarinets; it seems to express the fact that the arch-villain has again got the upper hand of Eulenspiegel, who has fallen into his old manner of life. If we take a formal view, we have now reached the repetition of the chief theme. A merry jester, a born liar, Eulenspiegel goes wherever he can succeed with a hoax. His insolence knows no bounds. Alas! there is a sudden jolt to his wanton humor. The drum rolls a hollow roll; the jailer drags the rascally prisoner into the criminal court. The verdict "guilty" is thundered against the brazen-faced knave. The Eulen-

SUCCESSFUL SONGS BY JOHN H. DENSMORE

The Lamb (B \flat and D \flat). Sacred or Secular.
Memory (C and B \flat). French and English Texts.
The Time I've Lost in Wooing (E \flat and C). Humorous.
April (G and F).
Two Roses (B \flat , A \flat , and F).
Good-night (High).
Laughing Song (High). Coloratura.

spiegel theme replies calmly to the threatening chords of wind and lower strings. Eulenspiegel lies. Again the threatening tones resound; but Eulenspiegel does not confess his guilt. On the contrary, he lies for the third time. His jig is up. Fear seizes him. The Hypocrisy motive is sounded piteously; the fatal moment draws near; his hour has struck! The descending leap of a minor seventh in bassoons, horns, trombones, tuba, betokens his death. He has danced in air. A last struggle (flutes), and his soul takes flight.

After sad, tremulous pizzicati of the strings the epilogue begins. At first it is almost identical with the introductory measures, which are repeated in full; then the most essential parts of the second and third chief-theme passages appear, and finally merge into the soft chord of the sixth on A-flat, while wood-wind and violins sustain. Eulenspiegel has become a legendary character. The people tell their tales about him: "Once upon a time . . ." But that he was a merry rogue and a real devil of a fellow seems to be expressed by the final eight measures, full orchestra, fortissimo.

Such is Mr. Wilhelm Klatte's explanation of the poetic contents of Strauss's rondo, and though the composer may smile in his sleeve and whisper to himself, "Not a bit like it!" he has never publicly contradicted Mr. Klatte.

* * *

The rondo, dedicated to Dr. Arthur Seidl, is scored for one piccolo, three flutes, three oboes, one English horn, one small clarinet in D, two clarinets, one bass clarinet, three bassoons, one double-bassoon, four horns (with the addition of four horns *ad lib.*), three trumpets (with three additional trumpets *ad lib.*), three trombones, one bass tuba, kettledrums, snare-drum, bass drum, cymbals, triangle, a watchman's rattle, strings.

PRELUDE TO THE OPERA "LOHENGRIN" RICHARD WAGNER

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

"Lohengrin," an opera in three acts, was performed for the first time at the Court Theatre, Weimar, August 28, 1850. The cast was as follows: Lohengrin, Beck; Telramund, Milde; King Henry, Höfer; The Herald, Pätsch; Ortrud, Miss Fastlinger; Elsa, Miss Agthe. Liszt conducted.

The tenor Beck found the first part of "Lohengrin's narrative" so exhausting that he was unable to sing the second; and, to quote Mr. Henry T. Finck's words, "Wagner, judging that this would probably be the case with most tenors, cancelled this passage altogether." The five additional verses are printed in the original orchestral score, but

ARTHUR L. LAWRASON

PROMINENT STUDENTS

REGINA VICARINO, Phenomenal Colorature

SALLIE FISHER

LINA ABARBANELL

322 W. 57th Street

Columbus 8945

NEW YORK

not in the score for voices and pianoforte, nor in the libretto. The whole narrative was sung at the Munich performance in 1869 with Nachbaur as Lohengrin. Some of Wagner's friends almost persuaded him to change the plot, and permit Lohengrin to remain with Elsa, just as Dickens was persuaded for the sake of "a happy ending" to change, and ruin in the changing, the final chapter of "Great Expectations." Beck, by the way, who, according to Richard Pohl, was wholly unable to do justice to the part, left the stage not many years after the first performance.*

It was at Marienbad in the summer of 1845 that Wagner laid out the scheme of "Lohengrin." He wrote the libretto in the following winter, and conceived some of the melodic ideas. He began the actual composition of the opera with this narrative of Lohengrin, "because the monologue contained the most significant musical germs in the whole score." In the original version, after the words "and Lohengrin my name," the orchestra intoned the Grail theme, the chorus treated the theme in the same manner as in the first act when the knight appears, and then the recitation continued in a manner analogous to first section. The third act of "Lohengrin" was composed at Grossgraufen between September 9, 1846, and March 5, 1847; the first act between May 12 and June 8, 1847; the second act between June 18 and August 2 of the same year. The Prelude was completed on August 28, 1847, and the instrumentation was made during the following winter and spring. The score was not published for several years,—to quote from Mr. W. J. Henderson's "Richard Wagner" (New York, 1901),—"because Meser, who had printed the previous works of the composer, had lost money by the ventures. Breitkopf & Härtel subsequently secured the score at a small price, not because they were niggardly in offering, but because Wagner's works had no large market value at the time, and he was anxious to sell, being in his chronic condition of financial embarrassment."

The first performance of the Prelude in concert was on January 17, 1853, in the Gewandhaus, Leipsic, at a concert for the benefit of the Orchestral Pension Fund. Julius Rietz conducted from manuscript.

The first performance of "Lohengrin" (in German) in the United States was at the Stadt Theatre, New York, April 3, 1871. Adolf Neuendorff conducted. The cast was as follows: Lohengrin, Habelmann; Telramund, Vierling; King Henry, Franosch; the Herald, W. Formes; Ortrud, Mme. Frederici; Elsa, Mme. Lichtmay. The first performance in Italian was at the Academy of Music, March 23, 1874:

* Wagner, in a letter to Louis Schindelmeisser, written in 1853, declared frankly that Beck was "atrocious." Yet the Princess Sayn-Wittgenstein, who heard him a few years after the first performance, was hysterical in praise of the tenor. Wagner wished his Lohengrin to be "young and radiant." He wrote with reference to one unhappy Lohengrin: "I had always fancied that people must be glad whenever Lohengrin but tread the stage; on the contrary, it seems they were gladder when he left it." For much entertaining matter concerning the first performance of "Lohengrin" see W. A. Ellis's *Life of Wagner*: the indices of the volumes are commendably full.

The Elinor Comstock Music School

A resident and day school. Leschetizky method. Piano teachers all Leschetizky pupils. Vocal, Harmony, Ensemble playing, Sight reading, Lectures on current operas and concerts. Classes arranged in French, Classic Dancing, Literature and History of Art. Catalogues.

Miss ELINOR COMSTOCK, 1000 Madison Ave., New York City

Lohengrin, Campanini; Telramund, del Puente; King Henry, Nannetti; the Herald, Blum; Ortrud, Miss Cary; Elsa, Miss Nilsson.

* * *

The Prelude is the development and working out of the Sangreal motive. Berlioz described the composition as a gradual crescendo leading to a shorter decrescendo. "Like the hero's career in the opera," says Mr. Apthorp, "it begins, as it were, in the clouds, then gradually descends farther and farther until it embraces all the lowest tones of the orchestra, and then returns to the clouds again. Its single theme is developed in free polyphony by various successive groups of instruments, each of which groups proceeds with free counter-thematic work as the next group enters with the theme. First we have the violins piano in their higher register; then come the flutes, oboes and clarinets; then the violas, 'cellos, horns, bassoons, and double-basses; lastly the trumpets, trombones, and tuba fortissimo; then comes the decrescendo, ending pianissimo in the high violins and flutes."

The Prelude is scored for three flutes, two oboes, English horn, two clarinets, bass clarinet, three bassoons, four horns, three trumpets, three trombones, bass tuba, a set of three kettledrums, cymbals, four solo violins, and the usual strings.

PRELUDE TO "THE MASTERSINGERS OF NUREMBERG."

RICHARD WAGNER

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

The Vorspiel to "Die Meistersinger von Nürnberg" was performed for the first time at Leipsic, November 1, 1862. The opera was first performed at Munich, June 21, 1868.

The idea of the opera occurred to Wagner at Marienbad in 1845, and he then sketched a scenario, which differed widely from the one finally adopted. It is possible that certain scenes were written while he was composing "Lohengrin," and there is a legend that the quintet was finished in 1845. Some add to the quintet the different songs of Sachs and Walther. Wagner wrote a friend, March 12, 1862: "To-morrow I at least hope to begin the composition of 'Die Meistersinger.'" The libretto was completed at Paris in 1861. He worked at Biebrich in 1862 on the music. In the fall of that year he wished the public to hear fragments of his new works, as yet not performed nor published,—fragments of "Siegfried," "Tristan," "Die Walküre,"—and he himself added to these the overture to "Die Meistersinger," the entrance of the mastersingers, and Pagner's address, from the same opera.

WILFRIED KLAMROTH

TEACHER of SINGING IN ALL OF ITS
BRANCHES

RICCARDO MARTIN'S OPINION:

"He has the real secret and knows how to teach it."

Studio, 11 1-2 West 37th Street . . . NEW YORK

His friend, Wendelin Weissheimer (born 1838), opera conductor at Würzburg and Mainz, composer, teacher, essayist, organized a concert at Leipsic for the production of certain works. Von Bülow was interested in the scheme, and the concert was given in the hall of the Gewandhaus, November 1, 1862, as stated above.

The programme was as follows:—

PART I.

Prelude to "Die Meistersinger zu Nürnberg" (new)	<i>Wagner</i>
"Das Grab im Busento," Ballade for Bass, Male Chorus, and Orchestra	<i>Weissheimer</i>
Sung by Mr. RÜBSAMEN.	
Concerto in A major (No. 2) for Piano	<i>Liszt</i>
Mr. v. BÜLOW.	
"O lieb' so lang du lieben kannst," Cantata for Mixed Chorus, Solo, and Orchestra	<i>Weissheimer</i>

PART II.

"Ritter Toggenburg," Symphony in one movement (five sections)	<i>Weissheimer</i>
Chorus, "Trocknet nicht"	<i>Weissheimer</i>
"Chorus, "Frühlingslied"	<i>Weissheimer</i>
The duet sung by Miss LESSIAK and Mr. JOHN.	
Overture to the opera "Tannhäuser"	<i>Wagner</i>

Wagner conducted the two overtures. The hall was nearly empty, and the concert was given at a pecuniary loss. This was naturally a sore disappointment to Wagner, who had written to Weissheimer, October 12, 1862: "Good! 'Tannhäuser' overture, then! That's all right for me. For what I now have in mind is to make an out-and-out sensation, so as to make money." Wagner had proposed to add the prelude and finale of "Tristan" to the prelude to "Die Meistersinger"; but his friends in Leipsic advised the substitution of the overture to "Tannhäuser." There was not the faintest applause when Wagner appeared to conduct. Yet the prelude to "Die Meistersinger" was received then with such favor that it was immediately played a second time.

* *

I give in condensed and paraphrased form Mr. Maurice Kufferath's analysis of this overture.*

This Vorspiel, or prelude, is in reality a broadly developed overture in the classic form. It may be divided into four distinct parts, which are closely knit together.

*See "Les Maitres Chanteurs de Nuremberg," by Maurice Kufferath (Paris and Brussels, 1908), pp. 200-210.

DE MERITTE SCHOOL

815 BOYLSTON STREET, BOSTON
Twelfth Year

A preparatory school for boys who want an education.

The **Upper Grade** prepares for college and the scientific schools.

The **Lower Grade** gives to boys from ten to fourteen years of age a careful training for the work of the upper grade.

EDWIN DE MERITTE, A. B., Prin.

CAMP ALGONQUIN

ASQUAM LAKE, N.H.

A select camp for manly boys, opens June 25. Twenty-seventh season. Personal supervision, outdoor life, tutoring. For circulars or information, address

EDWIN DE MERITTE

815 Boylston Street BOSTON, MASS.

1. An initial period, *moderato*, in the form of a march built on four chief themes, combined in various ways. The tonality of C major is well maintained.

2. A second period, in E major, of frankly lyrical character, fully developed, and in a way the centre of the composition.

3. An intermediate episode after the fashion of a scherzo, developed from the initial theme, treated in diminution and in fugued style.

4. A revival of the lyric theme, combined this time simultaneously with the two chief themes of the first period, which leads to a coda wherein the initial phrase is introduced in the manner of a *stretto*.

The opening energetic march theme serves throughout the work to characterize the mastersingers. As Wagner said, "The German is angular and awkward when he wishes to show his good manners, but he is noble and superior to all when he takes fire." The theme might characterize the German bourgeoisie. (Compare Elgar's theme of "London Citizenship," in "Cockaigne.") Secondary figures are formed from disintegrated portions of this theme, and there is a peculiarly appropriate scholastic, pedantic polyphony. Note also how from the beginning a cunning use of the *ritardando* contributes to the archaic color of the work.

The exposition of the initial theme, with the first developments, leads to a second theme of wholly different character. It is essentially lyrical, and, given at first to the flute, hints at the growing love of Walther for Eva. Oboe, clarinet, and horn are associated with the flute, and alternate with it in the development.

A Weberish flourish of violins leads to a third theme, intoned by the brass, sustained by harp. It is a kind of fanfare. The theme seems to have been borrowed by Wagner from the "crowned Tone" of Heinrich Mügling.* This pompous theme may be called the fanfare of the corporation, the theme of the guild, or the theme of the banner, the emblem of the corporation. It is soon combined with the theme of the mastersingers, and at the conclusion the whole orchestra is used. There is in this brilliant passage an interesting chromatic walk of trumpets and trombones, supported by violas and 'cellos.

A short and nervous episode of eight measures introduces a series of modulations, which lead to a sweet yet broadly extended melody,—the theme that characterizes in general the love of Walther and Eva. And here begins the second part of the overture. The love theme after development is combined with a more passionate figure, which is used in the opera in many ways,—as when Sachs sings of the spring; as when it is used as an expression of Walther's ardor in the accompaniment to his trial song in the first act.

The tonality of the first period is C major, that of the love music is E major. And now there is an *allegretto*. The oboe, in staccato notes, traces in double diminution the theme of the initial march; while the clarinet and the bassoon supply ironical counterpoint. The theme of youthful ardor enters in contention; but irony triumphs, and there is a parody (in E-flat) of the solemn March of the Mastersingers, with a new subject in counterpoint in the basses. The counter-theme in the 'cellos is the theme which goes from mouth to mouth in the crowd when Beckmesser appears and begins his Prize Song,—“What? He? Does he dare? *Scheint mir nicht der Rechtel*” “He's not the fellow to do it.”

* See "Der Meistergesang in Geschichte und Kunst," by Curt Mey (Carlsruhe, 1892, pp. 56, 57).

And this mocking theme has importance in the overture; for it changes position with the subject, and takes in turn the lead.

After a return to the short and nervous episode there is a thunderous explosion. The theme of the mastersingers is sounded by the brass with hurried violin figures, at first alone, then combined simultaneously with the love theme, and with the fanfare of the corporation played scherzando by the second violins, violas, and a portion of the woodwind. This is the culmination of the overture. The melodious phrase is developed with superb breadth. It is now and then traversed by the ironical theme of the flouted Beckmesser, while the basses give a martial rhythm until again breaks forth from the brass the theme of the corporation. The fanfare leads to a last and sonorous affirmation of the mastersinger theme, which serves at last as a song of apotheosis.

MUSICAL INSTRUCTION

TEACHER OF SINGING

Miss CLARA E. MUNGER

CENTURY BUILDING

177 Huntington Avenue, BOSTON

Miss PRISCILLA WHITE Teacher of Singing

602 Pierce Building
COPLEY SQUARE, BOSTON

67 MOUNT VERNON STREET

BERTHA CUSHING CHILD

TEACHING AT
LANG STUDIOS

6 NEWBURY STREET, BOSTON

TEACHER OF SINGING

Assistant, GRACE R. HORNE

312 Pierce Building, Copley Square
BOSTON, MASS.

CLARA TIPPETT

MAY SLEEPER RUGGLES
(CONTRALTO)

Liederheim School of Vocal Music
AUBURNDALE, MASS.
(Private Home for a few pupils)

602 Pierce Building, Copley Square, BOSTON

Liederheim has a distinguished Advisory Board of Educators and Musicians, endorsing the work done in this unique music-home. One or two years here, devoted to singing alone, brings direct practical results.

THE LIEDERHEIM EUROPEAN TOUR

Art, History, Music and Sight-seeing,
with Mrs. Ruggles

June 20 to September 9, 1912

MUSICAL INSTRUCTION

EBEN H. BAILEY

ORGANIST

Voice Culture Singers Coached
Song, Opera, and Oratorio

30 HUNTINGTON AVE., BOSTON

RECENT COMPOSITIONS

SACRED SONGS

Faith and Patience

Also arr. as duet, Soprano and Baritone

Ope, Thou, Mine Eyes. 'Cello *ad lib.*

Alone with Thee

CONCERT WALTZ SONGS

Carol of the Lark Life's Merry Morn

Fleeting Days

DOROTHY TEMPLE

TEACHER of SINGING

12 W. 46th Street

SOPRANO

Distinguished Academician of Royal Philharmonic
Academy of Rome

ORATORIO CONCERT RECITAL

Management, E. M. S. FITE

145 W. 45th Street - - - NEW YORK

MME. DE BERG-LOFGREN

TEACHER OF SINGING

The "GARCIA" Method

Teacher of Bettina Freeman, now leading soprano of the Quinlan Opera Company of England

70 WESTLAND AVENUE, BOSTON

Telephone, Back Bay 3096-R

GWILYM MILES

Address, Care MUSICAL COURIER

BARITONE

ORATORIO and CONCERT RECITALS

Studio, 917 CARNEGIE HALL
NEW YORK

Mrs. HATTIE CLAPPER MORRIS

VOICE PLACING AND
BREATHING A SPECIALTY

TEACHING IN ALL ITS BRANCHES

1730 Broadway - - - - - NEW YORK CITY

VICTOR HARRIS

TEACHER OF SINGING

in all its branches

THE BEAUFORT 140 West 57th Street, NEW YORK

LOUIS Author RUSSELL SYSTEMS
ARTHUR RUSSELL of the OF MUSIC STUDY

Invites correspondence from teachers and professional students of voice, piano and theory. Preparation for concert work or teaching. Repair of voice. Development of technic. Write for literature.

SUITE 853 CARNEGIE HALL MANHATTAN, NEW YORK

(Summer Normal Session)

BARITONE SOLOIST

and TEACHER OF SINGING

NEW CENTURY BUILDING

177 HUNTINGTON AVENUE • BOSTON

Room 10

FREDERICK N. WATERMAN

MUSICAL INSTRUCTION

MR. C. M. CHASE

TEACHER OF PIANOFORTE PLAYING

Assisted by MILDRED HARLOWE COOK and others

STUDIOS, STEINERT HALL ANNEX, BOSTON

500 CARNEGIE HALL, NEW YORK, WEDNESDAYS

ART OF SINGING

Mrs. WILLIAM S. NELSON

Thursdays, Estey Building, Philadelphia

259 West 92d Street - - - New York

JOHN C. DEMPSEY

BASS-BARITONE

TEACHER OF SINGING

Conductor and Coach for amateur or professional
Opera Clubs

Choirmaster of St. Mark's P.E. Church, N.Y. City

Musical Director of the St. Cecilia Society
of Flushing

Musical Director of St. Cecilia Choral Club of
Long Island City

PIANIST

ELLA BACKUS-BEHR

Sixty-nine West Eighty-eighth Street
NEW YORK

As Vocal Coach refers to

Mme. Louise Homer Mr. Bechtal Alcock and
Mrs. Merle Tillotson-Alcock Mr. Frederic Martin

AMERICAN INSTITUTE OF
APPLIED MUSIC

METROPOLITAN COLLEGE OF MUSIC
212 West 59th Street, New York City

Thorough instruction in all branches of music.
Personal attention to individual pupils.

Twenty-sixth year began October 2, 1911.

KATE S. CHITTENDEN, Dean of the Faculty

PIANO INSTRUCTION

Claude Maitland Griffith

Studio, 133 Carnegie Hall, New York

Mon. and Thurs. Afternoons

Pouch Gallery, Brooklyn

SEND FOR CIRCULAR

BARITONE

PERRY AVERILL

Prepares Singers for the profession

Studio, 220 West 59th Street, New York

'Phone 1097 Col.

Miss M. GRACE DASCHBACH

In charge of Vocal Department Teachers
College, Columbia University

S O P R A N O
TEACHER OF SINGING

401 Carnegie Hall . New York City

GEORGE HARRIS, Jr.

TENOR

Soloist with Boston Symphony Orchestra
Cecilia Society
and with New York Symphony Orchestra
Management:

M. H. HANSON, 437 5th Avenue, New York

MASTER MUSIC STUDIOS

2789 Broadway, New York

Mrs. M. DUBLE-SCHEELE

Apply to Secretary, Master Music Studios

CATALOG

Telephone Connection

STEINWAY PIANO USED

SUMMER CENTER

SCHLOSS ORT, GUMUNDEN, AUSTRIA

Study of music is optional

BASSO

CARL E. DUFFT

Vocal Instruction

1 East 40th Street . New York City

LESLEY MARTIN

Bel Canto

Studio: 1425 Broadway, New York

SINGERS—Suzanne Baker Watson, Cora Cross, Nellie Hart, Willette Kershaw, Gertrude Hutcheson, Ivy Scott, Marion Stanley, Estelle Ward, Mabel Wilbur, Flora Zabelle, Edward Foley, George Gilbert, John Hendricks, Andrew Mack, Dr. Eugene Walton Marshall, Fiske O'Hara, Umberto Sacchetti, Ellis Rhodes, Albert Wallerstedt, and many other singers now before the public in operatic and church work

FRANCIS ROGERS

Management, LOUDON CHARLTON

868 Carnegie Hall, New York

B A R I T O N E

RECITAL, ORATORIO, CONCERT

Also a limited number of pupils in the art of singing
There is the real stuff in this singer.—**PHILIP HALE.**
Mr. Rogers is a true artist.—**W. J. HENDERSON**
(*N. Y. Sun*).

Address, 563 PARK AVENUE, NEW YORK

VIRGIL

Piano School and Conservatory

42 West 76th Street, New York

**THE SCHOOL THAT MAKES
PLAYERS
RÉSULTS TELL**

Catalogue on request

TENOR

E. SHEFFIELD MARSH

**Tone production and preparation for
public work**

Studio, 815 Carnegie Hall . New York City

LIONEL ROBSARTE

Former Opera Tenor

Voice Specialist

A. de Trabadelo, Paris, teacher of Melba, Garden, Farrar, Eames, Carasa, Gayarre, etc., says:
"I sincerely believe Mr. Robsarte has no equal among American instructors."

Voices tried gratis by appointment

From tone work to artistic finish. Traditions and action of full opera repertoire—Concert and oratorio. Teacher of Mme. Jungman, Prima Donna Contralto, Hofopera, Vienna; Mlle. Lillian Grenville, Prima Donna Soprano, Milan, St. Petersburg, Nice, Chicago Opera Co.; Signor Jacoletti, now singing in Naples; Miss Helene Travis, Mascagni Opera Co.

Residence Studio - Hotel Woodward, N.Y.

'PHONE, 5000 COLUMBUS

DETROIT ARMORY

Under the Auspices of the Detroit Orchestral Association

DIRECTORS

WILLIAM H. MURPHY, President
FREDERICK M. ALGER, Vice-President
LEW W. BOWEN
CHARLES L. FREER
EDWIN S. GEORGE
WILFRED C. LELAND
J. HARRINGTON WALKER

EXECUTIVE COMMITTEE

NEWTON J. COREY,
Secretary and Manager
CHARLES MOORE, Treasurer
JOHN SCOTT, Auditor

Boston Symphony Orchestra

MAX FIEDLER, Conductor

Thirty-first Season, 1911-1912

Programme of the Second and Last Concert

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE



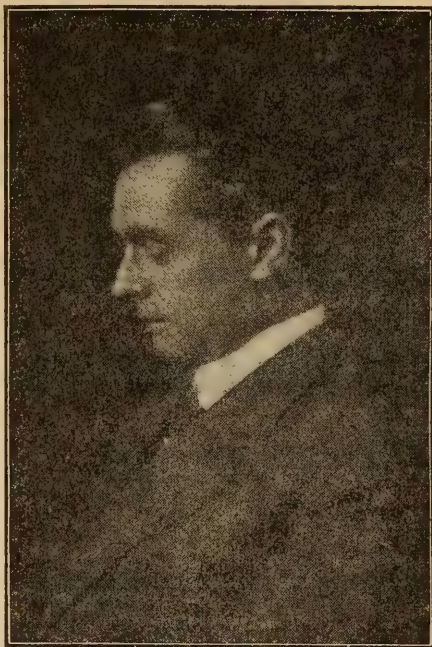
SATURDAY EVENING, APRIL 13

AT 8.15

COPYRIGHT, 1911, BY C. A. ELLIS

PUBLISHED BY C. A. ELLIS, MANAGER

A SHROPSHIRE LAD



CHARLES FONTEYN MANNEY

SONG CYCLE FOR MEDIUM VOICE

By Charles Fonteyn Manney

Op. 22

Price, Postpaid, \$1.25

THE text of these songs is by A. E. Housman, the verses being subjectively connected in that they set forth a sequence of emotional experiences, as indicated by the titles:

1. Youth. 2. Heart Wounds. 3. Exile:
4. Home Longing. 5. Grief. 6. Disillusion.

These songs are of true concert character, varied in mood, modern in musical thought, spontaneous in melody, and will strongly appeal to artistic singers in search of a novel recital number.

ALBUM OF SONGS

For High Voice

For Medium Voice

By Charles Wakefield Cadman

THIS American composer has won unusual success with his songs, which are distinguished for attractiveness of melody, artistic style and originality. The present collection offers to the singing public the choicest of Mr. Cadman's published songs, together with several new works of charming quality.

Price, postpaid, \$1.25



CHARLES WAKEFIELD CADMAN

We anticipate and supply every requirement in music

OLIVER DITSON COMPANY - BOSTON

150 TREMONT STREET

CHAS. H. DITSON & CO., NEW YORK

DETROIT ARMORY

Boston Symphony Orchestra

Thirty-first Season, 1911-1912

MAX FIEDLER, Conductor

SECOND AND LAST CONCERT

SATURDAY EVENING, APRIL 13

AT 8.15

MAX FIEDLER'S FAREWELL APPEARANCE

PROGRAMME

Weber Overture to the Opera "Oberon"

Beethoven Symphony No. 3, in E-flat major, "Eroica," Op. 55

- I. Allegro con brio.
- II. Marcia funebre: Adagio assai.
- III. Scherzo: Allegro vivace; Trio.
- IV. Finale: Allegro molto.

Tschaikowsky Variations on a Rococo Theme for Violoncello
with Orchestral Accompaniment, Op. 33

Tschaikowsky Suite for Full Orchestra taken from the Score
of the Ballet "Nutcracker," Op. 71A

- Ouverture miniature.
- Danses caractéristiques: *a.* Marche; *b.* Danse de la Fée
Dragée; *c.* Trépak, danse russe; *d.* Danse arabe;
e. Danse chinoise; *f.* Danse des mirlitons.
- Valse des fleurs.

Tschaikowsky Overture, "1812," Op. 49

SOLOIST
ALWIN SCHROEDER

OVERTURE TO THE OPERA "OBERON" . . CARL MARIA VON WEBER

(Born at Eutin, Oldenburg, December 18, 1786; died at London, June 5, 1826.)

"Oberon; or, the Elf-king's Oath," a romantic opera in three acts, book by James Robinson Plancé, music by Carl Maria von Weber, was first performed at Covent Garden, London, on April 12, 1826. Weber conducted the performance. The first performance in Boston was at Music Hall by the Parepa Rosa Company, May 23, 1870.

Weber was asked by Charles Kemble in 1824 to write an opera for Covent Garden. A sick and discouraged man, he buckled himself to the task of learning English, that he might know the exact meaning of the text. He therefore took one hundred and fifty-three lessons of an Englishman named Carey, and studied diligently, anxiously. Planché sent the libretto an act at a time. Weber made his first sketch on January 23, 1825. The autograph score contains this note at the end of the overture: "Finished April 9, 1826, in the morning, at a quarter of twelve, and with it the whole opera. *Soli Deo Gloria!!!*—C. M. V. Weber." This entry was made at London.

The overture is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettledrums, strings. The overture begins with an introduction (*Adagio sostenuto ed il tutto pianissimo possibile*, D major, 4-4). The horn of Oberon is answered by muted strings. The figure for flutes and clarinets is taken from the first scene of the opera (Oberon's palace; introduction and chorus of elves). After a *pianissimo* little march there is a short dreamy passage for strings, which ends in the violas. There is a full orchestral crashing chord, and the main body of the overture begins (*Allegro con fuoco* in D major, 4-4). The brilliant opening measures are taken from the accompaniment figure of the quartet, "Over the dark blue waters," sung by Rezia, Fatime, Huon, Scherasmin (act ii., scene x.). The horn of Oberon is heard again; it is answered by the skipping fairy figure. The second theme (A major, sung first by the clarinet, then by the first violins) is taken from the first measures



Dartmouth and Newbury Sts.
BOSTON

For both transient and
permanent guests

KKNOWN throughout New England for its unexcelled cuisine.

Its apartments of two to five rooms with bath appeal particularly to families who are planning to spend a long or short time in Boston.

Rates furnished upon application

of the second part of Huon's air (act i., No. 5). And then a theme taken from the peroration, presto con fuoco, of Rezia's air, "Ocean! Thou mighty monster" (act ii., No. 13), is given as a conclusion to the violins. This theme ends the first part of the overture. The free fantasia begins with soft repeated chords in bassoons, horns, drums, basses. The first theme is worked out in short periods; a new theme is introduced and treated in fugato against a running contrapuntal counter-theme in the strings. The second theme is treated, but not elaborately; and then the Rezia motive brings the spirited end.

At the first performance of the opera the overture was repeated.

* *
* *

The first performance of "Oberon" in the United States was at New York, October 9, 1828, at the Park Theatre. Mrs. Austin was the heroine, and Horn the Sir Huon. (There was a performance of "Oberon," a musical romance, September 20, 1826; but it was not Weber's opera. It may have been Cooke's piece, which was produced at London early in that year.) This performance was "for the benefit of the beautiful Mrs. Austin." An admirer, whose name is now lost, spoke of her "liquid voice coming as softly on the sense of hearing as snow upon the waters or dew upon the flowers." White says that her voice was a mezzo-soprano of delicious quality. "She was very

Ganapol School of Musical Art

(One of the Best Music Schools in America)

BORIS L. GANAPOL, Director

25 Adelaide Street . Detroit, Mich.

The branches taught are: Singing, Pianoforte, Violin, Violoncello, Organ, Ensemble, Normal Training, Theory, Harmony, Accompanying, Sight Singing, Sight Playing, Oratory, Languages, Journalism, etc.

The Faculty

includes a large number of famous artists
and teachers, among whom number

BORIS L. GANAPOL
EDWIN HUGHES
Mrs. B. L. GANAPOL

EDMUND LICHTENSTEIN
ABRAM RAY TYLER
HENRY MATHEYS

and Mme. **ELSA REUGGER**

A large number of skilled instructors and assistants
A thorough course in all the above branches

FREE ADVANTAGES

ALENA K. EAYRS, Secretary

Tel., Grand 3488

SEND FOR CATALOG

beautiful, in what is regarded as the typical Anglo-Saxon style of beauty,—‘divinely fair,’ with blue eyes softly bright, golden brown hair, and a well-rounded figure.” She was praised lustily in print by a Mr. Berkeley, “a member of a noble English family, who accompanied her, and managed all her affairs with an ardent devotion far beyond that of an ordinary man of business. She visited Boston during the season of 1828–29, and she sang here in later years. White says that she was not appreciated at first in New York, because she had made her *début* at Philadelphia. “For already had the public of New York arrogated to themselves the exclusive right of deciding upon the merits of artists of any pretensions who visited the country professionally. And it is true that, if they received the approbation of New York, it was a favorable introduction to the public of other towns. Not so, however, with those who chose Philadelphia or Boston as the scene of their *début*. The selection was in itself regarded by the Manhattanese as a tacit acknowledgment of inferiority or as a slight to their pretensions as arbiters; and in such cases they were slow at bestowing their approval, however well it might be deserved.”

I doubt whether “Oberon” was performed in New York exactly as Weber wrote it, for it was then the fashion to use the framework and some of the songs of an opera and to introduce popular airs and incongruous business. “Oberon” was in all probability first given in this country in 1870. Performances, however, have been few. There were some at San Francisco in December, 1882, when the part of Rezia was taken alternately by Miss Lester and Miss Leighton.

A Most Effectual Throat Relief

Hoarseness, coughs, inflammation of the throat, bronchial and asthmatic troubles are relieved promptly by the use of

BROWN'S BRONCHIAL TROCHES

For over half a century recognized throughout the world as the staple throat remedy. Especially convenient to carry in purse or pocket ready for use whenever required to check a cough or give relief in any throat trouble.

Entirely free from opiates in any form. Fine for singers and speakers to clear the voice. Sold everywhere in boxes—never in bulk.

Price 25c, 50c and \$1.00
Sample sent free on request

JOHN I. BROWN & SON, BOSTON, MASS.

BROWN'S

CAMPHORATED
SAPONACEOUS

DENTIFRICE

is an article of superior merit. Used daily, will keep the teeth sound, prevent accumulation of tartar, and give firmness to the gums. It leaves a particularly clean and pleasant feeling in the mouth.

For sale by druggists and dealers in toilet articles, or sent on receipt of price, 25 cents. Sample sent on request.

Manufactured by JOHN I. BROWN & SON

CURTIS & BROWN
MFG. CO., Ltd.

NEW YORK, N.Y.

SYMPHONY NO. 3, IN E-FLAT MAJOR, "EROICA," OP. 55.

LUDWIG VAN BEETHOVEN

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827.)

Anton Schindler wrote in his *Life of Beethoven* (Münster, 1840): "First in the fall of 1802 was his [Beethoven's] mental condition so much bettered that he could take hold afresh of his long-formulated plan and make some progress: to pay homage with a great instrumental work to the hero of the time, Napoleon. Yet not until 1803 did he set himself seriously to this gigantic work, which we now know under the title of 'Sinphonia Eroica': on account of many interruptions it was not finished until the following year. . . . The first idea of this symphony is said to have come from General Bernadotte, who was then French Ambassador at Vienna, and highly treasured Beethoven. I heard this from many friends of Beethoven. Count Moritz Lichnowsky, who was often with Beethoven in the company of Bernadotte, . . . told me the same story." Schindler also wrote, with reference to the year 1823: "The correspondence of the King of Sweden led Beethoven's memory back to the time when the King, then General Bernadotte, Ambassador of the French Republic, was at Vienna, and Beethoven had a lively recollection of the fact that Bernadotte indeed first awakened in him the idea of the 'Sinphonia Eroica.'"

These statements are direct. Unfortunately, Schindler, in the third edition of his book, mentioned Beethoven as a visitor at the house of Bernadotte in 1798, repeated the statement that Bernadotte inspired the idea of the symphony, and added: "Not long afterward the idea blossomed into a deed"; he also laid stress on the fact that Beethoven was a stanch republican, and cited, in support of his admiration of Napoleon, passages from Beethoven's own copy of Schleiermacher's translation of Plato.

THE LENOX HOTEL

Boylston and Exeter Streets
BOSTON

THE most comfortable and convenient hotel in Boston. Easy access to theatres, shopping districts and railroad stations. ¶ Beautifully and cosily appointed, with an atmosphere of refinement, and cuisine unexcelled. Located in the exclusive Back Bay District. Here will be found every convenience for transient as well as the permanent guest. 250 rooms, singly or en suite. Fireproof.

Three Minutes from Back Bay Railroad Stations

Thayer admits that the thought of Napoleon may have influenced the form and the contents of the symphony, and that the composer may have based a system of politics on Plato; "but," he adds, "Bernadotte had been long absent from Vienna before the Consular form of government was adopted at Paris, and before Schleiermacher's Plato was published in Berlin."

The symphony was composed in 1803-04. The story is that the title-page of the manuscript bore the word "Buonaparte" and at the bottom of the page "Luigi van Beethoven"; "and not a word more," said Ries, who saw the manuscript. "I was the first," also said Ries, "who brought him the news that Bonaparte had had himself declared Emperor, whereat he broke out angrily: 'Then he's nothing but an ordinary man! Now he'll trample on all the rights of men to serve his own ambition; he will put himself higher than all others and turn out a tyrant!'"

Furthermore, there is the story that, when the death of Napoleon at St. Helena was announced, Beethoven exclaimed, "Did I not foresee the catastrophe when I wrote the funeral march in the 'Eroica'?"

The original score of the symphony was bought in 1827 by Joseph Dessauer for three florins, ten kreuzers, at auction in Vienna. On the title-page stands "Sinfonia grande." Two words that should follow immediately were erased. One of these words is plainly "Bonaparte," and under his own name the composer wrote in large characters with a lead-pencil: "Written on Bonaparte."

Thus it appears there can be nothing in the statements that have come down from Czerny, Dr. Bartolini, and others: the first allegro describes a sea-fight; the funeral march is in memory of Nelson or General Abercrombie, etc. There can be no doubt that Napoleon, the young conqueror, the Consul, the enemy of kings, worked a spell



The "TEK"

Have you tried it? Why not?
Are you afraid of becoming a fine player?
The "TEK" makes players

Send for booklet

Address:

VIRGIL PIANO SCHOOL CO.
42 West 76th Street, New York



RARE OLD VIOLINS

JOHN MARKERT & CO.
33 WEST 8th STREET, N.Y.

BOUND COPIES of the Boston Symphony Orchestra's PROGRAMME BOOKS

Containing Mr. Philip Hale's analytical and descriptive notes on all works performed during the season ("musically speaking, the greatest art annual of to-day,"—W. J. Henderson, New York Sun)
May be obtained by addressing

PRICE \$3.00
C. A. ELLIS
SYMPHONY HALL

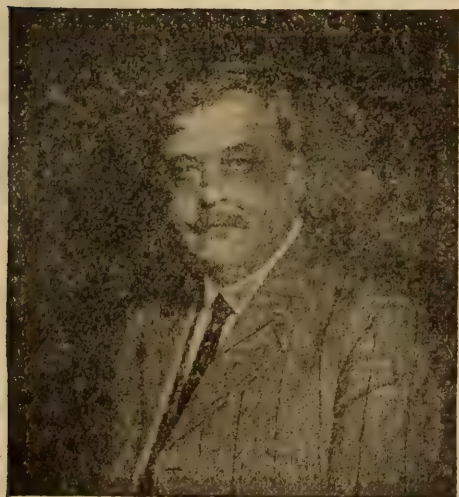
over Beethoven, as over Berlioz, Hazlitt, Victor Hugo; for, according to W. E. Henley's paradox, although, as despot, Napoleon had "no love for new ideas and no tolerance for intellectual independence," yet he was "the great First Cause of Romanticism."

The symphony was first performed at a private concert at Prince Lobkowitz's in December, 1804. The composer conducted, and in the second half of the first allegro he brought the orchestra to grief, so that a fresh start was made. The first performance in public was at a concert given by Clement at the Theater an der Wien, April 7, 1805. The symphony was announced as "A new grand Symphony in D-sharp by Herr Ludwig van Beethoven, dedicated to his Excellence Prince von Lobkowitz." Beethoven conducted. Czerny remembered that some one shouted from the gallery: "I'd give another kreuzer if they would stop." Beethoven's friends declared the work a masterpiece. Some said it would gain if it were shortened, if there was more "light, clearness, and unity." Others found it a mixture of the good, the grotesque, the tiresome.

The symphony was published in October, 1806. The title in Italian stated that it was to celebrate the memory of a great man. And there was this note: "Since this symphony is longer than an ordinary symphony, it should be performed at the beginning rather than at the end of a concert, either after an overture or an aria, or after a concerto. If it be performed too late, there is the danger that it will not produce on the audience, whose attention will be already wearied by preceding pieces, the effect which the composer purposed in his own mind to attain."

* * *

The first movement, Allegro con brio, E-flat major, 3-4, opens with two heavy chords for full orchestra, after which the chief theme is given out by the 'cellos. This theme is note for note the same as that of the first measures of the Intrade written by Mozart in 1786 at Vienna for his one-act operetta, "Bastien et Bastienne," performed in 1786 at a Viennese garden-house (K. 50). Mozart's theme is in G major. Beethoven's theme is finished by the violins and developed at length. There is a subsidiary theme, which begins with a series of detached



Edward B. Kinney

Vocal Specialist

780 WEST END AVENUE
S.E. Corner 98th STREET
NEW YORK

Phone, 1404 River

As organist and choirmaster of one of New York's large churches, and a producer of light operas, Mr. Kinney gives his pupils unusual chances.

He not only places the voice, but prepares the young artist for a career. His experience in caring for and restoring abused and apparently lost voices is invaluable. Examination by appointment.

phrases distributed among wood-wind instruments and then the violins. The second theme, of a plaintive character, is given out alternately by wood-wind and strings. The development is most elaborate, full of striking contrasts, rich in new ideas. The passage in which the horn enters with the first two measures of the first theme in the tonic chord of the key, while the violins keep up a tremolo on A-flat and B-flat, has given rise to many anecdotes and provoked fierce discussion. The coda is of unusual length.

The funeral march, *Adagio assai*, C minor, 2-4, begins, *pianissimo* e sotto voce, with the theme in the first violins, accompanied by simple chords in the other strings. The theme is repeated by the oboe, accompanied by wood-wind instruments and strings; and the strings give the second portion of the theme. A development by full orchestra follows. The second theme is in C major. Phrases are given out by various wood-wind instruments in alternation, accompanied by triplet arpeggios in the strings. This theme, too, is developed; and there is a return to the first theme in C minor in the strings. There is fugal development at length of a figure that is not closely connected with either of the two themes. The first theme reappears for a moment, but strings and brass enter fortissimo in A-flat major. This episode is followed by another; and at last the first theme returns in fragmentary form in the first violins, accompanied by a pizzicato bass and chords in oboes and horns.

Scherzo: *Allegro vivace*, E-flat major, 3-4. Strings are *pianissimo* and staccato, and oboe and first violins play a gay theme which Marx says is taken from an old Austrian folk-song. This melody is the basic material of the scherzo. The trio in E-flat major includes hunting-calls by the horns, which are interrupted by passages in wood-wind instruments or strings.

Finale: *Allegro molto*, E-flat major, 2-4. A theme, or, rather, a double theme, with variations; and Beethoven was fond of this theme, for he had used it in the finale of his ballet, "Die Geschöpfe des Prometheus," in the Variations for pianoforte, Op. 35, and in a country dance. After a few measures of introduction, the bass to the melody which is to come is given out, as though it were an independent theme. The first two variations in the strings are contrapuntal. In the third the tuneful second theme is in the wood-wind against runs in the first violins. The fourth is a long fugal development of the first theme against a counter-subject found in the first variation. Variations in G minor follow, and the second theme is heard in C major. There is

HOTEL PURITAN

COMMONWEALTH AVENUE, BOSTON



C. C. COSTELLO
Manager

The Distinctive Boston House

and one of the most attractive hotels in the world for those who demand the best.

Several desirable rooms and suites at modest prices. Booklet of the hotel with guide to Boston and vicinity will be mailed on request.

a new fugal development of the inverted first theme. The tempo changes to poco andante, wood-wind instruments play an expressive version of the second theme, which is developed to a coda for full orchestra, and the symphony ends with a joyful glorification of the theme.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, three horns, two trumpets, kettledrums, and strings.

* * *

What strange and even grotesque "explanations" of this symphony have been made!

At the second concert of the Philharmonic Society of New York, February 18, 1843, the following comments were printed on the programme: "This great work was commenced when Napoleon was first Consul, and was intended to portray the workings of that extraordinary man's mind. In the first movement, the simple subject, keeping its uninterrupted way through harmonies that at times seem in almost chaotic confusion, is a grand idea of Napoleon's determination of character. The second movement is descriptive of the funeral honors paid to one of his favorite generals, and is entitled 'Funeral March on the Death of a Hero.' The winding up of this movement represents the faltering steps of the last gazers into the grave, and the listener hears the tears fall on the coffin ere the funeral volley is fired, and repeated faintly by an echo. The third movement (Minuet and Trio) describes the homeward march of the soldiery, and the Finale is a combination of French Revolutionary airs put together in a manner that no one save a Beethoven could have imagined." And this note, Mr. Krehbiel tells us, was inserted in the programme for several, even twenty-five, years after.

Marx saw in the first movement of the symphony the incidents of a battle as it is preconceived in the mind of the conqueror. The different incidents are characterized by the chief themes and their developments. The ending with the return of the first theme is the triumph of the victor's plan. The funeral march pictures Night spreading her shade over the battlefield, which is covered with the corpses of those who died for glory; in the scherzo are heard the rejoicings of the soldiery homeward bound; and the finale is Peace consecrating the victories of the hero.



MAUD POWELL

"Long ago Maud Powell became recognized as the greatest among women violinists. To-day, what critic will venture to rank any man above her?"—W. A. P.

Management . H. GODFREY TURNER, 1402 Broadway, New York

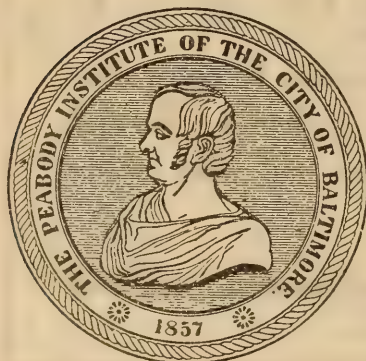
Griegpenkerl preferred to see in the fugued passage of the first movement the entrance of the nineteenth century.

Berlioz insisted that there should be no thought of battles or triumphant marches, but rather profound reflections, melancholy recollections, imposing ceremonies,—in a word, the funeral oration over a hero.

Wagner wrote: "The designation 'heroic' is to be taken in its widest sense, and in no wise to be conceived as relating merely to a military hero. If we broadly connote by 'hero' (*Held*) the whole, the full-fledged *man*, in whom are present all the purely human feelings—of love, of grief, of force—in their highest fill and strength, then we shall rightly grasp the subject which the artist lets appeal to us in the speaking accents of his tone-work. The artistic space of this work is filled with all the varied, intercrossing feelings of a strong, a consummate Individuality, to which nothing human is a stranger, but which includes within itself all truly Human, and utters it in such a fashion that, after frankly manifesting every noble passion, it reaches a final rounding of its nature, wherein the most feeling softness is wedded with the most energetic force. The heroic tendency of this art work is the progress toward that rounding off" (Englished by Mr. W. A. Ellis). And Wagner explained on these lines each movement. As the second shows the "deeply, stoutly suffering man," so the scherzo reveals the "gladly, blithely doing man"; while the finale shows us finally "the man entire, harmoniously at one with self, in those emotions where the Memory of Sorrow becomes itself the shaping-force of noble Deeds."

Nor should the "rededication" of the "Eroica" to Bismarck by von Bülow, *cher unique*, as Liszt frequently called him, be forgotten. Von Bülow said, at a concert of the Philharmonic Orchestra of Berlin (May 28, 1892): "Yes, the hero was the quintessence of the world to Beethoven. We cannot know, we cannot surmise, what slumbered in his soul. Perhaps there slumbered the picture of the great American citizen, George Washington. But he looked for a hero of his own time, a European hero; and his eyes fell on the great star of Bonaparte."

And there von Bülow might have stopped where Beethoven began.



PEABODY CONSERVATORY OF MUSIC

OF BALTIMORE

Mt. Vernon Place

HAROLD RANDOLPH, Director

Recognized as the leading endowed musical conservatory of the country, offering unusual advantages for musical culture in all branches. Staff of 60 eminent European and American Masters, including

Otis B. Boise	Theodor Hemberger	J. C. Van Hulsteyn
George F. Boyle	Ernest Hutcheson	Emmanuel Wad
Adelin Fermin	Pietro Minetti	Bart Wirtz
	Harold Phillips	

Scholarships, Diplomas, Teachers' Certificates

Catalogues mailed

VARIATIONS ON A ROCOCO* THEME FOR VIOLONCELLO WITH ORCHESTRAL ACCOMPANIMENT, OP. 33 PETER TSCHAIKOWSKY

(Born at Votkinsk, in the government of Viatka, Russia, May 7, 1840; died at St. Petersburg, November 6, 1893.)

These "Variations sur un Thème rococo" are dedicated to Wilhelm Fitzenhagen.† In Mr. Paul Juon's translation into German of Modest Tschaikowsky's life of his brother Peter, it is stated that the Variations were composed in December, 1876. Mrs. Newmarch's condensation and translation into English of this monumental work says, after the quotation of a short and dismal letter of Tschaikowsky to S. Tan-éïeff, dated February 10, 1877: "In spite of the bitterness left by the comparative failure of 'Vakoula,' and the many other blows which his artistic ambitions had to suffer, Tschaikowsky, after his return to Moscow, did not lose his self-confidence, nor let his energy flag for a moment. On the contrary, although grieved at the fate of his 'favorite offspring,' 'Vakoula,'"—the opera "Vakoula the Smith" was produced at St. Petersburg, December 6, 1876, and on December 14 the composer heard that his orchestral "Romeo and Juliet" had been hissed in Vienna,—“and at his unlucky début as a composer in Vienna ‡ and Paris, although suffering from a form of dyspepsia, he was not only interested in the propaganda of his works abroad, but composed his Variations on a Rococo Theme for violoncello, and corresponded with

* The Italian adjective "rococo" means "old-fashioned." The noun means "antiquated style."

Mr. E. Markham Lee in his *Life of Tschaikowsky* says with reference to this title: "The term Rococo, together with its companions Zopf and Baroque, refers to *manner*, and it is a term borrowed from architecture, where it refers to a highly ornamental period, denoting a certain impress deprived from the study of a school of thought foreign to that of the artist's own natural groove. One would therefore not expect the theme of this set of variations, although original, to be in Tschaikowsky's own distinctive style, nor is it really so, exhibiting rather a dainty Mozartean grace and simplicity together with a certain rhythmic charm."

"Rococo. The style of decoration into which that of the Louis Quinze period culminated, distinguished for a superfluity of confused and discordant detail." J. W. Mollett's "Dictionary of Words used in Art and Archæology."

Hence, according to the Standard Dictionary, "anything that is *quaint*, fantastic or tasteless in art or literature."

† Wilhelm Karl Friedrich Fitzenhagen was born at Seesen, Brunswick, September 15, 1848. He died at St. Petersburg, February 14, 1890. A distinguished violoncellist, he wrote much for his instrument. He was violoncello professor at the Moscow Conservatory and 'cello leader of the Imperial Russian Musical Society of the same city. Tschaikowsky's second quartet was first played at Nicolas Rubinstein's in Moscow early in 1874 by Laub, Hrímalý, Gerber, and Fitzenhagen.

‡ "Hans Richter, who conducted the Vienna performance of 'Romeo,' declared that the comparative failure of the work did not amount to a fiasco. Certainly at the concert itself a few hisses were heard, and Hanslick wrote an abusive criticism of it in the *Neue Freie Presse*, but at the same time much interest, even enthusiasm, was shown for the new Russian work." Mrs. Newmarch, *Life of Tschaikowsky*, p. 191.

PAUL SAVAGE, *Teacher of Singing*

803-4 CARNEGIE HALL, NEW YORK CITY

Summer School in New Hampshire

Special Advantages for Teachers

RUTH SAVAGE, Assistant

Stassov about an operatic libretto. The choice of the subject—'Othello'—emanated from Tschaikowsky himself. When Stassov tried to persuade him that this subject was not suitable to his temperament, he refused to listen to arguments, and would only consider this particular play." His enthusiasm cooled in a few months.

According to Mr. Juon's translation, the Variations were composed in 1876, and during the season of 1876-77 Tschaikowsky also wrote his Slav March, Op. 31; the symphonic fantasia, "Francesca da Rimini," Op. 32; and the Valse Scherzo for violin and orchestra, Op. 34. He also sketched his fourth symphony and two-thirds of his opera, "Eugene Oniegin."

Modest Tschaikowsky is usually careful to give the dates of first performances of works by his brother. He does not give information concerning the first performance of the Variations, but he refers to a letter received by Peter from Fitzenhagen in June, 1879, in which the violoncellist told him of the great success of this work as played by him at a music festival at Wiesbaden. Liszt was present, and is reported to have said, "This is indeed music." At this same festival von Bülow played Tschaikowsky's first pianoforte concerto.

The Variations are scored for solo violoncello, two flutes, two oboes, two clarinets, two bassoons, two horns, and strings.

A few introductory measures, *Moderato quasi andante*, leads to the theme played by the violoncello, *moderato semplice*, A major, 2-4. There are seven variations, interspersed with numerous cadenzas for the solo instruments and separated by orchestral interludes. The first two variations are in the tempo of the theme. The third, *Andante sostenuto*, C major, 3-4, has a distinguished melody which is richly accompanied. The fourth is an *Andante grazioso*, 2-4; the fifth an *Allegro moderato*, 2-4; the sixth an *Andante*, D minor. The seventh, with coda, is of a brilliant nature.

* * *

The programme of Mr. Frank Van der Stucken's concert in Chickering Hall, New York, November 28, 1888, announced a theme and variations "from concerto for violoncello" by Tschaikowsky, "accompaniment for orchestra transcribed from the pianoforte arrangement by Mr. Herbert and Mr. J. Ch. Rietzel." Mr. Herbert was the violoncellist. Tschaikowsky never wrote a concerto for violoncello. He revised,

CONCERT DIRECTION M. H. HANSON

437 FIFTH AVENUE, NEW YORK

Offer for 1912-1913

GOTTFRIED GALSTON, the Munich Pianist

MAX PAUER, the Stuttgart Pianist

LOUIS PERSINGER, American Violinist

GEORG HENSCHER, Recitals to his own accompaniment

LEON RAINS, Basso, Dresden Royal Opera } Lieder and Oratorio

MARGUERITE LEMON, Soprano }

Besides all of the other artists on our lists this season, including Mmes. MARIE RAPPOLD, BERNICE DE PASQUALI and BORIS HAMBOURG, the 'cellist.

however, the Theme and Variations after publication, and the second edition is the one known to-day. Is it possible that the title-page of the first edition made any reference to a "concerto"? No biographer of Tschaikowsky speaks of the composer's intention of writing a concerto for the violoncello.

**SUITE FOR FULL ORCHESTRA TAKEN FROM THE SCORE OF THE BALLET,
"NUTCRACKER," OP. 71a PETER TSCHAIKOWSKY**

(Born at Votkinsk, in the government of Viatka, Russia, May 7, 1840; died at St. Petersburg, November 6, 1893.)

Tschaikowsky wrote music for the ballet "The Nutcracker" ("Der Nussknacker," "Casse-Noisette") in 1891. The suite was performed for the first time at the ninth Symphony concert of the Russian Musical Society in St. Petersburg, March 19, 1892. Tschaikowsky conducted. The ballet was not produced until December 17, 1892. The history of the composition is told later in this article.

The scenario of the ballet was based on "Histoire d'un Casse-Noisette," a translation into French by Alexandre Dumas, the Elder, of E. T. A. Hoffman's story "Nussknacker und Mausekönig," the sixth story in the collection entitled "Die Serapions Brüder."

The scenario is as follows:—

Act I. A Christmas tree in the house of President Silberhaus. The guests assemble, and the candles are lighted. Entrance of the children. After they have all received their presents, Councillor Drosselmeyer arrives, and with him brings dolls which can move about as though they were alive. He gives also to his favorite, Marie, the daughter of the President, an ordinary nutcracker, and this nutcracker pleases her better than all the other presents. Her brother Fritz and the other boys snatch it away from her and break it. Marie bursts into tears, caresses the poor nutcracker, busies herself over it as though it were sick, puts it to bed and rocks it to sleep. The party is at an end and the guests go home. The candles on the tree are put out. Marie cannot sleep, and she thinks constantly about the nutcracker. At last she leaves her little bed, and steals downstairs, only to have a look at him. It is midnight. She suddenly hears a noise as though mice were clattering out from all sides. Then a wonderful

**SUCCESSFUL SONGS BY
JOHN H. DENSMORE**

The Lamb (B \flat and D \flat). Sacred or Secular.
Memory (C and B \flat). French and English Texts.
The Time I've Lost in Wooing (E \flat and C). Humorous.
April (G and F).
Two Roses (B \flat , A \flat , and F).
Good-night (High).
Laughing Song (High). Coloratura.

thing happens. The fir-tree grows and grows; all the playthings and the honey cakes come to life. Even the spoiled nutcracker wakes up and moves about. A fight begins between the playthings and the mice. The latter, led by their king, easily defeat the honey-cake soldiers; but the tin soldiers, under the command of the nutcracker, rush to help their comrades. A fierce battle ensues. The nutcracker fights with the king of the mice. Just at the moment when the king seems to be getting the upper hand, Marie throws her shoe at him. He dies, and the mice are defeated. The nutcracker is transformed into a handsome prince. He thanks his rescuer and takes her to his magic kingdom. They fly over a forest in winter, and each snowflake seems to Marie a living being.

Act II. The mountain of sweetmeats, the kingdom of lollipops and goodies. The Fairy Dragée,* the ruler of the mountain of sweetmeats, and her whole court await the arrival of Marie and the nutcracker. When the two enter, all extol Marie's heroic deed. Then the dances of the sweets begin.

Only the overture miniature in this suite may be said to bear any relation to Hoffman's tale. The other pieces are musical illustrations of scenes in fairy-land, and in the original tale there is little or no allusion to the dances provided for the entertainment of Marie and her prince.

* * *

Ouverture miniature. Allegro giusto, B-flat major, 2-4. The overture is a prelude to a fairy story. It is lighter and fantastic. There is no fundamental bass, for violoncellos and double-basses are not used, and violas, horns, and bassoons do not go below the tenor range. The overture is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, two horns, triangle, violins, and violas. The overture is built practically on a chief theme with its subsidiary, and there is no "development section." The chief theme enters at once, played *pp* by violins and violas. A flute adds the second portion of the chief thought. Strings and wind instruments in alternation have the third section. A theme in F major is given to strings, and is repeated with the aid of wood-wind instruments.

March. Tempo di marcia viva, G major, 4-4. This march is the second number of the first act. It is scored for three flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, cymbals, and the usual strings. Clarinets, horns, and trumpets have the first theme, which is repeated with almost childlike enjoyment. There is a short section in E minor.

* Dragée means, first of all, an almond covered thinly with sugar. In German it means comfit or sweetmeat. In English it is used chiefly to describe a sugar plum or sweetmeat in the centre of which is a drug; "intended for the more pleasant administration of medicinal substances."

ARTHUR L. LAWRASON

PROMINENT STUDENTS

REGINA VICARINO, Phenomenal Colorature

SALLIE FISHER

LINA ABARBANELL

322 W. 57th Street

Columbus 8945

NEW YORK

Danse de la Fée-Dragée. This dance is taken from the *Pas de deux* (No. 4) in the second act of the ballet. It is there entitled simply "2nd Variation." The first is a Tarantella. Both are for solo dancer. *Andante non troppo*, E minor, 2-4. The music is scored for three flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, four horns, célesta * (or pianoforte), four first violins, four second violins, four violas, two double-basses. The strings begin, *pizzicati* and *pp*, four introductory measures, and the célesta has the chief theme. This period of eight measures is repeated; the second modulates back to E minor. There is a "side section," after which a solo cadenza for célesta leads back to the chief theme. The use of the bass clarinet in this strikingly original little piece is especially noteworthy.

Danse Russe, Trépak. This and the next three dances are taken from the *Divertissement* (No. 12) in the second act of the ballet. The order of these dances in the ballet is as follows: (a) *Chocolat*, (b) *Café*, (c) *Thé*, (d) *Trépak*, (e) *Danse des Mirlitons*. It would seem, then, that in the ballet the three drinks, or possibly plants, were characterized by dancers. In the suite "*Chocolat*" is dropped, "*Café*" is merely "*Danse arabe*," and "*Thé*" becomes "*Danse chinoise*." The *Trépak* is a genuine national dance of Russia, of lively and stormy character, with short rhythms and persistence of form. Tschaikowsky scored it for three flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, four horns, two trumpets, three trombones, bass tuba, kettledrums, tambourine, and the usual strings. *Tempo di Trepak*, *molto vivace*, G major, 2-4. The chief section is built on repetitions of a period of eight measures. The instrumentation of the second half of the section is the stronger and the more brilliant. The subordinate section is in D major, and the basses have the melody. There is a short coda with increasing tempo till the end *fff*.

Danse arabe. *Commodo*, G minor, 3-8. The music is scored for three flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, tambourine, and the usual strings. This dance is melodically, harmonically, and rhythmically exotic. Muted violas and violoncellos begin with a figure that is repeated. The clarinet sings the melody, and the English horn is used. Violins then have a song,

* The célesta was invented by Victor Mustel, of Paris, in 1886. It is a keyboard instrument usually made with a compass of four octaves from C' to C'''' (Mahler has written for it as low as D). Tone is produced by striking with the hammers small plates of steel. (In the typhophone, also a keyed instrument much like the célesta, the hammers strike tuning-forks. D'Indy has used the typhophone in "*Le Chant de la Cloche*." I believe the typhophone was also invented by Mustel.) As a rule, notes written for the célesta are an octave below the actual sounds, but in Tschaikowsky's dance they are written at their actual pitch, for the part is to be played by a pianoforte, if a célesta is not at hand. Gustave Charpentier wrote for the célesta in his "*Chanson du Chemin*" (1895). Glazounoff introduced it in his suite from the ballet "*Raymonda*" played in Boston at a concert of the Boston Symphony Orchestra, January 25, 1902. My recollection is that the célesta was not used at this concert, but it was heard in F. S. Converse's "*Jeanne d'Arc: Dramatic Scenes*," played at a concert of the Boston Symphony Orchestra in Boston, March 7, 1908. Tschaikowsky uses the célesta in his "*Voyvode*."

The Elinor Comstock Music School

A resident and day school. Leschetizky method. Piano teachers all Leschetizky pupils. Vocal, Harmony, Ensemble playing, Sight reading, Lectures on current operas and concerts. Classes arranged in French, Classic Dancing, Literature and History of Art. Catalogues.

Miss ELINOR COMSTOCK, 1000 Madison Ave., New York City

which is more florid in the repetition. The first section is repeated, and the bassoon takes the place of the clarinet. In a third section, which is rhythmically like the second, both melody and harmonies are freshly thought out. This is material of which this dance is made.

Danse chinoise. Allegro moderato, B-flat major, 4-4. The music is scored for piccolo, two flutes, two clarinets, bass clarinet, two bassoons, one horn, Glockenspiel, and strings. This charmingly grotesque dance is only thirty-two measures long. The bassoons, with double-basses pizzicati, have a peculiar figure, which they maintain. A flute is answered by the strings. In the second portion of the period the melodic figure is inverted. The first measures are for two flutes, and the continuation is again for the strings. Toward the end tonic and dominant are both on an organ point.

Danse des Mirlitons. A mirliton is "a tube of wood or cardboard with the two ends covered with a membrane and having a triangular hole cut in the tube a short distance from each end. By singing into one of the holes, a sound is produced not unlike that obtained by singing against a comb enveloped in thin paper. Another toy instrument on the same principle is known as a Kazoo." * Andantino, D major, 2-4. The music is scored for three flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, four horns, two trumpets, three trombones, bass tuba, a set of three kettledrums, cymbals, and the usual strings. The dance consists of a chief section in D major and a subordinate section in F-sharp minor, which are followed by a repetition of the chief section with an altered ending. The first theme of the chief section is played by flutes, lightly assisted by strings and the entrance of a bassoon. The second theme of this section is given to the English horn, while the flutes have a figure in sixteenths taken from the first section. The brass, drums, and cymbals enter in the subordinate section.

Valse des Fleurs. This waltz is No. 13 in the second act of the ballet. The waltz is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, a set of three kettledrums, triangle, harp, and the usual strings. Tempo di valse, D major, 3-4. There is an introduction based on passages in the first part of the waltz. A cadenza for harp leads to the dance itself. The waltz consists of four independent parts, which are repeated in differing order and at last make room for the concluding part. The first motive is given to the horns; the latter section of this motive is for clarinet. The second part, of true waltz character, is also in D major. The third, G major, modulates toward B minor.

* In French a mirliton is also a sort of side dish, "pâtisserie d'entremets."

WILFRIED KLAMROTH

TEACHER of SINGING IN ALL OF ITS
BRANCHES

RICCARDO MARTIN'S OPINION:

"He has the real secret and knows how to teach it."

Studio, 11 1-2 West 37th Street . . . NEW YORK

Flute and oboe phrases have a running figure for two violins; the harp marks the waltz rhythm, and clarinets and bassoon have sustained harmonies. The fourth part is not repeated, and the melody is in the tenor. The coda, after a use of foregoing material, ends brilliantly with the introduction of a new section.

OVERTURE, "1812," IN E-FLAT MAJOR, OPUS 49. PETER TSCHAIKOWSKY

(Born at Votkinsk, in the government of Viatka, Russia, May 7, 1840; died at St. Petersburg, November 6, 1893.)

The new Church of the Redeemer in Moscow was solemnly dedicated in the summer of 1881. Nicholas Rubinstein, who had watched the building with the greatest interest, determined that the ceremony of consecration should be enriched with music of uncommon character; and in the fall of 1880 he asked Tschaiikowsky to compose something for the service. Tschaiikowsky wrote to Mrs. von Meck on October 10, 1880, that Rubinstein had requested him to write an important work for chorus and orchestra. "Nothing is more unpleasant to me than the manufacturing of music for such occasions. . . . But I have not the courage to refuse." On the 22d he wrote that he had written two works very rapidly: "a festival overture for the exhibition and a serenade in four movements for string orchestra. The overture will be very noisy. I wrote it without much warmth of enthusiasm; therefore it has no great artistic value." Late in June he wrote to Napravnik, asking him if he would produce the overture at a concert. "It is not of very great value, and I shall not be at all surprised or hurt if you consider the style of the music unsuitable to a symphony concert."

The overture, "1812," was finished at Kamenka in 1880. The church was dedicated to the memory of the famous year when the might of Napoleon was shaken at Borodino and consumed in the flames of Moscow. The overture was to be performed in the public square before the church by a colossal orchestra, church bells were to be used, and big drums were to be replaced by cannon.

The repulse of the Napoleonic invasion of Russia in 1812 is celebrated in this overture.

* * *

The overture is scored for piccolo, two flutes, two oboes, English

DE MERITTE SCHOOL

815 BOYLSTON STREET, BOSTON
Twelfth Year

A preparatory school for boys who want an education.

The **Upper Grade** prepares for college and the scientific schools.

The **Lower Grade** gives to boys from ten to fourteen years of age a careful training for the work of the upper grade.

EDWIN DE MERITTE, A. B., Prin.

CAMP ALGONQUIN

ASQUAM LAKE, N.H.

A select camp for manly boys, opens June 25. Twenty-seventh season. Personal supervision, outdoor life, tutoring. For circulars or information, address

EDWIN DE MERITTE

815 Boylston Street BOSTON, MASS.

horn, two clarinets, two bassoons, four horns, two cornets-à-piston, two trumpets, three trombones, tuba, a set of three kettledrums, bass drum, snare-drum, cymbals, triangle, tambourine, two large bells, cannon-shot, a full brass band *ad lib.* for the coda, and the usual strings.

The overture begins *Largo*, E-flat major, 3-4. Violas and 'cellos play a theme in four-part harmony. This theme has both ecclesiastical and folk-song character. Berezovsky says that this *largo* is built on a Russian hymn, "God, preserve thy people." The closing phrase of the theme is taken up by wood-wind instruments, and developed by them in alternation with the violas and 'celli. The oboe now has a mournful phrase, which is stormily developed. The pace grows faster. After the climax an *Andante* comes in 4-4. Oboes, clarinets, and horns give out a gay fanfare, while the strings have a quieter cantilena.

The main body of the overture (*Allegro giusto*, E-flat minor, 4-4) begins with a tempestuous first theme, which is developed by the full orchestra. Fragments of the *Marseillaise* are heard sounded by horns and cornets. There is a quieter second theme, and this and a third theme, or conclusion-theme (E-flat minor), with dance rhythm and Oriental character, is said to characterize the Cossacks in the Russian Army. The fragments of the *Marseillaise* return, and are worked up with other thematic material. It seems as though the French hymn were about to triumph, and its first phrase is sounded in almost complete form by trumpets and cornets, but only to be lost in an orchestral storm. The theme of the *Largo* is heard as a triumphal anthem; the fanfares heard before now are used as in a triumphal march, while against them the Russian Hymn, composed by Lvoff, is thundered out by horns, bassoons, trombones, tuba, 'cellos, violas, and basses.

The French Army is typified of course by the *Marseillaise*, overpowered at last by the Russian Hymn. Tschaikowsky has been charged with anachronism; for the *Marseillaise** was not in favor during the First Empire, and the Russian Hymn was not composed by Lvoff before 1833. This reproach is, however, not to be taken seriously; for these tunes are used as typical of two nations, and not in any attempt at realism.

When Tschaikowsky visited Berlin in 1888, this overture was played at the concert of his works, much to his dislike, for he wrote in his diary: "I considered and still consider my Overture '1812' quite mediocre; it has only a patriotic and local significance which makes it unsuitable for any but Russian concert rooms; but it was precisely this overture that Mr. Schneider wished to put on the programme, and he said that it had been performed several times in Berlin with success."

"1812" was performed at a concert of the Art and Industrial Exhibition at Moscow, August 20, 1882, when the programme was made up exclusively of Tschaikowsky's compositions. "The success of these works, although considerable, did not equal that which has since been accorded them." There were eulogistic articles, but the overture seemed to Krouglikoff "much ado about nothing," and he stated as a fact that Tschaikowsky was played out.

* The words and music of the *Marseillaise* were composed by Rouget de Lisle, April 24, 1792, at Strasburg. The song was first known as "Chant de guerre pour l'armée du Rhin." On June 25, 1792, a singer, Mireur, made so great an effect with it at a civic banquet at Marseilles that the song was printed and given to the volunteers of a battalion starting for Paris. When they entered Paris, they were singing this hymn, which was thenceforth known as the "Chanson" or "Chant des Marseillais." The authorship of the music has been disputed, but it is now generally agreed that de Lisle wrote both the music and the words. (See "Les Mélodies populaires de la France" by Loquin (Paris, 1879) and Tiersot's "Histoire de la Chanson populaire en France" (Paris, 1889).)

The overture was played at a concert of Tschaikowsky's works at St. Petersburg, March 17, 1887, and the composer conducted. He wrote in his diary: "My concert. Complete success. Great enjoyment—but still, why this drop of gall in my honey pot?"

"1812" was played with great success at a Tschaikowsky concert, February 21 of the next year, at Prague. "An overwhelming success," wrote Tschaikowsky. "A moment of absolute bliss. But only one moment." He gave a concert in Cologne, February 12, 1889. "My overture '1812' was on the programme. At the first rehearsal, however, the managers of the concert took fright at the noisy Finale and timidly requested me to choose another piece. Since, however, I had no other piece at hand, they decided to confine themselves to the Suite." The suite was the Third.

MUSICAL INSTRUCTION

TEACHER OF SINGING

Miss CLARA E. MUNGER

CENTURY BUILDING

177 Huntington Avenue, BOSTON

Miss PRISCILLA WHITE Teacher of Singing

602 Pierce Building

COPLEY SQUARE, BOSTON

BERTHA CUSHING CHILD

67 MOUNT VERNON STREET

TEACHING AT
LANG STUDIOS

6 NEWBURY STREET, BOSTON

CLARA TIPPETT

TEACHER OF SINGING

Assistant, GRACE R. HORNE

312 Pierce Building, Copley Square
BOSTON, MASS.

MAY SLEEPER RUGGLES

(CONTRALTO)

Liederheim School of Vocal Music

AUBURNDALE, MASS.

(Private Home for a few pupils)

602 Pierce Building, Copley Square, BOSTON

Liederheim has a distinguished Advisory Board of Educators and Musicians, endorsing the work done in this unique music-home. One or two years here, devoted to singing alone, brings direct practical results.

THE LIEDERHEIM EUROPEAN TOUR

Art, History, Music and Sight-seeing,
with Mrs. Ruggles

June 20 to September 9, 1912

MUSICAL INSTRUCTION

EBEN H. BAILEY

ORGANIST

Voice Culture Singers Coached
Song, Opera, and Oratorio

30 HUNTINGTON AVE., BOSTON

RECENT COMPOSITIONS

SACRED SONGS

Faith and Patience

Also arr. as duet, Soprano and Baritone

Ope, Thou, Mine Eyes. 'Cello *ad lib.*

Alone with Thee

CONCERT WALTZ SONGS

Carol of the Lark Life's Merry Morn

Fleeting Days

DOROTHY TEMPLE

TEACHER of SINGING

12 W. 46th Street

SOPRANO

Distinguished Academician of Royal Philharmonic
Academy of Rome

ORATORIO CONCERT RECITAL

Management, E. M. S. FITE

145 W. 45th Street - - - NEW YORK

MME. DE BERG-LOFGREN

TEACHER OF SINGING

The "GARCIA" Method

Teacher of Bettina Freeman, now leading soprano of the Quinlan Opera Company of England

70 WESTLAND AVENUE, BOSTON

Telephone, Back Bay 3096-R

GWILYM MILES

Address, Care MUSICAL COURIER

BARITONE

ORATORIO and CONCERT RECITALS

Studio, 917 CARNEGIE HALL
NEW YORK

Mrs. HATTIE CLAPPER MORRIS

VOICE PLACING AND
BREATHING A SPECIALTY

TEACHING IN ALL ITS BRANCHES

1730 Broadway - - - NEW YORK CITY

VICTOR HARRIS

TEACHER OF SINGING
in all its branches

THE BEAUFORT 140 West 57th Street, NEW YORK

LOUIS **RUSSELL** Author RUSSELL SYSTEMS
ARTHUR of the OF MUSIC STUDY

Invites correspondence from teachers and professional students of voice, piano and theory. Preparation for concert work or teaching. Repair of voice. Development of technic. Write for literature.

SUITE 853 CARNEGIE HALL . . . MANHATTAN, NEW YORK
(Summer Normal Session)

BARITONE SOLOIST

and TEACHER OF SINGING

NEW CENTURY BUILDING

177 HUNTINGTON AVENUE • BOSTON
Room 10

FREDERICK N. WATERMAN

MUSICAL INSTRUCTION

MR. C. M. CHASE

TEACHER OF PIANOFORTE PLAYING

Assisted by MILDRED HARLOWE COOK and others

STUDIOS, STEINERT HALL ANNEX, BOSTON

500 CARNEGIE HALL, NEW YORK, WEDNESDAYS

Mrs. WILLIAM S. NELSON

ART OF SINGING

Thursdays, Estey Building, Philadelphia

259 West 92d Street - - - New York

JOHN C. DEMPSEY

BASS-BARITONE

TEACHER OF SINGING

Conductor and Coach for amateur or professional
Opera Clubs

Choirmaster of St. Mark's P.E. Church, N.Y. City

Musical Director of the St. Cecilia Society
of Flushing

Musical Director of St. Cecilia Choral Club of
Long Island City

ELLA BACKUS-BEHR

PIANIST

Sixty-nine West Eighty-eighth Street
NEW YORK

As Vocal Coach refers to

Mme. Louise Homer Mr. Bechtal Alcock and
Mrs. Merle Tillotson-Alcock Mr. Frederic Martin

AMERICAN INSTITUTE OF
APPLIED MUSIC

METROPOLITAN COLLEGE OF MUSIC
212 West 59th Street, New York City

Thorough instruction in all branches of music.
Personal attention to individual pupils.

Twenty-sixth year began October 2, 1911.

KATE S. CHITTENDEN, Dean of the Faculty

Claude Maitland Griffith

PIANO INSTRUCTION

Studio, 133 Carnegie Hall, New York

Mon. and Thurs. Afternoons

Pouch Gallery, Brooklyn

SEND FOR CIRCULAR

PERRY AVERILL

BARITONE

Prepares Singers for the profession

Studio, 220 West 59th Street, New York

'Phone 1097 Col.

Miss M. GRACE DASCHBACH

In charge of Vocal Department Teachers
College, Columbia University

SOPRANO

TEACHER OF SINGING

401 Carnegie Hall . New York City

GEORGE HARRIS, Jr.

TENOR
Soloist with Boston Symphony Orchestra
Cecilia Society
and with New York Symphony Orchestra
Management:
M. H. HANSON, 437 5th Avenue, New York

MASTER MUSIC STUDIOS

2789 Broadway, New York

Mrs. M. DUBLE-SCHEELE

Apply to Secretary, Master Music Studios

CATALOG

Telephone Connection

STEINWAY PIANO USED

SUMMER CENTER

SCHLOSS ORT, GMUNDEN, AUSTRIA

Study of music is optional

BASSO

CARL E. DUFFT

Vocal Instruction

1 East 40th Street . New York City

LESLEY MARTIN

Bel Canto

Studio: 1425 Broadway, New York

SINGERS—Suzanne Baker Watson, Cora Cross, Nellie Hart, Willette Kershaw, Gertrude Hutcheson, Ivy Scott, Marion Stanley, Estelle Ward, Mabel Wilbur, Flora Zabelle, Edward Foley, George Gilbert, John Hendricks, Andrew Mack, Dr. Eugene Walton Marshall, Fiske O'Hara, Umberto Sacchetti, Ellis Rhodes, Albert Wallerstedt, and many other singers now before the public in operatic and church work

FRANCIS ROGERS

Management, LOUDON CHARLTON

868 Carnegie Hall, New York

B A R I T O N E
RECITAL, ORATORIO, CONCERT

Also a limited number of pupils in the art of singing
There is the real stuff in this singer.—PHILIP HALE.
Mr. Rogers is a true artist.—W. J. HENDERSON
(N. Y. Sun).

Address, 563 PARK AVENUE, NEW YORK

VIRGIL

Piano School and Conservatory

42 West 76th Street, New York

**THE SCHOOL THAT MAKES
PLAYERS
RESULTS TELL**

Catalogue on request

E. SHEFFIELD MARSH

TENOR
Tone production and preparation for
public work

Studio, 815 Carnegie Hall . New York City

LIONEL HAYES ROBSARTE

Former Opera Tenor

Voice Specialist

A. de Trabadelo, Paris, teacher of Melba, Garden, Farrar, Eames, Carasa, Gayarre, etc., says:
"I sincerely believe Mr. Robsarte has no equal among
American instructors."

Voices tried gratis by appointment

From tone work to artistic finish. Traditions and action of full opera repertoire—Concert and oratorio. Teacher of Mme. Jungman, Prima Donna Contralto, Hofopera, Vienna; Mlle. Lillian Grenville, Prima Donna Soprano, Milan, St. Petersburg, Nice, Chicago Opera Co.; Signor Jacoletti, now singing in Naples; Miss Helene Travis, Mascagni Opera Co.

Residence Studio . Hotel Woodward, N.Y.

'PHONE, 5000 COLUMBUS

COLONIAL THEATRE

PITTSFIELD

Thirty-first Season, 1911-1912

Boston Symphony Orchestra

MAX FIEDLER, Conductor

Programme

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE



MONDAY EVENING, APRIL 15

AT 8.15

COPYRIGHT, 1911, BY C. A. ELLIS

PUBLISHED BY C. A. ELLIS, MANAGER

A SHROPSHIRE LAD



CHARLES FONTEYN MANNEY

SONG CYCLE FOR MEDIUM VOICE

By Charles Fonteyn Manney

Op. 22

Price, Postpaid, \$1.25

THE text of these songs is by A. E. Housman, the verses being subjectively connected in that they set forth a sequence of emotional experiences, as indicated by the titles:

1. Youth. 2. Heart Wounds. 3. Exile.
4. Home Longing. 5. Grief. 6. Disillusion.

These songs are of true concert character, varied in mood, modern in musical thought, spontaneous in melody, and will strongly appeal to artistic singers in search of a novel recital number.

ALBUM OF SONGS

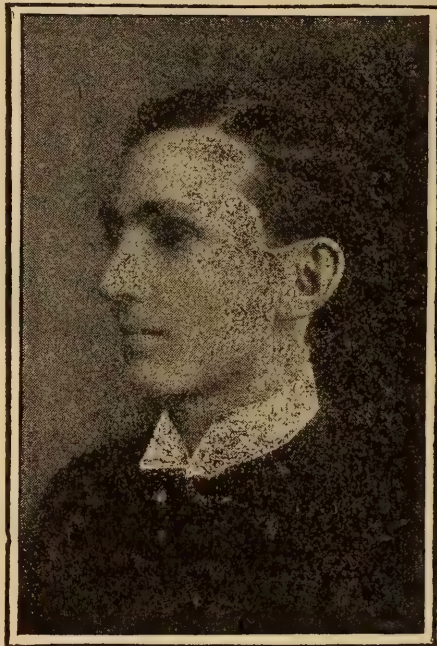
For High Voice

For Medium Voice

By Charles Wakefield Cadman

THIS American composer has won unusual success with his songs, which are distinguished for attractiveness of melody, artistic style and originality. The present collection offers to the singing public the choicest of Mr. Cadman's published songs, together with several new works of charming quality.

Price, postpaid, \$1.25



CHARLES WAKEFIELD CADMAN

We anticipate and supply every requirement in music

OLIVER DITSON COMPANY - BOSTON

150 TREMONT STREET

CHAS. H. DITSON & CO., NEW YORK

Boston Symphony Orchestra

Thirty-first Season, 1911-1912

MAX FIEDLER, Conductor

MONDAY EVENING, APRIL 15

AT 8.15

PROGRAMME

Weber Overture to the Opera "Der Freischütz"

Beethoven Symphony in A major, No. 7, Op. 92
I. Poco Sostenuto; Vivace.
II. Allegretto.
III. Presto: Presto meno assai.
IV. Allegro con brio.

Charpentier Air, "Depuis le jour," from "Louise"

Wagner Prelude and "Liebestod" from "Tristan and Isolde"

Puccini Aria, "Tosca," Prayer from Second Act "Vissi d'Arti"

Wagner Overture, "Tannhäuser"

SOLOIST
FLORENCE HINKLE

OVERTURE, "DER FREISCHÜTZ" CARL MARIA VON WEBER

(Born at Eutin, Oldenburg, December 18, 1786; died at London, June 5, 1826.)

"Der Freischütz," a romantic opera in three acts, book by Friedrich Kind, music by Weber, was first performed at Berlin, June 18, 1821. The cast was as follows: Agathe, Caroline Seidler; Aennchen, Johanna Eunike; Brautjungfer, Henriette Reinwald; Max, Heinrich Stümer; Ottaker, Gottlieb Rebenstein; Kuno, Carl Wauer; Caspar, Heinrich Blume; Eremit, Georg Gern; Kilian, August Wiedemann; Samiel, Hillebrand. It was the first opera performed in the new theatre, Schauspielhaus, erected by Schinkel in 1819-21, to replace the original building, which was burned down in 1817. Weber wrote in his diary that the opera was received with "incredible enthusiasm; Overture and Folk-song were encored; fourteen out of seventeen music-pieces were stormily applauded. Everything went exceedingly well, and was sung *con amore*. I was called before the curtain and took Mad. [*sic*] Seidler and Mlle. [*sic*] Eunike with me, as I could not get hold of the others. Verses and wreaths came flying. '*Soli Deo Gloria.*'" Some of these verses were malicious, and reflected on Spontini, much to Weber's distress.

Weber began work on the overture February 22, 1820; and May 13 he noted in his diary: "Overture of 'Die Jägersbraut' finished, and with it the whole opera. God be praised, and to Him alone be the glory." ("Die Jägersbraut" was the original title of the opera, and it was kept until into the year 1820, when Weber changed it to "Der Freischütz" at the advice of Count Bruhl, Intendant of the Berlin Court theatres.) Weber heard the music for the first time at a rehearsal of the Dresden orchestra, June 10, 1820, and this was the first music of the opera that he heard.

The first public performance of the overture was at Copenhagen, October 8, 1820. Weber was making a tour through North Germany and Denmark. The second performance was at Brunswick, October 31, 1820. And, before the performance of the opera itself, the overture was played for the third time at Dresden, December 18, 1820, at a concert given by Weber's friend, Heinrich Joseph Bärmann, the brilliant clarinetist and the grandfather of Mr. Carl Baermann, of Boston. The performance at Brunswick inspired a favorable review published in the leading music journal of Leipsic. The overture was therein described as "a most important work of art, which displays the fantasy and



Dartmouth and Newbury Sts.
BOSTON

For both transient and
permanent guests

KKNOWN throughout New England for its unexcelled cuisine.

Its apartments of two to five rooms with bath appeal particularly to families who are planning to spend a long or short time in Boston.

Rates furnished upon application

genius of a bold speaker of the prologue." Max von Weber tells us that his father's overture brought Bärmann money, but no glory; for the attention of the audience was fixed on the new work, and the virtuoso was applauded as by absent-minded hearers, although he blew in most artistic fashion. He also says that the themes of the overture were not readily grasped, that the novelty of the orchestration disconcerted the conservative and elderly of the audience, and that applause at the end was without heart on account of the surprise and perplexity of those who were well disposed toward the composer. F. W. Jähns, on the other hand, says the applause was so great that the overture was played the second time. And here it may be stated that Max von Weber speaks as though this performance were the first and does not mention those at Copenhagen and Brunswick. But see "Carl Maria von Weber in seinen Werken," by F. W. Jähns (Berlin, 1871, pp. 318, 319).

We have mentioned the success of this overture at Berlin, when it was played as the prelude to the opera and under Weber's direction, a success that dumfounded the followers of Spontini, and settled the future of German opera in the capital. And so, wherever the overture was played, the effect was overwhelming,—as in London, where the opera was first performed in English, July 22 (?), 1824, at the English opera-house. W. T. Parke wrote: "The music of this opera is such a continued display of science, taste, and melody as to justify any praises bestowed on it. The overture embraces most of the subjects of the airs in the opera, ingeniously interwoven with each other, and is quite original. The grandeur of some passages and the finely contrasted simplicity of others produced an effect which was irresistible. It was vehemently encored."

Two hundred and nineteen of the three hundred and forty-two measures of this overture are in the opera itself, and yet there is no thought of patchwork. As Mr. Mees has well said: "Weber's overture, far from being a kaleidoscopic series of tunes, is absolutely symmetrical in form, in that it comprises an exposition of the melodies utilized, a section in which they are worked out, and a climacteric coda."

Although the originality of the music is striking, Weber did not escape the charge of plagiarism; and this charge has been repeated by some who evidently did not take the trouble to investigate for themselves. Weber was accused of appropriating a theme from the piano concerto in D major, Op. 8, of J. L. Böhrner (1787-1860), the



—THE— Berkshire Music School

311 NORTH STREET
PITTSFIELD, MASSACHUSETTS

Courses in Piano, Church Organ, Vocal Music, Harmony, and Counterpoint

F. E. McSWEENY

GERTRUDE L. McSWEENY

singular being who was supposed to have sat to Hoffmann for his portrait of Johannes Kreisler. This theme was used by Weber, they say, in measures 12, 13, 14, of the Allegro of Agathe's grand aria, as well as at the beginning of the second, chief, and the last theme of the overture, the theme that also occurs at the end of the opera.

The arrangements of the overture are numberless, and some are curious. Moscheles made a version for three pianos, twelve hands, which was played in Paris, April 13, 1825, by Mendelssohn, Herz, Pixis, C. Pleyel, Schunke, and the arranger. There are arrangements for one, two, three, and four flutes; for flute, violin, and guitar; for flute and guitar; for violin and guitar; for two clarinets; for cornet.

* * *

The overture begins adagio, C major, 4-4. After eight measures of introduction there is a part-song for four horns. This section of the overture is not connected in any way with subsequent stage action. After the quartet the Samiel motive appears, and there is the thought of Max and his temptation. The main body of the overture is molto vivace, C minor, 2-2. The sinister music rises to a climax, which is repeated during the casting of the seventh bullet in the Wolf's Glen. In the next episode, E-flat major, themes associated with Max (clarinet) and Agathe (first violins and clarinet) appear. The climax of the first section reappears, now in major, and there is use of Agathe's theme. There is repetition of the demoniac music that introduces the allegro, and Samiel's motive dominates the modulation to the coda, C major, fortissimo, which is the apotheosis of Agathe.

It is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettledrums, and strings.

Mr. Apthorp wrote in his notes to a Programme Book (January 7, 1899): "I believe there is no other word in any other language that corresponds accurately to the German *Freischütz*. The literal English translation 'Free Marksman' does not in the least convey its meaning. The same may be said of the Italian '*Franco arciero*'—under which misleading title the opera was given at Covent Garden—and the French 'Franc archer.' Grove has it that the opera was given under this last

A Most Effectual Throat Relief

Hoarseness, coughs, inflammation of the throat, bronchial and asthmatic troubles are relieved promptly by the use of

BROWN'S BRONCHIAL TROCHES

For over half a century recognized throughout the world as the staple throat remedy. Especially convenient to carry in purse or pocket ready for use whenever required to check a cough or give relief in any throat trouble.

Entirely free from opiates in any form. Fine for singers and speakers to clear the voice. Sold everywhere in boxes—never in bulk.

Price 25c, 50c and \$1.00
Sample sent free on request

JOHN I. BROWN & SON, BOSTON, MASS.

BROWN'S

CAMPHORATED
SAPONACEOUS

DENTIFRICE

is an article of superior merit. Used daily, will keep the teeth sound, prevent accumulation of tartar, and give firmness to the gums. It leaves a particularly clean and pleasant feeling in the mouth.

For sale by druggists and dealers in toilet articles, or sent on receipt of price, 25 cents. Sample sent on request.

Manufactured by JOHN I. BROWN & SON

CURTIS & BROWN
MFG. CO., Ltd.
NEW YORK, N.Y.

title at the production under Berlioz in Paris; but Berlioz himself says nothing of this in the account of the production in question he gives in his *Mémoires*, and Wagner reports distinctly that it was then given as 'Le Freischütz.'*

"The word *Freischütz* (literally 'free marksman') means a *Schütz* or marksman, who uses *Freikugeln*—that is 'free bullets,' or charmed bullets which fly to the mark of themselves without depending upon the marksman's aim, and are therefore aptly termed 'free.'"

SYMPHONY IN A MAJOR, NO. 7, OP. 92 . . . LUDWIG VAN BEETHOVEN

(Born at Bonn, December 16 (?) 1770; died at Vienna, March 26, 1827.)

The first sketches of this symphony were made by Beethoven probably before 1811 or even 1810.

Thayer states that Beethoven began the composition of the Seventh Symphony in the spring of 1812. Prod'homme believes that the work was begun in the winter of 1811-12. The autograph manuscript that belongs to the Mendelssohn family of Berlin bears the inscription: "Sinfonie. L. v. Bthvn 1812 13ten M." A clumsy binder cut the paper so that only the first line of the *M* is to be seen. There was therefore a dispute as to whether the month were May, June, or July. Beethoven wrote to Varena on May 8, 1812: "I promise you immediately a wholly new symphony for the next Academy, and, as I now have opportunity, the copying will not cost you a heller." He wrote on July 19: "A new symphony is now ready. As the Archduke Rudolph will have it copied, you will be at no expense in the matter." It is generally believed that the symphony was completed May 13, in the hope that it would be performed at a concert of Whitsuntide.

The score of the symphony was dedicated to the Count Moritz von

*This production, with music for the recitatives by Berlioz, was at the Théâtre de l'Opéra, Paris, June 7, 1841, and the opera was then entitled "Le Freyschutz" (see De Lajarte's "Bibliothèque Musicale du Théâtre de l'Opéra," vol. ii. p. 166, Paris, 1878). The absurd version of Castil-Blaze was first performed in Paris at the Odéon, December 7, 1824, and the opera was then entitled "Robin des Bois." The error in Grove's Dictionary, to which Mr. Apthorp refers, is retained, with many other errors, in the revised and enlarged edition edited by Mr. Fuller-Maitland.—ED.

THE LENOX HOTEL

Boylston and Exeter Streets

BOSTON

THE most comfortable and convenient hotel in Boston. Easy access to theatres, shopping districts and railroad stations. Beautifully and cosily appointed, with an atmosphere of refinement, and cuisine unexcelled. Located in the exclusive Back Bay District. Here will be found every convenience for transient as well as the permanent guest. 250 rooms, singly or en suite. Fireproof.

Three Minutes from Back Bay Railroad Stations

Fries and published in 1816. The edition for the pianoforte was dedicated to the Tsarina Elizabeth Alexiewna of All the Russias.

The first performance of the symphony was at Vienna, in the large hall of the University, on December 8, 1813.

Mälzel, the famous maker of automata, exhibited in Vienna during the winter of 1812-13 his automatic trumpeter and panharmonicon. The former played a French cavalry march with calls and tunes; the latter was composed of the instruments used in the ordinary military band of the period,—trumpets, drums, flutes, clarinets, oboes, cymbals, triangle, etc. The keys were moved by a cylinder, and overtures by Handel and Cherubini and Haydn's Military Symphony were played with ease and precision. Beethoven planned his "Wellington's Sieg," or "Battle of Vittoria," for this machine. Mälzel made arrangements for a concert,—a concert "for the benefit of Austrian and Bavarian soldiers disabled at the battle of Hanau."

The arrangements for this charity concert were made in haste, for several musicians of reputation were then, as birds of passage, in Vienna, and they wished to take parts. Among the distinguished executants were Salieri and Hummel, two of the first chapel-masters of Vienna, who looked after the cannon in "Wellington's Sieg"; the young Meyerbeer, who beat the bass drum and of whom Beethoven said to Tomaschek: "Ha! ha! ha! I was not at all satisfied with him; he never struck on the beat; he was always too late, and I was obliged to speak to him rudely. Ha! ha! ha! I could do nothing with him; he did not have the courage to strike on the beat!" Spohr and Mayseder were seated at the second and third violin desks, and Schuppanzigh was the concert-master; the celebrated Dragonetti was among the double-basses. Beethoven conducted.

The programme was as follows: "A brand-new symphony," the Seventh, in A major, by Beethoven; two marches, one by Dussek, the other by Pleyel, played by Mälzel's automatic trumpeter with full orchestral accompaniment; "Wellington's Sieg, oder die Schlacht bei Vittoria." "Wellington's Sieg" was completed in October of 1813 to celebrate the victory of Wellington over the French troops in Spain on



The "TEK"

Have you tried it? Why not?
Are you afraid of becoming a fine player?
The "TEK" makes players

Send for booklet

Address:

VIRGIL PIANO SCHOOL CO.
42 West 76th Street, New York

FRED J. LIDDLE

Professor of Music

Piano; Organ; The Voice;
Theory

50 Bartlett Avenue, Pittsfield, Mass.

June 21 of that year. Mälzel had persuaded Beethoven to compose the piece for his panharmonicon, and furnished material for it, and had even given him the idea of using "God save the King" as the subject of a lively fugue. Mälzel's idea was to produce the work at concerts, so as to raise money enough for him and Beethoven to go to London. He was a shrewd fellow, and saw that, if the "Battle Symphony" were scored for orchestra and played in Vienna with success, an arrangement for his panharmonicon would then be of more value. Beethoven dedicated the work to the Prince Regent, afterward George IV., and forwarded a copy to him, but the "First Gentleman in Europe" never acknowledged the compliment. "Wellington's Sieg" was not performed in London until February 10, 1815, when it had a great run. The news of this success pleased Beethoven very much. He made a memorandum of it in the note-book which he carried with him to taverns.

This benefit concert was brilliantly successful, and there was a repetition of it December 12 with the same prices of admission, ten and five florins. The net profit of the two performances was four thousand six gulden. Spohr tells us that the new pieces gave "extraordinary pleasure, especially the symphony; the wondrous second movement was repeated at each concert; it made a deep, enduring impression on me. The performance was a masterly one, in spite of the uncertain and often ridiculous conducting by Beethoven." Glöggel was present at a rehearsal when the violinists refused to play a passage in the symphony, and declared that it could not be played. "Beethoven told them to take their parts home and practise them; then the passage would surely go." It was at these rehearsals that Spohr saw the deaf composer crouch lower and lower to indicate a long diminuendo, and rise again and spring into the air when he demanded a climax. And he tells of a pathetic yet ludicrous blunder of Beethoven, who could not hear his own soft passages.

* * *

I AM ON THE WATCH FOR YOU



SCHWARZ
THE WATCH DOCTOR
20 FENN ST.

THE HAT BUILDERS

EXCLUSIVE
MILLINERY



V. B. OSTRANDER

32 Fenn Street, Agricultural Bank Building

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, strings.

I. The first movement opens with an Introduction, *poco sostenuto*, A major, 4-4. A melodic phrase is given to the oboe, then clarinets, horns, bassoons, against crashing chords of the full orchestra. This figure is worked contrapuntally against alternate ascending scale passages in violins and in basses. There is a modulation to C major. A more melodious motive, a slow and delicate dance theme, is given out by wood-wind instruments, then repeated by the strings, while double-basses, alternating with oboe and bassoon, maintain a rhythmic accompaniment. (A theme of the first movement is developed out of this rhythmic figure, and some go so far as to say that all the movements of this symphony are in the closest relationship with this same figure.) The initial motive is developed by the whole orchestra *fortissimo*, A major; there is a repetition of the second theme, F major; and a short coda leads to the main portion of the movement.

This main body, *Vivace*, A major, 6-8, is distinguished by the persistency of the rhythm of the "dotted triplet." The tripping first theme is announced, *piano*, by wood-wind instruments and horns, accompanied by the strings. It is repeated by the full orchestra *fortissimo*. The second theme, of like rhythm and hardly distinguishable from the first, enters *piano* in the strings, C-sharp minor, goes through E-flat major in the wood-wind to E major in the full orchestra, and ends quietly in C major. The conclusion theme is made up of figures taken from the first. The first part of the movement is repeated. The free fantasia is long and elaborate. The third section is in orthodox relationship with the first, although the first theme is developed at greater length. The coda is rather long.

II. *Allegretto*, A minor, 2-4. The movement begins with a solemn first theme played in harmony by violas, violoncellos, and double-basses. The strongly marked rhythm goes almost throughout the whole movement. The second violins take up the theme, and violas and violoncellos sing a counter-theme. The first violins now have the chief theme, while the second violins play the counter-theme. At last wood-wind instruments and horns sound the solemn, march-like motive, and the counter-theme is given to the first violins. The rhythm of the accompaniment grows more and more animated with the entrance in turn of each voice. A tuneful second theme, A major, is given to wood-wind instruments against arpeggios for the first violins,



MAUD POWELL

"Long ago Maud Powell became recognized as the greatest among women violinists. To-day, what critic will venture to rank any man above her?"—W. A. P.

Management . H. GODFREY TURNER, 1402 Broadway, New York

while the persistent rhythm is kept up by the basses. There is a modulation to C major, and a short transition passage leads to the second part. This is a repetition of the counter-theme in wood-wind instruments against the first theme in the basses and figuration for the other strings. There is a short fugato on the same theme, and the second theme enters as before. There is a short coda.

III. The third movement, Presto, F major, 3-4, is a brilliant scherzo. The theme of the trio, assai meno presto, D major, 3-4, is said to be that of an old pilgrim hymn in Lower Austria. "This scherzo in F major is noteworthy for the tendency the harmony has to fall back into the principal key of the symphony, A major." A high-sustained A runs through the trio.

IV. The Finale, Allegro con brio, A major, 2-4, is a wild rondo on two themes. Here, according to Mr. Prod'homme and others, as Beethoven achieved in the Scherzo the highest and fullest expression of exuberant joy,—“unbuttoned joy,” as the composer himself would have said,—so in the Finale the joy becomes orgiastic. The furious, bacchantic first theme is repeated after the exposition, and there is a sort of coda to it, “as a chorus might follow upon the stanzas of a song.” There is imitative contrapuntal development of a figure taken from the bacchantic theme. A second theme of a more delicate nature is announced by the strings and then given to wind instruments. There are strong accents in this theme, accents emphasized by full orchestra, on the second beat of the measure. Brilliant passage-work of the orchestra, constantly increasing in strength, includes a figure from the first theme. There is a repeat. The first theme is then developed in an elaborate manner, but the theme itself returns, so that the rondo character is preserved. There is a return to the first theme in A major. The third part of the movement is practically a repetition of the first, but the second theme is now in A minor. There is a long coda with a development of the figure from the first theme over a bass which changes from E to D-sharp and back again. The concluding passage of the theme is used fortissimo, and the movement ends with a return of the conspicuous figure from the main theme.

A SUMMER SCHOOL OF MUSIC

Will be opened on July 1st in the Kartause (formerly a Carthusian Monastery) in Dorf Aggsbach on the Danube, Lower Austria. Apply to Secretary

ALICE H. BAKER, The Hemenway, Westland Avenue, Boston

ILLUSTRATED BOOKLET



**RARE OLD
VIOLINS**

JOHN MARKERT & CO.
33 WEST 8th STREET, N.Y.

BOUND COPIES of the Boston Symphony Orchestra's PROGRAMME BOOKS

Containing Mr. Philip Hale's analytical and descriptive notes on all works performed during the season ("musically speaking, the greatest art annual of to-day,"—W. J. Henderson, New York Sun)
May be obtained by addressing

PRICE \$3.00 **C. A. ELLIS**
SYMPHONY HALL

(Born at Dieuze, France, June 25, 1860; now living in Paris.)

Louise, having left her home, is living with Julien on the Butte de Montmartre. At the beginning of the third act, Julien, sitting in the little garden of their house with book in hand, is plunged in happy meditation. Louise, leaning on the railing of the steps, looks at him lovingly.

Depuis le jour où je me suis donnée, toute fleurie semble ma destinée. Je crois rêver sous un ciel de féerie, l'âme encore grisée de ton premier baiser! Quelle belle vie! Mon rêve n'était pas un rêve! Ah! je suis heureuse! L'amour étend sur moi ses ailes! Au jardin de mon cœur chante une joie nouvelle! Tout vibre, tout se réjouit de mon triomphe! Autour de moi tout est sourire, lumière et joie! et je tremble délicieusement au souvenir charmant du premier jour d'amour! Quelle belle vie! ah! je suis heureuse! trop heureuse . . . et je tremble délicieusement au souvenir charmant du premier jour d'amour!

Since the day that I first gave myself unto you, my destiny seems all in bloom. I seem to be dreaming under a fairy sky, with soul still intoxicated by your first embrace! What a beautiful life! My dream was not a dream! Ah! I am happy! Love stretches over me his wings. A new joy sings in the garden of my heart! Everything is astir, everything rejoices with my triumph. Around me all is laughter, light and joy, and I tremble deliciously at the charming remembrance of the first day of love. What a beautiful life and what happiness! I am too happy . . . and I tremble deliciously at the charming recollection of the first day of love.

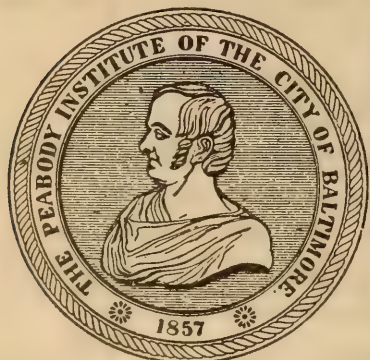
* *

"Louise," a musical romance in four acts and five scenes, libretto and music by Charpentier, was first produced at the Opéra-Comique, Paris, February 2, 1900. The chief singers were M. Maréchal, Julien; M. Fugère, the Father; Mlle. Riota, Louise; Mme. Deschamps-Jehin, the Mother; Mlle. Tiphaine, Irma.

* *

Marthe Louise Estelle Élixa Riota, the first Louise in Charpentier's opera, was born at Beaumont-les-Valence, France, February 18, 1878. She studied singing at the Conservatory of Music, Paris. In 1899 she took a first prize for singing, competing as the pupil of Duvernoy; also a first prize for *opéra-comique*, competing as a pupil of Lhéris. She made her first appearance in the opera-house as Louise. In 1901 she married and left the stage.

"Louise" was produced in Boston by Mr. Hammerstein's Manhattan Opera House Company at the Boston Theatre, April 5, 1909. The chief singers were Miss Mary Garden, Mme. Doria, Miss Zeppelli, Charles Dalmorès, Charles Gilibert. Cleofonte Campanini conducted.



PEABODY CONSERVATORY OF MUSIC OF BALTIMORE

Mt. Vernon Place

HAROLD RANDOLPH, Director

Recognized as the leading endowed musical conservatory of the country, offering unusual advantages for musical culture in all branches. Staff of 60 eminent European and American Masters, including

Otis B. Boise	Theodor Hemberger	J. C. Van Hulsteyn
George F. Boyle	Ernest Hutcheson	Emmanuel Wad
Adelin Fermin	Pietro Minetti	Bart Wirtz
	Harold Phillips	

Scholarships, Diplomas, Teachers' Certificates

Catalogues mailed

For the first time in the records of the Opéra-Comique, Paris, an opera, "Louise," was performed one hundred times within a year, nor had the sum of the total receipts, 666,250 francs, from this opera within the year been equalled.

PRELUDE AND "LOVE DEATH," FROM "TRISTAN AND ISOLDE."

RICHARD WAGNER

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

The thought of "Tristan and Isolde" was first mentioned by Wagner in a letter to Liszt in the latter part of 1854; the poem was written at Zürich in the summer of 1857, and finished in September of that year; the composition of the first act was completed at Zürich, December 31, 1857 (some say, only in the sketch); the second act was completed at Venice in March, 1859; the third act at Lucerne in August, 1859. The "action in three acts" was performed for the first time at the Royal Court Theatre, Munich, June 10, 1865; * the first performance in America was at the Metropolitan Theatre, New York, December 1, 1886; † the first performance in Boston was at the Boston Theatre, April 1, 1895. ‡

Both the Prelude and the Love Death were performed in concerts before the production of the opera at Munich. The Prelude was played for the first time at Prague, March 12, 1859, and von Bülow, who conducted, composed a close for concert purposes. It was stated on the programme that the Prelude was performed "through the favor of the composer." The Prelude was also played at Leipsic, June 1, 1859. Yet, when Johann Herbeck asked later in the year permission to perform it in Vienna, Wagner wrote him from Paris that the performance at Leipsic was against his wish, and that, as soon as Herbeck knew the piece, he would understand why Wagner considered it unsuitable for

* The cast at Munich was as follows: Tristan, Ludwig Schnorr von Carolsfeld; Kurvenal, Mitterwurzer; Melot, Heinrich; Marie, Zottmayer; Isolde, Mrs. Schnorr von Carolsfeld; Brängane, Miss Deinet. Hans von Bülow conducted.

† The cast at the first performance in New York was as follows: Tristan, Albert Niemann; Kurvenal, Adolph Robinson; Melot, Rudolph von Milde; Marke, Emil Fischer; Isolde, Lilli Lehmann; Brängane, Marianne Brandt; Ein Hirt, Otto Kemnitz; Steuermann, Emil Sänger; Seemann, Max Alvary. Anton Seidl conducted.

‡ The cast at the first performance in Boston was: Tristan, Max Alvary; Kurvenal, Franz Schwarz; Melot, Jas. F. Thomson; Marke, Emil Fischer; Seemann, Mr. Zdanow; Isolde, Rosa Sucher; Brängane, Marie Brema. Walter Damrosch conducted.

PAUL SAVAGE, *Teacher of Singing*

803-4 CARNEGIE HALL, NEW YORK CITY

Summer School in New Hampshire

Special Advantages for Teachers

RUTH SAVAGE, Assistant

concert purposes. And then Wagner put the Prelude on the programme of his concert given in Paris, January 25, 1860.

Wagner himself frequently conducted the Prelude and Love Death, arranged by him for orchestra alone, in the concerts given by him in 1863.

* * *

The Prelude, *Langsam und schmachtend* (slow and languishingly), in A minor, 6-8, is a gradual and long-continued crescendo to a most sonorous fortissimo; a shorter decrescendo leads back to pianissimo. It is free in form and of continuous development. There are two chief themes: the first phrase, sung by 'cellos, is combined in the third measure with a phrase ascending chromatically and given to the oboes. These phrases form a theme known as the Love Potion motive, or the motive of Longing; for commentators are not yet agreed even as to the terminology. The second theme, again sung by the 'cellos, a voluptuous theme, is entitled Tristan's Love Glance.

The Prelude is scored for three flutes (one interchangeable with piccolo), two oboes, cor anglais, two clarinets, bass clarinet, three bassoons, four horns, three trumpets, three trombones, tuba, kettle-drums, strings.

Isolde's Love Death is the title given, as some say, by Liszt to the music of Isolde dying over Tristan's body. The title is also given to the orchestral part of the scene played as concert music without the voice part. The music is scored for the same orchestra as the Prelude with the addition of a harp.

The text of "Isoldens Liebestod" is as follows:—

ORIGINAL GERMAN.

Mild und leise
wie er lächelt,
wie das Auge
hold er öffnet:
seht ihr's Freunde,
sah't ihr's nicht?
Immer lichter
wie er leuchtet,
Stern-umstrahlet
hoch sich hebt:
seht ihr's nicht?
Wie das Herz ihm
muthig schwillt,
voll und hehr
im Busen quillt,

ENGLISH PROSE TRANSLATION.*

How gently he smiles and softly, how
he sweetly opens his eyes: see ye it,
friends, can ye not see it? How he
shines ever brighter, raises himself on
high amid the radiant stars: do ye not
see it? How bravely his heart swells
and gushes full and sublime in his
bosom, how sweet breath is gently
wafted from his lips, ecstatically
tender.—Friends, look,—feel ye and
see ye it not?—Do I alone hear this
lay which so wondrously and softly,
ecstatically complaining, all-saying,
gently reconciling, sounds forth from

* This prose translation is by Mr. W. F. Apthorp.

CONCERT DIRECTION M. H. HANSON

437 FIFTH AVENUE, NEW YORK

Offer for 1912-1913

GOTTFRIED GALSTON, the Munich Pianist

MAX PAUER, the Stuttgart Pianist

LOUIS PERSINGER, American Violinist

GEORG HENSCHER, Recitals to his own accompaniment

LEON RAINS, Basso, Dresden Royal Opera

MARGUERITE LEMON, Soprano

} Lieder and Oratorio

Besides all of the other artists on our lists this season, including Mmes. MARIE RAPPOLD, BERNICE DE PASQUALI and BORIS HAMBOURG, the 'cellist.

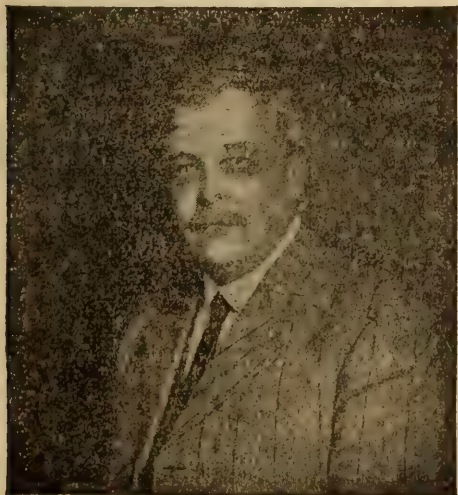
wie den Lippen
 wonnig mild
 süsser Athem
 sanft entweht:—
 Freunde, seht,—
 fühlt und seht ihr's nicht?—
 Höre ich nur
 diese Weise,
 die so wunder-
 voll und leise,
 Wonne klagend,
 Alles sagend,
 mild versöhnend
 aus ihm tönend,
 in mich dringet,
 auf sich schwinget,
 hold erhallend
 um mich klinget?
 Heller schallend,
 mich umwallend,
 sind es Wellen
 sanfter Lüfte?
 sind es Wolken
 wonniger Däfte?
 Wie sie schwellen,
 mich umrauschen,
 soll ich athmen,
 soll ich lauschen?
 Soll ich schlürfen,
 untertauchen,
 süss in Dülten
 mich verhauchen?

In dem wogenden Schwall,
 in dem tönenden Schall,
 in des Welt-Athems
 wehenden All—
 ertrinken—
 versinken—
 unbewusst—
 höchste Lust!

[Isolde sinkt, wie verklärt, in
 Brängane's Armen sanft auf Tristan's
 Leiche. Grosse Rührung und Ent-
 rückheit unter den Umstehenden.]

him and penetrates me, soars aloft,
 and sweetly ringing sounds around
 me? As it sounds clearer, billowing
 about me, is it waves of gentle breezes?
 Is it clouds of ecstatic perfume? As
 they swell and roar around me, shall
 I breathe? shall I hearken? Shall
 I sip, dive under, sweetly exhale my-
 self away in odors? In the billowing
 surge, in the resounding echo, in the
 World-breath's waving All—to drown
 —to sink—unconscious—highest joy.

[Isolde sinks, as if transfigured, in
 Brängane's arms gently upon Tristan's
 dead body. Great emotion in all pres-
 ent.]



Edward B. Kinney

Vocal Specialist

780 WEST END AVENUE
 S.E. Corner 98th STREET
 NEW YORK

Phone, 1404 River

As organist and choirmaster of one of New
 York's large churches, and a producer of
 light operas, Mr. Kinney gives his pupils
 unusual chances.

He not only places the voice, but prepares
 the young artist for a career. His experience
 in caring for and restoring abused and appar-
 ently lost voices is invaluable. Examination
 by appointment.

Mr. Richard Le Gallienne translated Wagner's text into verse:—

Oh, how gently
He is smiling,
See his eyelids
Open softly,
See how brightly
He is shining!
See, you, friends—
Oh, see you not?

Mark you how he
Rises radiant,
Lifts himself,
All clothed in starlight!
See, you, friends—
Oh, see you not?
How his mighty heart
Is swelling,
Calm, and happy
In his breast!
From his lips
How sweet an incense
Softly breathes!
Oh, hearken, friends—
Hear ye nothing,
Feel ye naught!
It is I alone
That listen
To this music
Strangely gentle,
Love-persuading,

Saying all things
To this music
From him coming,
Through me like
A trumpet thrilling,
Round me like
An ocean surging,
O'er me like
An ocean flowing!

Are these waves
About me breezes?
Are these odors
Fragrant billows?
How they gleam
And sing about me!
Shall I breathe,
Oh, shall I listen?
Shall I drink,
Oh, shall I dive,
Deep beneath them—
Breathe my last?
In the billows,
In the music,
In the world's
Great whirlwind—lost
Sinking,
Drowning,
Dreamless,
Blest.

* *

Wagner wrote, after telling the legend of Tristan and Isolde down to the drinking of the philter: "The musician who chose this theme for the prelude to his love drama, as he felt that he was now in the boundless realm of the very element of music, could only have one care: how he should set bounds to his fancy, for the exhaustion of the theme was impossible. Thus he took, once for all, this insatiable desire. In long-drawn accents it surges up from its first timid confession, its softest attraction, through sobbing sighs, hope and pain, laments and wishes, delight and torment, up to the mightiest onslaught, the most powerful endeavor to find the breach which shall open to the heart the path to the ocean of the endless joy of love. In vain! Its power spent, the heart sinks back to thirst with desire, with desire

HOTEL PURITAN

COMMONWEALTH AVENUE, BOSTON



C. C. COSTELLO
Manager

The Distinctive Boston House

and one of the most attractive hotels in the world for those who demand the best.

Several desirable rooms and suites at modest prices. Booklet of the hotel with guide to Boston and vicinity will be mailed on request.

unfulfilled, as each fruition only brings forth seeds of fresh desire, till, at last, in the depths of its exhaustion, the starting eye sees the glimmering of the highest bliss of attainment. It is the ecstasy of dying, of the surrender of being, of the final redemption into that wondrous realm from which we wander farthest when we strive to take it by force. Shall we call this Death? Is it not rather the wonder-world of night, out of which, so says the story, the ivy and the vine sprang forth in tight embrace o'er the tomb of Tristan and Isolde?"

PRAYER FROM THE SECOND ACT OF "TOSCA" . GIACOMO PUCCINI

(Born at Lucca, June 22, 1858; now living.)

"Tosca," a melodrama in three acts, text founded by L. Illica and G. Giacosa on Victorien Sardou's drama, "La Tosca" (Porte St. Martin Theatre, Paris, November 27, 1887: Floria Tosca, Sarah Bernhardt; Cavaradossi, Dumény; Baron Scarpia, Berton), was produced at the Costanzi, Rome, January 14, 1900. Floria Tosca, Mme. Darclée; Mario, De Marchi; Baron Scarpia, Giraldoni. The first performance in the United States was at the Metropolitan Opera House, February 4, 1901: Floria Tosca, Milka Ternina; Mario, Cremonini; Baron Scarpia, Scotti.

TOSCA

(*nel massimo dolore*).

Vissi d' arte e d' amor, non feci ma
male ad anima viva!
Con man furtiva
quante pene conobbi, alleviai.
Sempre con fè sincera
la mia preghiera
ai santi tabernacoli salì.
Diedi fiori agli altar, diedi gioielli
della Madonna al manto,
e diedi il canto
agli astri, al ciel, che ne ridean più belli.
Nell' ora del dolore
perchè, Signore,
perchè me ne rimunerì così?

SUCCESSFUL SONGS BY
JOHN H. DENSMORE

The Lamb (Bb and Db). Sacred or Secular.
Memory (C and Bb). French and English Texts.
The Time I've Lost in Wooing (Eb and C). Humorous.
April (G and F).
Two Roses (Bb, Ab, and F).
Good-night (High).
Laughing Song (High). Coloratura.

TOSCA
(in deepest sorrow).

Love and music, these have I lived for, . . .
nor ever have harmed a living being.
The poor and distressful, times without number,
by stealth, I have succored. . . .
Ever a fervent believer, my humble prayers
have been offered up sincerely to the saints;
ever a fervent believer, on the altar flowers I've laid. . . .
In this, my hour of sorrow and bitter tribulation,
oh! Heavenly Father, why dost Thou forsake me?
Jewels I gave to bedeck Our Lady's mantle;
I gave my songs to the starry hosts
in tribute to their brightness. . . .
In this, my hour of grief and bitter tribulation,
why, Heavenly Father, why hast Thou forsaken me?
(Translation into English by W. Beatty-Kingston.)

OVERTURE TO THE OPERA "TANNHÄUSER" . . . RICHARD WAGNER

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

"Tannhäuser und der Sängerkrieg auf Wartburg," romantic opera in three acts, book and music by Richard Wagner, was first performed at the Royal Opera House in Dresden, under the direction of the composer, on October 19, 1845. The cast was as follows: Hermann, Dettmer; Tannhäuser, Tichatschek; Wolfram, Mitterwurzer; Walther, Schloss; Biterolf, Wächter; Heinrich, Gurth; Reimar, Risse; Elisabeth, Johanna Wagner; Venus, Schroeder-Devrient; a young shepherd, Miss Thiele.

The first performance in the United States was at the Stadt Theatre, New York, April 4, 1859, and the cast was as follows: Hermann, Graff; Tannhäuser, Pickaneser; Wolfram, Lehmann; Walther, Lotti; Biterolf, Urchs; Heinrich, Bolten; Reimar, Brandt; Elisabeth, Mrs. Siedenburger; Venus, Mrs. Pickaneser. Carl Bergmann conducted. The New York *Evening Post* said that the part of Tannhäuser was beyond the abili-

ARTHUR L. LAWRASON

PROMINENT STUDENTS

REGINA VICARINO, Phenomenal Colorature

SALLIE FISHER

LINA ABARBANELL

322 W. 57th Street

Columbus 8945

NEW YORK

WILFRIED KLAMROTH

TEACHER of SINGING IN ALL OF ITS
BRANCHES

RICCARDO MARTIN'S OPINION:

"He has the real secret and knows how to teach it."

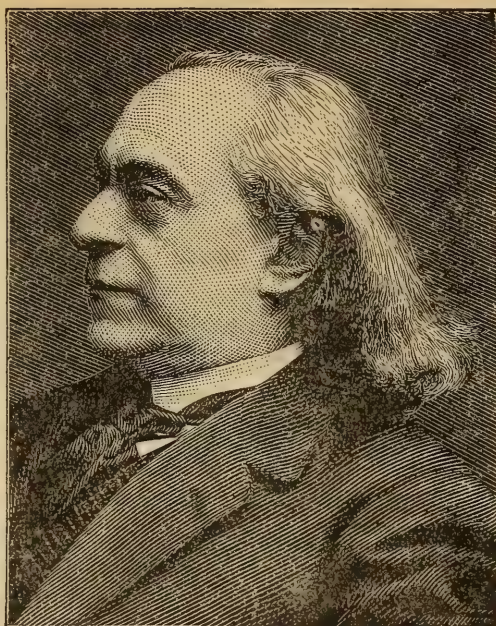
Studio, 11 1-2 West 37th Street . . . NEW YORK

Vladimir De Pachmann

*The Greatest Pianist
Of the 20th Century*

ON TOUR
IN THE
UNITED STATES

SEASON: 1911-1912



For generations the appearance of new stars on the musical firmament has been announced—then they came with a temporary glitter—soon to fade and to be forgotten.

De Pachmann has outlived them all. With each return he won additional resplendence and to-day he is acknowledged by the truly artistic public to be the greatest exponent of the piano of the twentieth century. As Arthur Symons, the eminent British critic, says:

“Pachmann is the Verlaine or Whistler of the Pianoforte the greatest player of the piano now living.”

Pachmann, as before, uses the BALDWIN PIANO for the expression of his magic art, the instrument of which he himself says:

“ It cries when I feel like crying, it sings joyfully when I feel like singing. It responds—like a human being—to every mood. I love the Baldwin Piano.”

Every lover of the highest type of piano music will, of course, go to hear Pachmann—to revel in the beauty of his music and to marvel at it.

It is the beautiful tone quality, the voice which is music itself, and the wonderfully responsive action of the Baldwin Piano, by which Pachmann's miraculous hands reveal to you the thrill, the terror and the ecstasy of a beauty which you had never dreamed was hidden in sounds.

The Baldwin Company

8 EAST 34th STREET, NEW YORK

ties of Mr. Pickaneser: "The lady singers have but little to do in the opera, and did that little respectably."

* * *

The coda of the overture was cut out, and the overture was connected with a new version of the first scene of the opera for the performance of the work in a translation by Charles Nuitter into French at the Opéra, Paris, March 13, 1861. Some consider therefore the overture in its original shape as a concert overture, one no longer authentically connected with the opera.

The overture is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, bass tuba, kettledrums, cymbals, triangle, tambourine, strings.

It begins with a slow introduction, *Andante maestoso*, E major, 3-4, in which the pilgrims' chorus, "Beglückt darf nun dich, o Heimath, ich schauen," from the third act, is heard, at first played piano by lower wood-wind instruments and horns with the melody in the trombones against a persistent figure in the violins, then sinking to a pianissimo (clarinets and bassoons). They that delight in tagging motives so that there may be no mistake in recognition call the first melody the "Religious Motive" or "The Motive of Faith." The ascending phrase given to the violoncellos is named the "Motive of Contrition," and the persistent violin figure the "Motive of Rejoicing."

The main body of the overture, *Allegro*, E major, 4-4, begins even before the completion of the pilgrims' song with an ascending first theme (violas), "the typical motive of the Venus Mountain."

"Inside the Horsel here the air is hot;
Right little peace one hath for it, God wot;
The scented dusty daylight burns the air,
And my heart chokes me till I hear it not."

The first period of the movement is taken up wholly with bacchanalian music from the opening scene in the Venus Mountain; and the motive that answers the ascending typical figure, the motive for violins, flutes, oboes, then oboes and clarinets, is known as the theme of the bacchanal, "the drunkenness of the Venus Mountain." This

DE MERITTE SCHOOL

815 BOYLSTON STREET, BOSTON
Twelfth Year

A preparatory school for boys who want an education.

The **Upper Grade** prepares for college and the scientific schools.

The **Lower Grade** gives to boys from ten to fourteen years of age a careful training for the work of the upper grade.

EDWIN DE MERITTE, A. B., Prin.

CAMP ALGONQUIN

ASQUAM LAKE, N.H.

A select camp for manly boys, opens June 25. Twenty-seventh season. Personal supervision, outdoor life, tutoring. For circulars or information, address

EDWIN DE MERITTE

815 Boylston Street BOSTON, MASS.

The Elinor Comstock Music School

A resident and day school. Leschetizky method. Piano teachers all Leschetizky pupils. Vocal, Harmony, Ensemble playing, Sight reading, Lectures on current operas and concerts. Classes arranged in French, Classic Dancing, Literature and History of Art. Catalogues.

Miss ELINOR COMSTOCK, 1000 Madison Ave., New York City

period is followed by a subsidiary theme in the same key, a passionate figure in the violins against ascending chromatic passages in the 'cellos. The second theme, B major, is Tannhäuser's song to Venus, "Dir töne Lob!" The bacchanal music returns, wilder than before. A pianissimo episode follows, in which the clarinet sings the appeal of Venus to Tannhäuser, "Geliebter, komm, sieh' dort die Grotte," the typical phrase of the goddess. This episode takes the place of the free fantasia. The third part begins with the passionate subsidiary theme, which leads as before to the second theme, Tannhäuser's song, which is now in E major. Again the bacchanalian music, still more frenetic. There is stormy development; the violin figure which accompanied the pilgrims' chant returns, and the coda begins, in which this chant is repeated. The violin figure grows swifter and swifter as the fortissimo chant is thundered out by trombones and trumpets to full harmony in the rest of the orchestra.

MUSICAL INSTRUCTION

Miss CLARA E. MUNGER

TEACHER OF SINGING

CENTURY BUILDING

177 Huntington Avenue, BOSTON

Miss PRISCILLA WHITE

Teacher of Singing

602 Pierce Building

COPLEY SQUARE, BOSTON

BERTHA CUSHING CHILD

67 MOUNT VERNON STREET

**TEACHING AT
LANG STUDIOS**

6 NEWBURY STREET, BOSTON

CLARA TIPPETT

TEACHER OF SINGING

Assistant, GRACE R. HORNE

**312 Pierce Building, Copley Square
BOSTON, MASS.**

MAY SLEEPER RUGGLES

(CONTRALTO)

Liederheim School of Vocal Music

AUBURNDALE, MASS.

(Private Home for a few pupils)

602 Pierce Building, Copley Square, BOSTON

Liederheim has a distinguished Advisory Board of Educators and Musicians, endorsing the work done in this unique music-home. One or two years here, devoted to singing alone, brings direct practical results.

THE LIEDERHEIM EUROPEAN TOUR

Art, History, Music and Sight-seeing,

with Mrs. Ruggles

June 20 to September 9, 1912

MUSICAL INSTRUCTION

EBEN H. BAILEY

ORGANIST

Voice Culture Singers Coached
Song, Opera, and Oratorio

30 HUNTINGTON AVE., BOSTON

RECENT COMPOSITIONS

SACRED SONGS

Faith and Patience
Also arr. as duet, Soprano and Baritone
Ope, Thou, Mine Eyes. 'Cello *ad lib.*
Alone with Thee

CONCERT WALTZ SONGS

Carol of the Lark Life's Merry Morn
Fleeting Days

DOROTHY TEMPLE

TEACHER of SINGING

12 W. 46th Street

SOPRANO

Distinguished Academician of Royal Philharmonic
Academy of Rome

ORATORIO CONCERT RECITAL

Management, E. M. S. FITE
145 W. 45th Street - - - NEW YORK

MME. DE BERG-LOFGREN

TEACHER OF SINGING

The "GARCIA" Method

Teacher of Bettina Freeman, now leading soprano of the Quinlan Opera Company of England

70 WESTLAND AVENUE, BOSTON

Telephone, Back Bay 3096-R

GWILYM MILES

Address, Care MUSICAL COURIER

BARITONE

ORATORIO and CONCERT RECITALS

Studio, 917 CARNEGIE HALL
NEW YORK

Mrs. HATTIE CLAPPER MORRIS

VOICE PLACING AND
BREATHING A SPECIALTY

TEACHING IN ALL ITS BRANCHES

1730 Broadway - - - - NEW YORK CITY

VICTOR HARRIS

TEACHER OF SINGING
in all its branches

THE BEAUFORT 140 West 57th Street, NEW YORK

LOUIS Author RUSSELL SYSTEMS
ARTHUR of the OF MUSIC STUDY
RUSSELL

Invites correspondence from teachers and professional students of voice, piano and theory. Preparation for concert work or teaching. Repair of voice. Development of technic. Write for literature.

SUITE 853 CARNEGIE HALL . . . MANHATTAN, NEW YORK
(Summer Normal Session)

BARITONE SOLOIST

and TEACHER OF SINGING

FREDERICK N. WATERMAN

NEW CENTURY BUILDING
177 HUNTINGTON AVENUE • BOSTON
Room 10

MUSICAL INSTRUCTION

MR. C. M. CHASE

TEACHER OF PIANOFORTE PLAYING

Assisted by MILDRED HARLOWE COOK and others

STUDIOS, STEINERT HALL ANNEX, BOSTON

500 CARNEGIE HALL, NEW YORK, WEDNESDAYS

Mrs. WILLIAM S. NELSON

ART OF SINGING

Thursdays, Estey Building, Philadelphia

259 West 92d Street - - - New York

JOHN C. DEMPSEY

BASS-BARITONE

TEACHER OF SINGING

Conductor and Coach for amateur or professional
Opera Clubs

Choirmaster of St. Mark's P.E. Church, N.Y. City
Musical Director of the St. Cecilia Society
of Flushing

Musical Director of St. Cecilia Choral Club of
Long Island City

ELLA BACKUS-BEHR

PIANIST

Sixty-nine West Eighty-eighth Street
NEW YORK

As Vocal Coach refers to

Mme. Louise Homer Mr. Bechtal Alcock and
Mrs. Merle Tillotson-Alcock Mr. Frederic Martia

**AMERICAN INSTITUTE OF
APPLIED MUSIC**

METROPOLITAN COLLEGE OF MUSIC
212 West 59th Street, New York City

Thorough instruction in all branches of music.
Personal attention to individual pupils.

Twenty-sixth year began October 2, 1911.

KATE S. CHITTENDEN, Dean of the Faculty

Claude Maitland Griffeth

PIANO INSTRUCTION

Studio, 133 Carnegie Hall, New York

Mon. and Thurs. Afternoons

Pouch Gallery, Brooklyn

SEND FOR CIRCULAR

PERRY AVERILL

BARITONE

Prepares Singers for the profession

Studio, 220 West 59th Street, New York

'Phone 1097 Col.

Miss M. GRACE DASCHBACH

In charge of Vocal Department Teachers
College, Columbia University

SOPRANO

TEACHER OF SINGING

401 Carnegie Hall . New York City

GEORGE HARRIS, Jr.

TENOR
Soloist with Boston Symphony Orchestra
Cecilia Society
and with New York Symphony Orchestra
Management:
M. H. HANSON, 437 5th Avenue, New York

MASTER MUSIC STUDIOS

2789 Broadway, New York

Mrs. M. DUBLE-SCHEELE

Apply to Secretary, Master Music Studios

CATALOG

Telephone Connection

STEINWAY PIANO USED

SUMMER CENTER

SCHLOSS ORT, GMUNDEN, AUSTRIA

Study of music is optional

BASSO

CARL E. DUFFT

Vocal Instruction

1 East 40th Street . New York City

LESLEY MARTIN

Bel Canto

Studio: 1425 Broadway, New York

SINGERS—Suzanne Baker Watson, Cora Cross, Nellie Hart, Willette Kershaw, Gertrude Hutcheson, Ivy Scott, Marion Stanley, Estelle Ward, Mabel Wilbur, Flora Zabelle, Edward Foley, George Gilbert, John Hendricks, Andrew Mack, Dr. Eugene Walton Marshall, Fiske O'Hara, Umberto Sacchetti, Ellis Rhodes, Albert Wallerstedt, and many other singers now before the public in operatic and church work

FRANCIS ROGERS

Management, LOUDON CHARLTON

868 Carnegie Hall, New York

BARITONE
RECITAL, ORATORIO, CONCERT

Also a limited number of pupils in the art of singing
There is the real stuff in this singer.—PHILIP HALE.
Mr. Rogers is a true artist.—W. J. HENDERSON
(*N. Y. Sun*).

Address, 563 PARK AVENUE, NEW YORK

VIRGIL

Piano School and Conservatory

42 West 76th Street, New York

**THE SCHOOL THAT MAKES
PLAYERS
RESULTS TELL**

Catalogue on request

E. SHEFFIELD MARSH

TENOR
Tone production and preparation for
public work

Studio, 815 Carnegie Hall . New York City

LIONEL ROBSARTE

HAYES
Former Opera Tenor

Voice Specialist

A. de Trabadelo, Paris, teacher of Melba, Garden, Farrar, Eames, Carasa, Gayarre, etc., says:
"I sincerely believe Mr. Robsarte has no equal among American instructors."

Voices tried gratis by appointment

From tone work to artistic finish. Traditions and action of full opera repertoire—Concert and oratorio. Teacher of Mme. Jungman, Prima Donna Contralto, Hofopera, Vienna; Mlle. Lillian Grenville, Prima Donna Soprano, Milan, St. Petersburg, Nice, Chicago Opera Co.; Signor Jacoletti, now singing in Naples; Miss Helene Travia, Mascagni Opera Co.

Residence Studio . Hotel Woodward, N.Y.

'PHONE, 5000 COLUMBUS

SANDERS THEATRE . . CAMBRIDGE

HARVARD UNIVERSITY

Thirty-first Season, 1911-1912

Boston Symphony Orchestra

MAX FIEDLER, Conductor

Programme of the Eighth and Last Concert

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE



THURSDAY EVENING, APRIL 25

AT 8.00

COPYRIGHT, 1911, BY C. A. ELLIS

PUBLISHED BY C. A. ELLIS, MANAGER

Pianos that Appeal to Musicians



OUR pianos have the very highest reputation with musical people, for every piano, from the highest-priced to the least expensive we offer, has not merely the essentials of tone and touch, but also exquisite refinements of quality which delight the musician.

We invite you to inspect our stocks, which are at once the largest, the most varied, and most interesting to be found in New England.

We call particular attention to the following pianos:

STEINWAY pianos, the instruments of highest prestige among music lovers everywhere—through their incomparable tone the choice of royalty and of all connoisseurs.

In all regular styles and also in special art cases exhibiting the perfection of artistry.

HUME pianos, the best made in New England—distinguished by wonderful richness and nobility of tone.

JEWETT pianos, the favorite pianos of New England, where more are sold each year than of any other make of equal cost.

THE PIANOLA PIANOS,—the complete line of five pianos. The Steinway, the Weber, and the Steck Pianola Pianos are shown in both grand and upright forms.

M. STEINERT & SONS CO.

Steinert Hall, 162 Boylston Street

Stores in all Principal Cities of New England

SANDERS THEATRE CAMBRIDGE

HARVARD UNIVERSITY

Boston Symphony Orchestra

Thirty-first Season, 1911-1912

MAX FIEDLER, Conductor

EIGHTH AND LAST CONCERT
THURSDAY EVENING, APRIL 25
AT 8.00

MAX FIEDLER'S FAREWELL APPEARANCE

PROGRAMME

Brahms Symphony No. 2, in D major, Op. 73

- I. Allegro non troppo.
- II. Adagio non troppo.
- III. Allegretto grazioso, quasi andantino.
- IV. Allegro con spirito.

Vieuxtemps Concerto for Violin, No. 4, in D minor, Op. 31

- I. Introduzione — Cadenza — Adagio religioso.
- II. Finale marziale.

Strauss Tone Poem, "A Hero Life," Op. 40

SOLOIST

Miss IRMA SEYDEL

SYMPHONY NO. 2, IN D MAJOR, OP. 73 JOHANNES BRAHMS

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897.)

Chamber music, choral works, pianoforte pieces, and songs had made Brahms famous before he allowed his first symphony to be played. The symphony in C minor was performed for the first time at Carlsruhe on November 4, 1876, from manuscript and with Dessoff as conductor. Kirchner wrote in a letter to Marie Lipsius that he had talked about this symphony in 1863 or 1864 with Mme. Clara Schumann, who then showed him fragments of it. But no one knew, it is said, of the existence of a second symphony before it was completed.

The second symphony, in D major, was composed probably at Lichenthal in the summer of 1877, the year that saw the publication of the first. It was played by Brahms and Ignaz Brüll as a pianoforte duet (arranged by the composer) to invited guests at the pianoforte house of his friend Ehrbar in Vienna a few days before the date of the first performance, the announced date December 11. Through force of circumstances the symphony was played for the first time in public at the succeeding Philharmonic concert of December 30, 1877.* Richter conducted it. The second performance, conducted by Brahms, was at the Gewandhaus, Leipsic, on January 10, 1878. The review written by Édouard Hanslick after the performance at Vienna was of more than local and fleeting interest, and it may serve to-day those who are unwilling to trust their own judgment.

"It is well known that Wagner and his followers go so far as not only to deny the possibility of anything new in the symphonic form,—*i.e.*, new after Beethoven,—but they reject the very right of absolute instrumental music to exist. The symphony, they say, is now superfluous since Wagner has transplanted it into the opera: only Liszt's symphonic poems in one movement and with a determined poetical programme have, in the contemplation of the modern musical world, any vitality. Now if such absurd theories, which are framed solely for Wagner-Liszt household use, again need refutation, there can be no more complete and brilliant refutation than the long row of Brahms's instrumental works, and especially this second symphony.

"The character of this symphony may be described concisely as peaceful, tender, but not effeminate serenity, which on the one side is quickened to joyous humor and on the other is deepened to meditative seriousness. The first movement begins immediately with a mellow and dusky horn theme. It has something of the character of the serenade, and this impression is strengthened still further in the scherzo and the finale. The first movement, an *Allegro moderato*, in 3-4, immerses us in a clear wave of melody, upon which we rest, swayed, refreshed,

* Reimann, in his *Life of Brahms*, gives January 10, 1878, as the date, and says Brahms conducted. The date given in Erb's "*Brahms*" is December 24, 1877. Deiters and Miss May give December 30, 1877, but contemporaneous music journals, as the *Signale*, say December 20, 1877.

undisturbed by two slight Mendelssohnian reminiscences which emerge before us. The last fifty measures of this movement expire in flashes of new melodic beauty. A broad singing Adagio in B major follows, which, as it appears to me, is more conspicuous for the skilful development of the themes than for the worth of the themes themselves. For this reason, undoubtedly, it makes a less profound impression upon the public than do the other movements. The scherzo is thoroughly delightful in its graceful movement in minuet tempo. It is twice interrupted by a Presto in 2-4, which flashes, spark-like, for a moment. The finale in D, 4-4, more vivacious, but always agreeable in its golden serenity, is widely removed from the stormy finales of the modern school. Mozartian blood flows in its veins.

"This symphony is a contrast rather than a companion to the first symphony of Brahms, and thus it appears to the public. The hearer is affected by the first as though he read a scientific treatise full of deep philosophical thought and mysterious perspectives. The inclination of Brahms to cover up or do away with whatever might look like an 'effect' is carried to squeamishness in the symphony in C minor. The hearer cannot possibly grasp all the motives or the divisions of motives which, however, slumber there as flowers beneath the snow, or float as distant points of light beyond the clouds. It is true that the second symphony contains no movement of such noble pathos as the finale of the first. On the other hand, in its uniform coloring and its sunny clearness, it is an advance upon the first, and one that is not to be underestimated.

"Brahms has this time fortunately repressed his noble but dangerous inclination to conceal his ideas under a web of polyphony or to cover them with lines of contrapuntal intersection; and if the thematic development in the second symphony appears less remarkable than that in the first, the themes themselves seem more flowing, more spontaneous, and their development seems more natural, more pellucid, and therefore more effective. We cannot, therefore, proclaim too loudly our joy that Brahms, after he had given intense expression in his first symphony to Faust-like conflicts of the soul, has now in his second returned to the earth,—the earth that laughs and blossoms in the vernal months."

Yet some may prefer this short sketch by Hugues Imbert, one of the first in France to admire Brahms:—

"The second symphony, which was played at a Popular Concert in Paris, November 21, 1880, and at the Paris Conservatory Concert of December 19 of the same year, does not in any way deserve the reproach made against it by Victorin Joncières,—that it is full of brushwood. Nor should it incur the reproach made by Arthur Pougin,—that it is childish! It is true that the first movement contains some dissonances

which, after a first hearing, are piquant and not at all disagreeable. The peroration, the last fifty measures of this Allegro, is of a pathetic serenity, which may be compared with that of the first movement of the two sextets for strings. The Adagio is built according to the plan of adagios in the last quartets of Beethoven—an idea, tinged with the deepest melancholy, is led about in varying tonalities and rhythms. The scherzo is one of the most delightful caprices imaginable. The first trio, with its biting staccati, and the second, with its rapid movement, are only the mother-idea of the scherzo, lightened and flung at full speed. Unity, which is unjustly denied Brahms, is still more strikingly observed in the finale, an admirable masterpiece.”

Certain German critics in their estimate of Brahms have exhausted themselves in comparison and metaphor. One claims that, as Beethoven’s fourth symphony is to his “Eroica,” so is Brahms’s second to his first. The one in C minor is epic, the one in D major is a fairy-tale. When von Bülow wrote that Brahms was an heir of Cherubini, he referred to the delicate filigree work shown in the finale of the second. Felix Weingartner, whose “Die Symphonie nach Beethoven” (Berlin, 1898) is a pamphlet of singularly acute and discriminative criticism, coolly says that the second is far superior to the first: “The stream of invention has never flowed so fresh and spontaneous in other works by Brahms, and nowhere else has he colored his orchestration so successfully.” And after a eulogy of the movements he puts the symphony among the very best of the new classic school since the death of Beethoven,—“far above all the symphonies of Schumann.”

This symphony was first played in Boston at a concert of the Harvard Musical Association, January 9, 1879. It was then considered as perplexing and cryptic. Mr. John S. Dwight probably voiced the prevailing opinion when he declared he could conceive of Sterndale Bennett writing a better symphony than the one by Brahms in D major.

* *

The second symphony was naturally more warmly received at first in Vienna than was its predecessor. “It was of ‘a more attractive character,’ more ‘understandable,’ than its predecessor. It was to be preferred, too, inasmuch as the composer had not this time ‘entered the lists with Beethoven.’ The third movement was especially praised for its ‘original melody and rhythms.’ The work might be appropriately termed the ‘Vienna Symphony,’ reflecting, as it did, ‘the fresh, healthy life to be found only in beautiful Vienna.’” But Miss Florence May, in her *Life of Brahms*,* says the second symphony was not liked: “The audience maintained an attitude of polite cordiality throughout the performance of the symphony, courteously applauding between the movements and recalling the master at the end; but the enthusi-

* “The Life of Johannes Brahms,” by Florence May, in two volumes, London, 1903.

asm of personal friends was not this time able to kindle any corresponding warmth in the bulk of the audience, or even to cover the general consciousness of the fact. The most favorable of the press notices damned the work with faint praise, and Dörffel, whom we quote here and elsewhere, because he alone of the professional Leipsic critics of the seventies seems to have been imbued with a sense of Brahms's artistic greatness, showed himself quite angry from disappointment. 'The Viennese,' he wrote, 'are much more easily satisfied than we.' We make quite different demands on Brahms, and require from him music which is something more than 'pretty' and 'very pretty' when he comes before us as a symphonist. Not that we do not wish to hear him in his complaisant moods, not that we disdain to accept from him pictures of real life, but we desire always to contemplate his genius, whether he displays it in a manner of his own or depends on that of Beethoven. We have not discovered genius in the new symphony, and should hardly have guessed it to be the work of Brahms had it been performed anonymously. We should have recognized the great mastery of form, the extremely skilful handling of the material, the conspicuous power of construction, in short, which it displays, but should not have described it as pre-eminently distinguished by inventive power. We should have pronounced the work to be one worthy of respect, but not counting for much in the domain of symphony. Perhaps we may be mistaken; if so, the error should be pardonable, arising, as it does, from the great expectations which our reverence for the composer induced us to form."

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, one bass tuba, kettledrums, and strings.

CONCERTO FOR VIOLIN, NO. 4, D MINOR, OP. 31 . HENRI VIEUXTEMPS

(Born at Verviers, February 20, 1820; died June 6, 1881, at Mustapha, near Algiers.)

This concerto was written during Vieuxtemps' sojourn in St. Petersburg at the Imperial Court, and was completed in 1850. It was played for the first time, and by the composer, at his concert in Paris, December 17, 1852. It was warmly praised by critics, especially Hector Berlioz, and the general public. Dedicated to Friedrich Wilhelm IV. of Prussia, it is scored for the ordinary full orchestra of the period with harps.

The concerto is in four movements, but the composer put this notice on the fly-leaf of the solo violin part: "This concerto can be played without the Scherzo. In this case, the player will pass immediately

from the Adagio to the final Allegro, omitting the 14 measures of Andante which serve as Introduction thereto."

I. The movement opens with an orchestral ritornello, *Introduzione*, Andante, D minor, 4-4, which consists chiefly of passage-work on figures which have little to do with what follows. After a closing cadence for orchestra, the solo violin has a long passage, partly dramatic recitative, partly arioso, now simply, now elaborately accompanied. There is a Moderato section beginning in F major, soon returning to D minor, with a more sustained melody for the solo instrument. An unaccompanied cadenza follows, and there is a transitional passage for orchestra to the next movement.

II. Adagio religioso, E-flat major, 12-8. It opens with a choral theme for orchestra. The solo violin has flowing arpeggios, and the orchestra develops the choral theme while the violin plays a counter-theme. The melodious second motive is given to violin.

III. Scherzo, vivace, D minor, 3-4. A bright theme with prominence given to the syncopated rhythm of the Viennese waltz is developed. There is a trio in regular form, *meno mosso*, D major, with a graceful melody for solo violin.

IV. The martial Finale is introduced by fourteen orchestral measures, Andante, D minor, 4-4, taken from the introductory ritornello. Allegro, D major, 2-2. A brilliant, march-like theme is developed at length. The second theme, A major, is still more brilliant. A third theme is of a much more sensuous nature. The second theme is really the most important one.

TONE POEM, "A HERO LIFE," OP. 40 RICHARD STRAUSS

(Born at Munich, June 11, 1864; now living at Charlottenburg—Berlin.)

"*Ein Heldenleben*," a "Ton-Dichtung," was first performed at a concert of the "Museumsgesellschaft," Frankfort-on-the-Main, March 3, 1899, when Strauss conducted. In the course of the year it was performed at Berlin (March 22), Cologne (April 18), Düsseldorf (May 22), Munich, Dresden (December 29), Mayence, Constance, Crefeld, Bremen. There were also early performances at Hamburg, Leipsic, Sondershausen, Halle, Mannheim, Paris (March 4, 1900), Brussels (October 21, 1900), and other cities.

The first performance in America was by the Chicago orchestra, Theodore Thomas, conductor, at Chicago, March 10, 1900. The first performance in New York was by the Philharmonic Society, Mr. Emil Paur conductor, December 8, 1900, when the orchestra numbered one hundred and twenty-five players. The first performance in Boston

was by the Boston Symphony Orchestra, Mr. Gericke conductor, December 7, 1901.

The score calls for these instruments: sixteen first and sixteen second violins, twelve violas, twelve violoncellos, eight double-basses, two harps, a piccolo, three flutes, three or four oboes, an English horn, one clarinet in E-flat, two clarinets in B-flat, one bass clarinet, three bassoons, one double-bassoon, eight horns, five trumpets, three trombones, a tenor tuba, a bass tuba, kettledrums, bass drum, snare-drum, side-drum, cymbals. The score is dedicated to Wilhelm Mengelberg * and his orchestra in Amsterdam.

Strauss has said that he wrote "A Hero Life" as a companion work to his "Don Quixote," Op. 35: "Having in this later work sketched the tragi-comic figure of the Spanish Knight whose vain search after heroism leads to insanity, he presents in 'A Hero's Life' not a single poetical or historical figure, but rather a more general and free ideal of great and manly heroism—not the heroism to which one can apply an everyday standard of valour, with its material and exterior rewards, but that heroism which describes the inward battle of life, and which aspires through effort and renouncement towards the elevation of the soul."

* * *

Mr. Krehbiel wrote in his programme notes for a concert of the Philharmonic Society of New York: "Those who wish to understand the poetic purposes of the composer in this work must yield to him not only the right to try to express the simpler feelings, which are generally conceded to be in the province of absolute music, but to publish a great variety of emotional phases, and to do so by giving arbitrary significance to the themes out of which the work is woven. They must note significances not only in the character of the themes themselves, but also in the transformations which they go through, their combinations and their instrumental colorings. They may, if they wish, rest on the music alone, or they may take the programme of the composer and its amplification by sympathetic analysts, as a starting point and guide for the imagination."

There are many descriptions and explanations of "Ein Heldenleben." One of the longest and deepest—and thickest—is by Mr. Friedrich Rösch. This pamphlet contains seventy thematical illustrations, as well as a descriptive poem by Mr. Eberhard König.

What is the purpose of the story, of this "tone-poem" or "poem of sounds"? (It has been said that Strauss is a musician who wishes to write poetry.) Is the heroic life that of a hero famous in war and dear

* J. W. Mengelberg was born at Utrecht, May 28, 1870. He studied music at Utrecht, then at the Cologne Conservatory with Seiss and Jensen. In 1891 he conducted a society at Lucerne, and in 1895 he was appointed conductor of the Concertgebouw Orchestra in Amsterdam. He conducted the concerts of the Philharmonic Society of New York, November 10, 11, 1905.

to the people or the life of a hero who does not wrestle merely against flesh and blood? It seems to be the purpose of the composer to show the hero as one arrayed against the world, a hero of physical and mental strength, who fights to overcome the world and all that is common, low, pitifully mean, and yet perhaps dominant and accepted. Mr. Romain Rolland quotes Strauss as saying: "There is no need of a programme. It is enough to know there is a hero fighting his enemies."

The work is in six sections:—

(1) THE HERO, (2) THE HERO'S ADVERSARIES, (3) THE HERO'S HELPMATE, (4) THE HERO'S BATTLEFIELD, (5) THE HERO'S WORKS OF PEACE, (6) THE HERO'S ESCAPE FROM THE WORLD, AND THE COMPLETION.

Mr. Rösch makes two divisions of the contents,—one of the poetic sequence of ideas, one of purely technical interest. The former is as follows:—

- I. The Hero (first section).
- II. The World that enters in Opposition to the Hero.
 - (a) The Foes of the Hero (second section).
 - (b) The Helpmate of the Hero (third section).
- III. The Life-work of the Hero.
 - (a) The Battlefield of the Hero (fourth section).
 - (b) The Hero's Works of Peace (fifth section).
- IV. The Hero's Escape from the World, and the Completion,—the conclusion of the whole matter (sixth section).

The technical division is as follows:—

- I. Introductory clause (introduction of themes).
 - (a) Group of the chief themes of the whole work (first section).
 - (b) Group of the chief contrasting themes (sections 2 and 3).
- II. Intermediate sentence (thematic development). Working-up of the chief themes from the preceding introduction; and there is a subordinate clause with themes which in part are new (sections 4 and 5).
- III. Concluding clause (coda). Short development and repetition of some earlier themes.

THE HERO.

The chief theme, which is typical of the hero, the whole and noble man, is announced at once by horn, violas, and 'cellos, and the violins soon enter. This theme, E-flat major, 4-4, is said to contain within itself four distinct motives, which collectively illustrate the will power and self-confidence of the hero, and their characteristic features are used throughout the work in this sense. Further themes closely related follow. They portray various sides of the hero's character,—his pride, emotional nature, iron will, richness of imagination, "inflex-

ible and well-directed determination instead of low-spirited and sullen obstinacy," etc. This section closes with pomp and brilliance, with the motive thundered out by the brass; and it is the most symphonic section of the tone-poem. "A pause is made on a dominant seventh: 'What has the world in store for the young dreamer?'"

THE HERO'S ANTAGONISTS.

They are jealous, they envy him, they sneer at his aims and endeavors, they are suspicious of his sincerity, they see nothing except for their own gain; and through flute and oboe they mock and snarl. They are represented by about half a dozen themes, of which one is most important. Diminutions of the preceding heroic themes show their belittlement of his greatness. (It has been said that Strauss thus wished to paint the critics who had not been prudent enough to proclaim him great.) "Fifths in the tubas show their earthly, sluggish nature." The hero's theme appears in the minor; and his amazement, indignation, and momentary confusion are expressed by "a timid, writhing figure." Finally the foes are shaken off.

THE HERO'S HELPMATE.

This is an amorous episode. The hero is shy. The solo violin represents the loved one, who at first is coy, coquettish, and disdains his humble suit. There is a love theme, and there are also two "thematic illustrations of feminine caprice" much used later on. At last she rewards him. The themes given to the solo violin, and basses, 'cellos, and bassoon, are developed in the love duet. A new theme is given to the oboe, and a theme played by the violins is typical of the crowning of happiness. The clamorous voices of the world do not mar the peacefulness of the lovers.

THE HERO'S BATTLEFIELD.

There is a flourish of trumpets without. The hero rushes joyfully to arms. The enemy sends out his challenge. The battle rages. The typical heroic theme is brought into sharp contrast with that of the challenger, and the theme of the beloved one shines forth amid the din and the shock of the fight. The foe is slain. The themes lead into a song of victory. And now what is there for the hero? The world does not rejoice in his triumph. It looks on him with indifferent eyes.

THE HERO'S MISSION OF PEACE.

This section describes the growth of the hero's soul. The composer uses thematic material from "Don Juan," "Also sprach Zarathustra," "Tod und Verklärung," "Don Quixote," "Till Eulenspiegel's lustige Streiche," "Guntram," "Macbeth," and his song, "Traum durch die Dämmerung." Mr. Jean Marnold claims that there are twenty-three of these reminiscences, quotations, which Strauss introduces suddenly, or successively, or simultaneously, "and the hearer that has not been warned cannot at the time notice the slightest disturbance in the development. He would not think that all these themes are foreign to the work he hears, and are only souvenirs."

THE HERO'S ESCAPE FROM THE WORLD, AND CONCLUSION.

The world is still cold. At first the hero rages, but resignation and content soon take possession of his soul. The bluster of nature reminds him of his old days of war. Again he sees the beloved one, and in peace and contemplation his soul takes flight. For the last time the hero's theme is heard as it rises to a sonorous, impressive climax. And then is solemn music, such as might serve funeral rites.

*
* *

It has been said that Strauss chose the appellation "tone-poem" for these compositions to mark the predominate importance of the purely musical character; that he repudiated the word "symphonic" to show that he did not fear to abandon the guiding thread when he plunged boldly into the tonal labyrinth; that his musical poems are subjective, untainted by that material objectivity into which too definite programmes lead the composer. It is true that these works of Strauss have no detailed programme, and that titles and even sub-titles or quotations are used as hints to suggestions, not as maps, not even as inexorable guide-posts. On the other hand, the music itself is by no means music that exists through very independence of form, and is ruled by laws of development even when the subject suggests a special color or tendency. This later music of Strauss seems to be governed by a fancy that is heated by a programme which is fully and clearly in the mind of the composer, and is not given to the hearer for his advantage.

The melody of Strauss is chiefly diatonic, and melodic invention is not his strongest characteristic. As a melodist he is nearer Brahms than Wagner, Weber, Tschaikowsky, Verdi. Yet his themes have a common physiognomy, and they are individual. Nor is it too much to say that his whole inspiration is diatonic rather than chromatic. As a developer of themes, as a polyphonist, Strauss is a virtuoso of amazing brilliance, and whatever may be thought of his aims, and—is recklessness the word?—his wildest pieces are by no means without a certain unity. His inspiration is not versatile: his thought, wherever it be directed, wears the same face. His orchestration is almost always interesting. And, after all, is his polyphony art? Is not his genius sometimes hidden by fumes of "Dionysiac drunkenness"? There are these thoughts, and Mr. Jean Marnold has voiced them admirably.

There are others who claim that Strauss has gone beyond Wagner, that he is the founder not of a new school, but of a new art. Their eulogy is frenetic, nor do they hesitate to proclaim Strauss as the hero of his "Heldenleben."

MISS GAFFNEY HYGIENIC TREATMENT OF HEAD, FACE AND NECK

Removing and preventing wrinkles and improving the complexion by restoring muscular tone and tissue building **without the use of cosmetics or steaming.** Head treated for congestion, falling hair and baldness.

The only method which grows new permanent hair in six treatments.

MANICURING AND SHAMPOOING

ADDRESS, 486 BOYLSTON STREET, ROOM 4

Telephone, Back Bay 3776 W

Testimonials from distinguished
men and women of Boston

STRICTLY PRIVATE TREATMENT
15 YEARS EXPERIENCE

Some, as Claude Achille Debussy, rub their eyes and would say as he said after hearing "Till Eulenspiegel": "This piece is like an hour of new music at the madhouse,—clarinets describe distracted trajectories, trumpets are always muted, horns foresee a latent sneeze, and hurry to say politely, 'God bless you!' a big drum makes the boum-boum that italicizes the clown's kick and gesture; you burst with laughter or howl in agony, and you are surprised to find things in their usual place, for if the double-bass blew through their bows, if the trombones rubbed their tubes with an imaginary bow, and if Mr. Nikisch were found seated on the knees of an *ouvreuse*, all this would not surprise you. But in spite of all this the piece is full of genius in certain ways, especially in the prodigious surety of the orchestration, and the mad spirit that sweeps one along from beginning to end."

Thus are men divided, in opinion; thus is there wrangling in families; thus is their wordy war on account of Music, which to thousands of well-to-do and estimable citizens is nothing but a succession of more or less displeasing sounds.

* * *

The symphony in F minor by Strauss, which first called marked attention to the composer, was an orthodox work. It was cast in the traditional mould. It was in no wise revolutionary. Themes were conscientiously developed, the spirit was respectful and serious, and there was a technical facility unusual in such a young man. Here was a composer who had been brought up on the classics, knew his Brahms, and was without any pronounced individuality.

It was the year 1885 that Strauss became intimate with a man who

AN INSTANT SUCCESS—FIRST EDITION EXHAUSTED

A UNIQUE VOLUME

One Hundred Folksongs of All Nations

Edited by GRANVILLE BANTOCK
FOR MEDIUM VOICE



Bound in paper, cloth back - - - \$1.50, postpaid
In full cloth, gilt - - - 2.50, postpaid

Musicians everywhere, particularly those who are students of the development of music, are vitally interested in folksong, not of one, but of all countries whose music has racial characteristics. Herein, too, singers have found rare and curious examples with which to enrich the most artistic programs. In this volume of **The Musicians Library** the editor has drawn from the treasures found among European, Asiatic, African, and American races, making a most valuable and unique collection, which he has edited with skill. The accompaniments are musical and characteristic, and in addition to the **original language** or dialect an excellent English translation is in all cases given.

As desirable for children as adults

OLIVER DITSON COMPANY - - BOSTON
150 TREMONT STREET

influenced him mightily. This man was Alexander Ritter.* "Before I knew Ritter," says Strauss, "I had been brought up in a severely classical school. I had been nourished exclusively on Haydn, Mozart, and Beethoven; and then I became acquainted with Mendelssohn, Chopin, Schumann, and Brahms. It is through Ritter alone that I came to understand Liszt and Wagner."

* Ritter was born at Narva, Russia, June 27, 1833; he died at Munich, April 12, 1896. Although Ritter was born in Russia, he was of a German family. His forbears had lived at Narva since the seventeenth century. In 1841, soon after the death of his father, he and his mother moved to Dresden, where he became the school-fellow of Hans von Bülow, and studied the violin with Franz Schubert (1808-78). Ritter afterward studied at the Leipsic Conservatory under David and Richter (1849-51), and in 1852 he was betrothed to the play-actress, Franziska Wagner, a niece of Richard Wagner. He married her in 1854 and moved to Weimar, where he became intimately acquainted with Liszt, Cornelius, Raff, Bronsart, and of course saw much of von Bülow. He determined to devote himself to composition, but in 1856 he went to Stettin to conduct in the City Theatre, where his wife played. They lived in Dresden (1858-60), again in Stettin (1860-62), but Ritter then had no official position, and in 1863 they made Würzburg their home. (The winter of 1868-69 was spent in Paris and that of 1872-73 in Chemnitz.) From 1875 to 1882 he was at the head of a music shop at Würzburg. In 1882 he gave over the business to an agent, and in 1885 sold it, for in 1882 he became a member of the Meiningen orchestra led by von Bülow. After von Bülow resigned this position (in the fall of 1885), Ritter moved to Munich and made the town his dwelling-place. His most important works are the operas: "Der faule Hans," one act (Munich, 1885), dedicated to Liszt; "Wem die Krone?" one act, Op. 15 (Weimar, June 7, 1890), dedicated to Richard Strauss; "Gottfried der Säger," one act, was only partially sketched, but the poem was completed; orchestral: "Seraphische Phantasie"; " Erotische Legende," composed in 1890-91, with use of former material; "Olaf's Hochzeitsreigen," composed in 1891-92; "Charfreitag und Frohnleichnam," composed in 1893; "Sursum Corda! Storm and Stress Fantasia," produced at Munich early in 1896; "Kaiser Rudolf's Ritt zum Grabe" (1895), produced by Richard Strauss at Weimar (?) and at Berlin in 1902.

"Olaf's Wedding Dance" was played in Boston by the Boston Symphony Orchestra, Dr. Muck conductor, March 2, 1907. Before that he was known here as the author of the poem published in the score of Strauss's "Death and Transfiguration," a poem written *after* the music had been composed. A life of Ritter by Sigismund von Hausegger was published at Berlin in 1908.

WILLIAM ALDEN PAUL

Instructor in Music, Episcopal Theological School, Cambridge

Private Lessons in Voice Culture for Reading, Speaking and Singing

BOSTON

312 PIERCE BUILDING, COPLEY SQ.

Monday, Thursday, Saturday P.M.

CAMBRIDGE

25 WINTHROP HALL

Phillips Place

Telephone, 2816 R

DE MERITTE SCHOOL 815 BOYLSTON STREET BOSTON

TWELFTH YEAR

A preparatory school for boys who want an education.

The **Upper Grade** prepares for college and the scientific schools.

The **Lower Grade** gives to boys from ten to fourteen years of age a careful training for the work of the upper grade.

EDWIN DE MERITTE, A. B., Principal

COOK SHOP and LUNCH ROOM

All kinds of cooked food for sale. Food will be served in the lunch room at all hours of the day.

CATERING DEPARTMENT

TO ORDER

Ice Cream, Sherbets, etc. Croquettes, Salads, Sandwiches, Cakes and Salted Nuts for Luncheons and Teas.

Soup, Sandwiches and Doughnuts for School Lunches.

Also Furnished Rooms.

LAVINIA NOBLETON (Formerly of Jarvis Field House)

Telephone, Cambridge 1642-W

Strauss journeyed to Rome and Naples. The result of his impressions was the symphonic fantasia, "Aus Italien" (1886). The composer gave an explanatory title to each of the four movements. Yet this step toward programme music was a modest one. The indications were of the nature of those inscribed by Beethoven in his "Pastoral" symphony. Suddenly Strauss began his cycle of "Tone-poems" with "Macbeth" (1887). There is no explanation or guide except the word "Macbeth" written over a theme, and later in the work the annotation "Lady Macbeth" and a quotation from the tragedy (Act I., scene v.). This score was dedicated to Ritter. Then followed "Don Juan" (1888), a musical gloss on Lenau's poem; "Tod und Verklärung" (1889); "Till Eulenspiegel's lustige Streiche" in rondo form, after an old Rogue's tune (1895),—Strauss refused to furnish a programme for this work: "Let me leave it therefore to my hearers to crack the hard nut which the Rogue has provided for them," yet he gave a hint by pointing out the two motives, which "in the most manifold disguises, moods, and situations, pervade the whole up to the catastrophe, when, after he has been condemned to death, Till is strung up to the gibbet"; "Also sprach Zarathustra" (1896), a translation into music of certain passages from Nietzsche's book of that name; "Don Quixote" (1897), fantastical variations on a theme of a chivalric character, with themes appropriate to the Don and Sancho Panza

Miss ALICE M. RAYMOND
TELEPHONE 2899-3 CAMBRIDGE

TEACHER OF
Piano and Voice Culture
Pupil of Raoul Pugno of Paris
CLASS OR PRIVATE LESSONS
4 Exeter Park, Cambridge Off Mass. Ave.
Arlington car via Harvard Square

Mr. GEO. A. BURDICK

Teacher of Piano and Harmony
STUDIOS Cambridge - - 67A Dana Street
Boston, Tuesday and Wednesday P.M.
602 Huntington Chambers
TELEPHONE, 719-M CAMBRIDGE

BENEDICT FITZ GERALD

PIANIST and TEACHER
College Entrance Requirements
8 STEINERT HALL • BOSTON
Tuesday and Friday

Mile.
Caroline
MILLINERY

SPRING MILLINERY
486 BOYLSTON STREET
BOSTON
In Block of Brunswick Hotel

with thoughts of the Lady Dulcinea of Toboso and the famous sheep and windmills, and hints at "the tendency of Don Quixote toward erroneous conclusions," as the indefatigable commentator, Mr. Arthur Hahn, assures us. Add to this list an opera, "Guntram" (1892-93), and pieces of smaller dimensions. Then came "Ein Heldenleben." Remember that during several of these years Strauss was exceedingly busy as a conductor, stationary and wandering, and we may then form some idea of the remarkable capacity and ability of the man for work.



**English
Tea Room**

—

160 Tremont Street
Over Moseley's

—

Between West and Boylston
Streets

Luncheon
11-3

Afternoon Tea
3.30-5.30



GEORGE H. KENT

University Bookstore Harvard
Square

**Cameras and Photographic
Supplies**

**Developing—Printing—Enlarging
Also Framing**

**Victor Talking Machines and
Records**



